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THE INLAND PRINTER

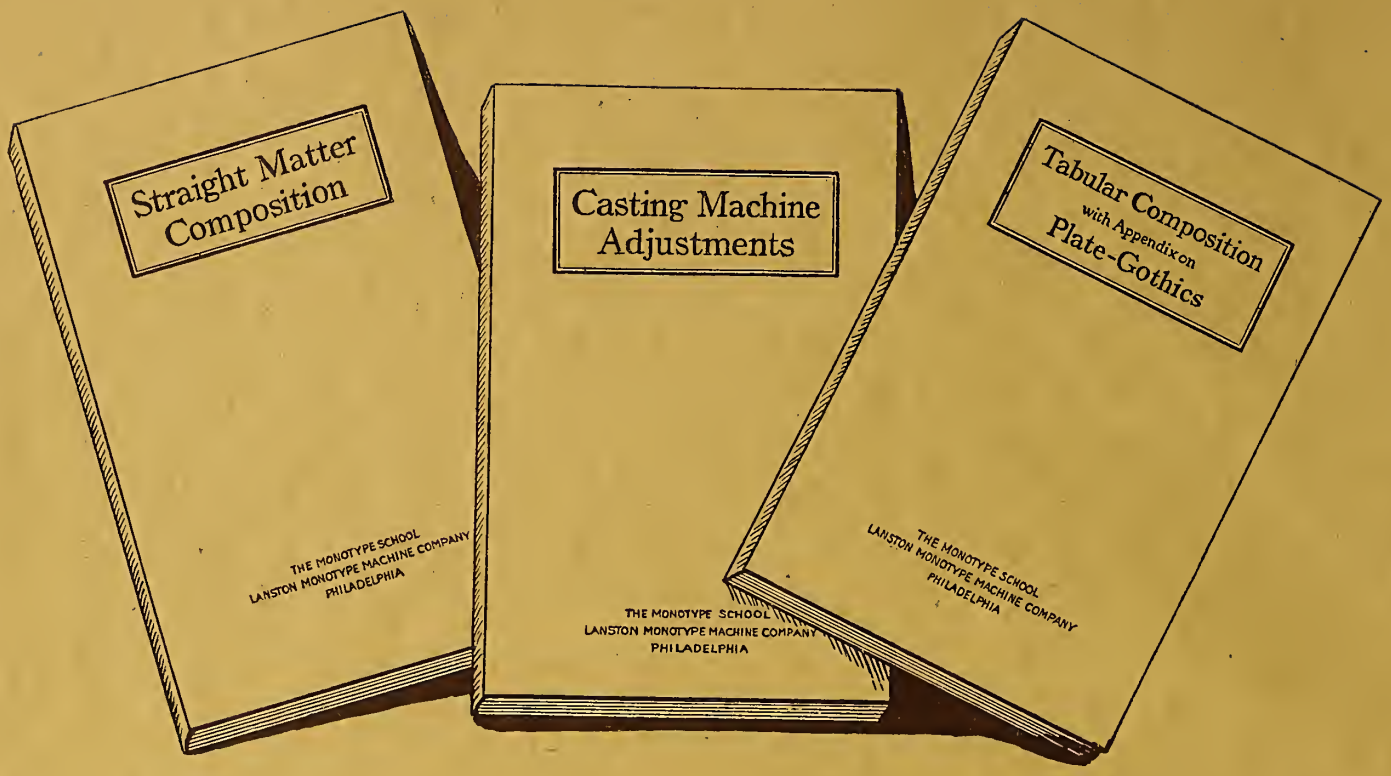
The Leading Business and Technical Journal of the World in the Printing and Allied Industries

VOLUME 70 OCTOBER, 1922 NUMBER 1

23



7082



The Man Should Be Worthy of His Machine

The Monotype Company is as anxious to see better operators and better owners as it is to build better machines. To this end it has published the above text books, at $1.00 each. Other books in preparation.

KNOW THE MONOTYPE AND THE MONOTYPE
WILL SET YOU—ANYTHING

Monotype schools are maintained at Philadelphia, New York, Chicago, Indianapolis, Pittsburgh, Nashville, New Orleans, Boston and Toronto, offering complete instruction on the Casting Machine, Keyboard and Non-Distribution System. Write to Philadelphia Office for information.

LANSTON MONOTYPE MACHINE COMPANY

The Monotype *The Barrett*

PHILADELPHIA

THE BARRETT ADDING, LISTING AND CALCULATING MACHINE IS MERIT-PROVED AND MONOTYPE-MADE. PORTABLE, NOISELESS—PROVES THE WORK, PRINTS THE PROOF.

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Systems Bond

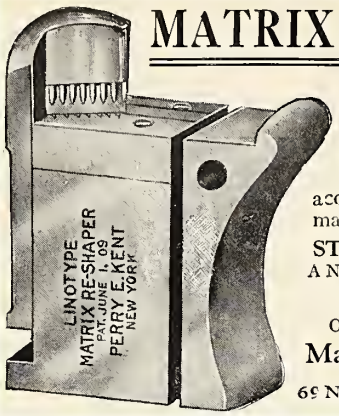
You cannot guess the quality by looking at the price, nor the price by looking at samples. To appreciate the value of Systems you must consider quality and price together

Dealers in all principal cities. Complete list in August Trade Papers

EASTERN MANUFACTURING CO.
501 FIFTH AVENUE · NEW YORK

Write for the
SYSTEMS BOND
Specimen Book

MATRIX RE-SHAPER



For Linotype or Intertype Mats

For restoring bent or twisted combinations to original accuracy, and compelling the matrix to drop correctly.

STOP MATRIX WASTE

A Necessity in Every Machine Plant
Will soon pay for itself
Price $12.50
Order through your dealer, or

Matrix Re-Shaper Co.,
Dept. A
69 N. Griggs St., St. Paul, Minn.

MULTI-
NEW ERA PRESS
PROCESS

Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.
Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reenforcing, eyeletting, numbering, etc.
Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets **Paterson, New Jersey**

GOSS

The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press
Used in the Largest Newspaper Plants in U. S. A. and Europe.

The Goss High-Speed "Unit Type" Press
Built with all Units on floor or with Units superimposed.

The Goss Rotary Magazine Printing and Folding Machine
Specially Designed for Catalogue and Magazine Work.

Goss Stereotype Machinery
A Complete Line for Casting and Finishing Flat or Curved Plates.

Descriptive literature cheerfully furnished.

THE GOSS PRINTING PRESS CO.

Main Office and Works:
1535 S. Paulina Street, Chicago

New York Office:
220 West 42d Street

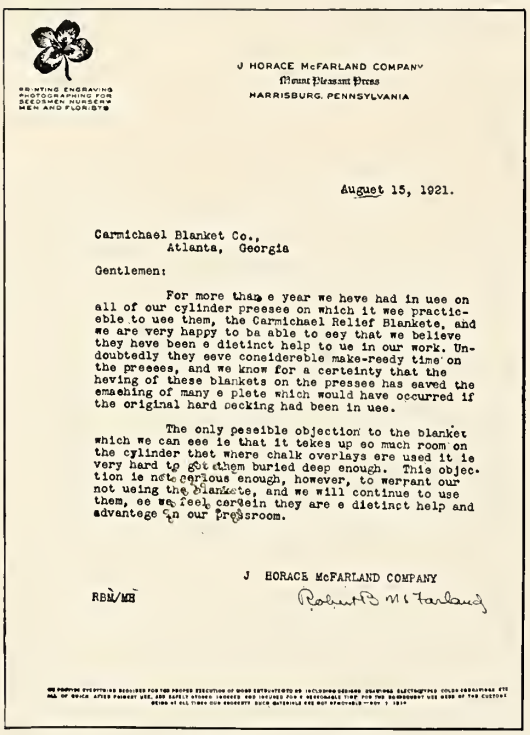
The INLAND PRINTER

Vol. 70, No. 1 HARRY HILLMAN, Editor October, 1922

Published Monthly by
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copies, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



PRINTING ENGRAVING PHOTOGRAPHING FOR SEEDSMEN NURSERY MEN AND FLORISTS

J HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage on our pressroom.

J HORACE McFARLAND COMPANY

RBH/MS Robert B McFarland

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY
ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

Continuous Production—*The Secret of Low Cost*



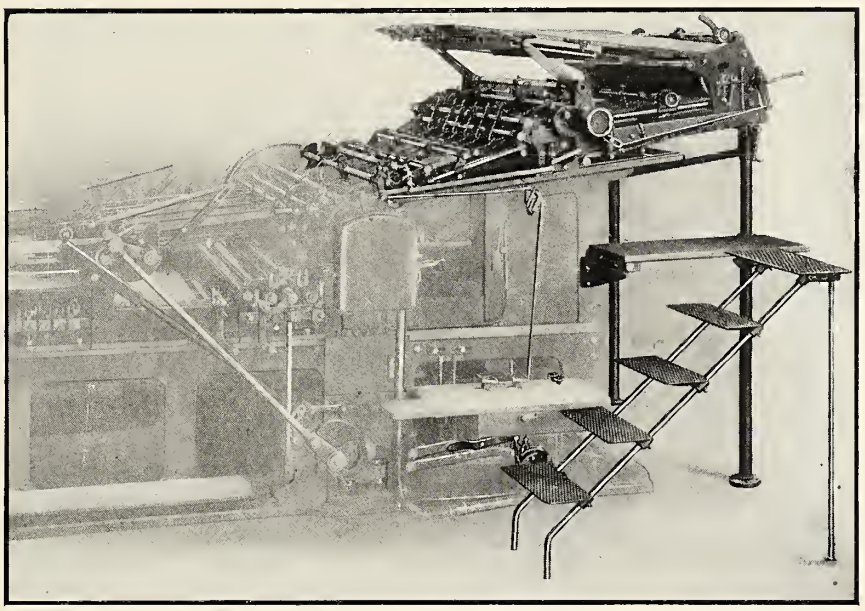
THE time lost in stopping, reloading and starting the press, turned into productive time, would pay the cost of an automatic feeder in 12 to 16 months. Continuous production can't be maintained when the press stops running every 300 to 500 sheets while another lift is being loaded.

Your assistant pressman can load the Cross Continuous Feeder while the press is running and has time to watch the job for color and workups as well. He can relieve your pressman from interruption while making ready the job on the other press.

WE are now operating in our pressroom twenty-two Cross Feeders. It is our opinion that there is an increased production over hand feeding of from 30% to 35%.

We also find that we are able to run on our cylinder presses large light-weight sheets which would be practically impossible to feed by hand.

J. W. CLEMENT CO.
BUFFALO, N. Y.



The Non-Stop Feature of the Cross Continuous Feeder adds 2000 to 3000 extra sheets to the printed pile during a day's run without increasing the speed of the press or adding to its overhead. And it is the size of the printed pile at the end of the day that counts.

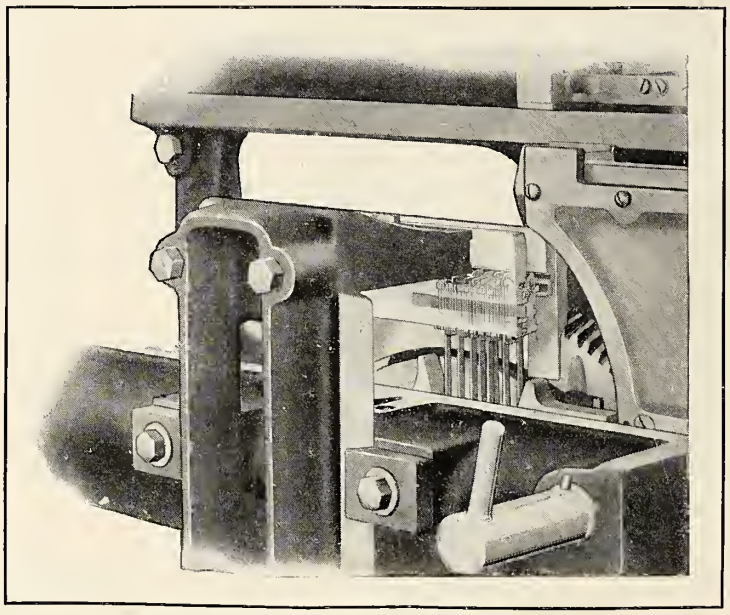
The Cross is the pioneer continuous feeder and has maintained its superiority throughout the world over any feeder of its type for a period of twenty years.

DEXTER FOLDER COMPANY · 28 West 23rd Street, New York

Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS DALLAS ATLANTA SAN FRANCISCO

WHY LINOGRAPH SIMPLICITY MEANS EFFICIENCY



The rigid elevator jaws showing individual rails

Rigid Elevator Jaws

The elevator jaws are but a small part of a typesetting machine, *but the quality of the machine's product depends on their stability.* When LINOGRAPH elevator jaws were designed, perfection in simplicity and rigidness was the goal. In the endeavor to attain exceptional results in alignment, both on Roman and Bold Faces or Italic levels, the following results were achieved:

1. The matrix always rests on three points in the jaws.

2. Individual, solid rails for both levels—the transfer being made directly from the casting level.

3. Matrices are supported in the jaw by lower side of upper ears and upper side of lower ears.

4. No movable parts to wear or slip.

The result is the accurate alignment on both levels so essential to good printing is obtained; the transfer from elevator jaws is positive; recasting is simple; and matrices that have been in use several years can be used with new ones and the accurate alignment still maintained.

The elevator jaw is just another of the LINOGRAPH'S simplifications. Figure out how much this would save you and profit you—then investigate other such LINOGRAPH features.

Descriptive matter sent on request.

THE LINOGRAPH COMPANY

DAVENPORT, IOWA

NOTE: THIS IS THE SECOND OF A SERIES OF ADVERTISEMENTS EXPLAINING HOW THE LINOGRAPH CAN BE THE SIMPLE, EFFICIENT MACHINE THAT IT IS. OTHERS WILL FOLLOW.

Westvaco dependability in the pressroom is proven by a daily manufacturing average of over one million two hundred thousand pounds (1,200,000 pounds) of finished paper per day.



See reverse side of this insert for the National List of the *Westvaco* Brand Distributors

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

Atlanta
The Chatfield & Woods Co.

Augusta, Me.
The Arnold-Roberts Co.

Baltimore
Bradley-Reese Company

Birmingham
Graham Paper Company

Boston
The Arnold-Roberts Co.

Buffalo
The Union Paper & Twine Co.

Chicago
West Virginia Pulp & Paper Co.

Cincinnati
The Chatfield & Woods Co.

Cleveland
The Union Paper & Twine Co.

Dallas
Graham Paper Company

Des Moines
Carpenter Paper Co.

Detroit
The Union Paper & Twine Co.

El Paso
Graham Paper Company

Houston
Graham Paper Company

Kansas City
Graham Paper Company

Milwaukee
E. A. Bouer Company

Minneapolis
Graham Paper Company

Nashville
Graham Paper Company

New Haven
The Arnold-Roberts Co.

New Orleans
Graham Paper Company

New York
West Virginia Pulp & Paper Co.

Norfolk, Va.
Richmond Paper Co., Inc.

Omaha
Carpenter Paper Co.

Philadelphia
Lindsay Bros., Incorporated

Pittsburgh
The Chatfield & Woods Co.

Providence
The Arnold-Roberts Co.

Richmond, Va.
Richmond Paper Co., Inc.

Rochester
The Union Paper & Twine Co.

St. Louis
Graham Paper Company

St. Paul
Graham Paper Company

Washington, D. C.
R. P. Andrews Paper Co.

York, Pa.
R. P. Andrews Paper Co.

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HOW DO YOU MEET COMPETITION:

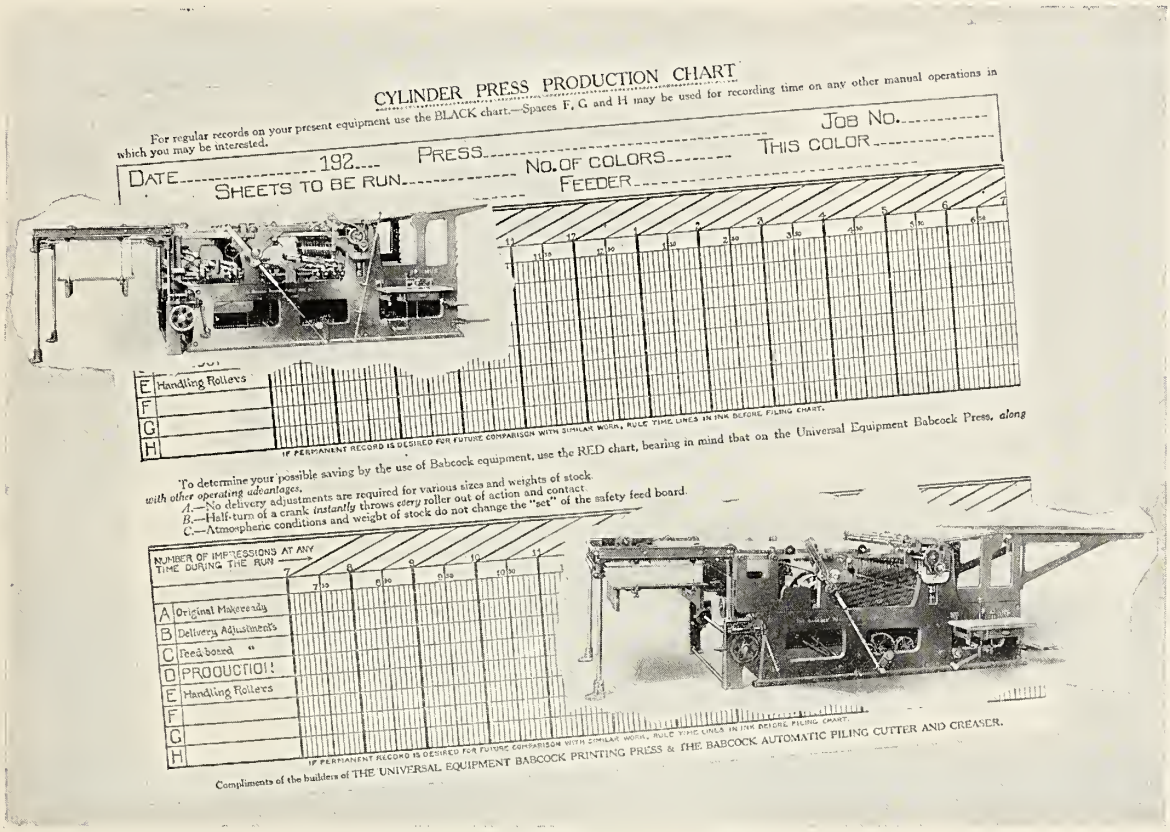
With a sharpened pencil, or with Modern Production Methods?

JUST FORTY YEARS AGO

the purchaser of the first BABCOCK demonstrated that it was undoubtedly the most economically operated press of its time. *That press is still in operation.*

FORTY YEARS LATER

the Superintendent of one of the largest pressrooms in the East, using all makes of presses, said of the new *UNIVERSAL EQUIPMENT BABCOCK*, "Its good points need only publicity and demonstration to make it the best selling two-revolution press on the market."



BABCOCK PRESSES

will stand the test of the Industrial Engineers' Cylinder Press Production Chart reproduced above, and for purposes of comparison on your present equipment, we will be glad to furnish you with some of these blank Charts, with our compliments, if you will write for them.

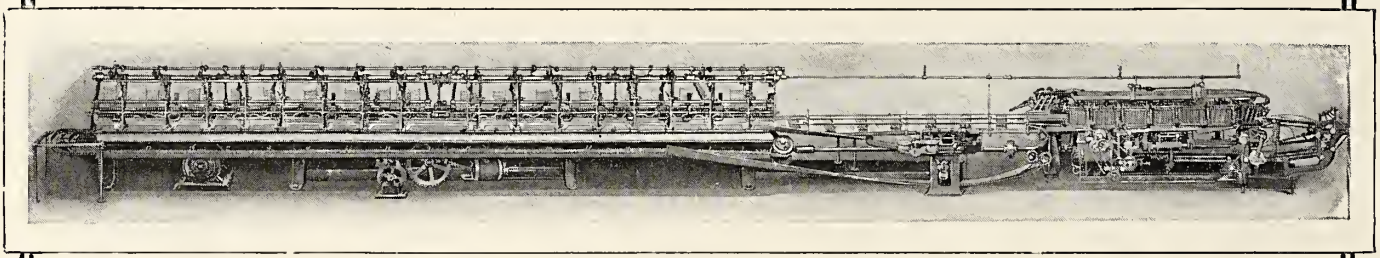
The Babcock Printing Press Manufacturing Co.

Main Office and Factory—New London, Connecticut
New York Office—38 Park Row

BARNHART BROS. & SPINDLER, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
PRINTERS MACHINERY-SUPPLY COMPANY, San Francisco and Los Angeles, Agents for California
MILLER & RICHARD, General Agents for Canada, Toronto (Ontario) and Winnipeg (Manitoba)
JOHN HADDON & COMPANY, Agents, London, Eng. GORDON & GOTCH, General Agents for Australia
NATIONAL PAPER & TYPE COMPANY, General Agents for Mexico, Central America and South America
LETTERGIETERIJ "AMSTERDAM," General Agents for Holland, Belgium and the Dutch Possessions
HANSEN & SKOTVEDT, General Agents for Norway. KARL M. GRONBERG, Agent for Sweden. F. L. BIE, Agent for Denmark

JUENGST
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books all while in Continuous Motion



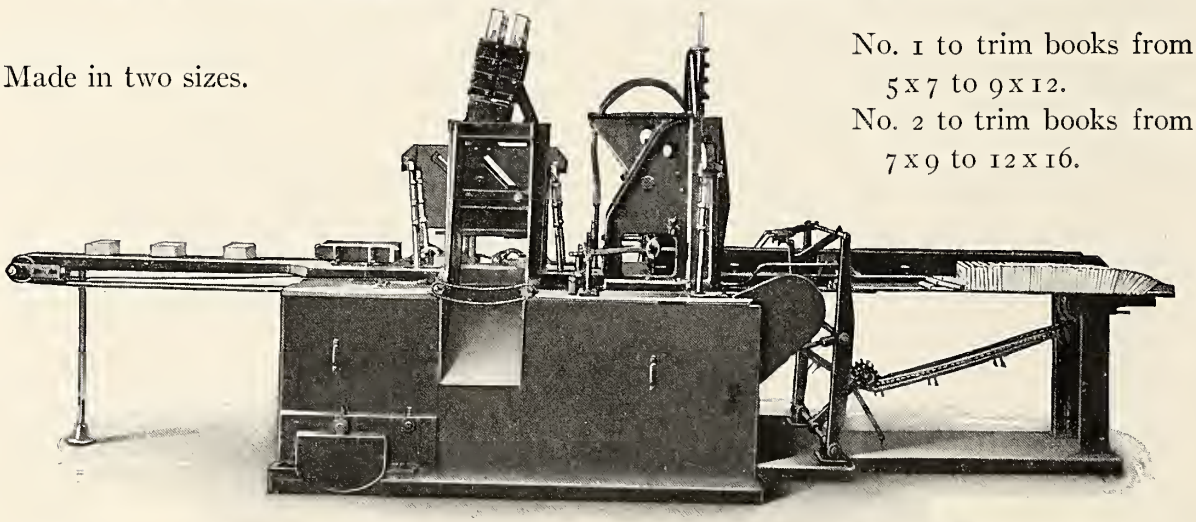
Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.

No. 1 to trim books from 5x7 to 9x12.
No. 2 to trim books from 7x9 to 12x16.



PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute 4½ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

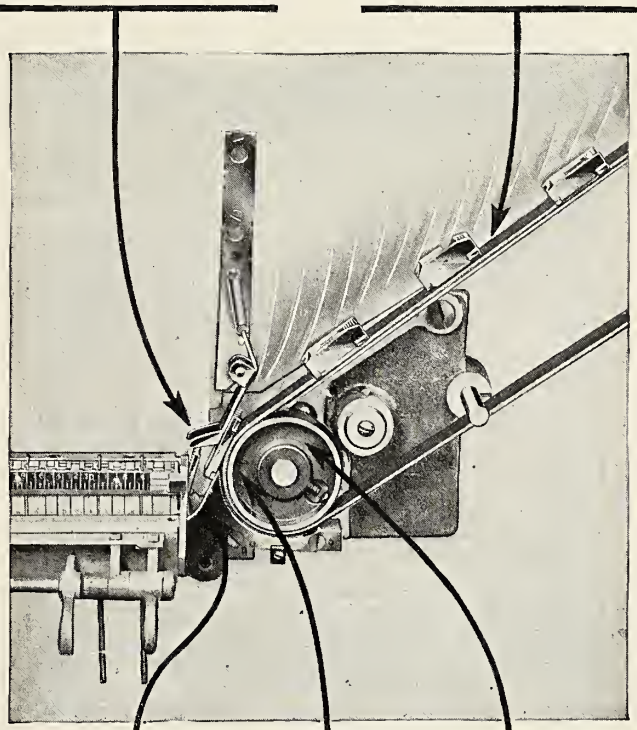
10th Reason

WHY the INTERTYPE *IS* "The *Better* Machine"

This is the tenth of a series of practical talks on Intertype features. More will follow. Watch for them!

Matrix is forced past chute spring by the belt—not by momentum and gravity.

Belt is 3/16″ wider than formerly, insuring more positive delivery of matrices.



Bridge prevents matrices from getting back to star. Ample space for rapid assembly without clogging.

Small pulley in low position makes delivery belt steeper and increases speed of delivery.

Position of belt near assembling elevator, eliminating chute rails, provides positive delivery from belt to elevator, without dependence upon momentum and gravity.

New Positive Assembler

Another *Exclusively-Intertype* Feature

Line composing machine operators will find in the Intertype Positive Assembler an improvement they have wanted for years.

By bringing the delivery belt close to the assembling elevator, the new design eliminates chute rails. The chute spring is placed at the curve of the belt where it goes around the pulley and directs the matrices straight to the star wheel. Since the belt carries the matrices past the chute spring, delivery to the star wheel is positive.

The distance between the bridge and the assembling elevator is much greater than in the old design, so that all matrices, including the larger sizes, can be assembled at much greater speed without clogging. The position and reduced diameter of the pulley increases the angle of the matrix delivery belt and thus accelerates the speed of the matrices. Larger matrices are pushed past the chute spring by the delivery belt as readily as small matrices.

Fast operators who have tested the Intertype Positive Assembler for several months state that it completely eliminates transpositions.

INTERTYPE CORPORATION

General Offices, 807 Terminal Building, Brooklyn, N. Y.

550 Rand McNally Building, Chicago
303 Glaslyn Building, Memphis

560-C Howard Street, San Francisco
Canadian Agents, Toronto Type Foundry Co., Ltd.

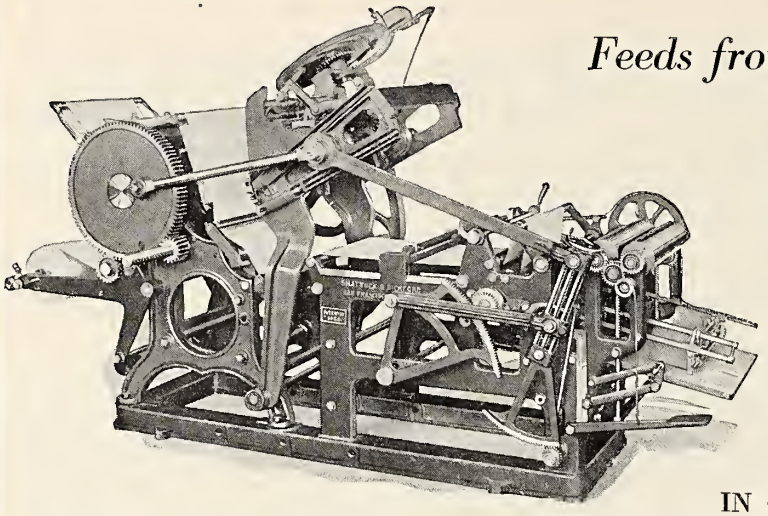
British Branch, Intertype, Limited, 15 Britannia Street, Kings Cross, London W. C. 1.

Folders
Folder Feeders
Press Feeders
Wire Stitcher Feeders
Cutters
Roll Feed Job Presses
Gathering Machines
Covering Machines
Round Hole Cutters
Pneumatic Appliances
Bundling Presses
Slip-Sheet Separators
Sheet Varnishers
Tipping Machines
Ruling Machines
Ruling Machine Feeders
Register Line-up Tables
Press Slitters
Etc.

GRS

Good Reliable Service

Investigate!



Feeds from the Roll!

Perforates,
Punches,
Slits,
Cuts into sheets,
or, Rewinds.

Can be made to
Print in two colors,
Back up form,
Collate duplicates

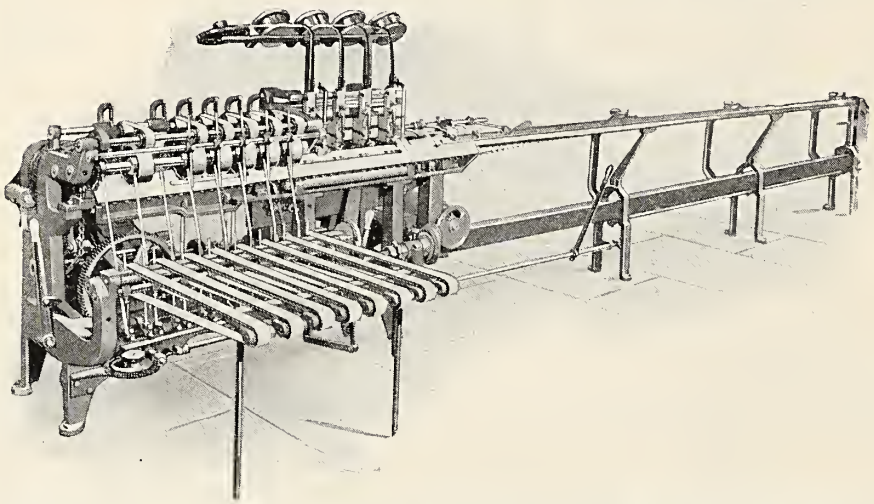
IN ONE OPERATION

The SHATTUCK & BICKFORD ROLL FEED EQUIPMENT

in conjunction with the standard C. & P. Jobbing Press, thus placing your jobbing work on the High Production Basis. *Complete details cheerfully furnished.*

CHRISTENSEN STITCHER FEEDER NEW DESIGN

Mechanical Balance *High Speed* *Easy Adjustments*



This *latest type* Stitcher Feeder is backed by over fifteen years' stitcher feeder experience. Mechanically balanced, permitting 140 to 600 staples per minute with *only one feeding operation, inserting signatures direct on the machine.*

GEORGE R. SWART & CO., Inc.

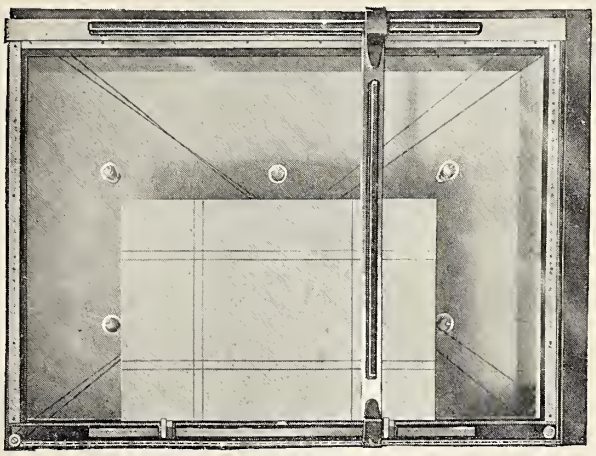
Printers' and Bookbinders' Machinery

PRINTING CRAFTS BLDG.
34th St. and Eighth Ave.
NEW YORK

TRANSPORTATION BLDG.
608 So. Dearborn St.
CHICAGO

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

PREMIER LINE-UP AND REGISTER TABLE



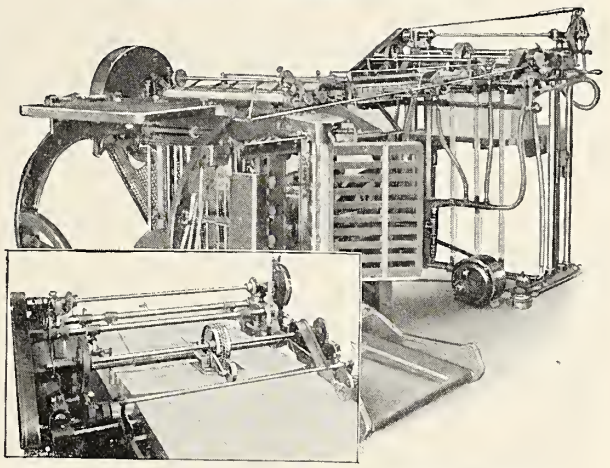
(*top view*)

Built in three sizes: 38x50, 45x65, 48x75.

The PREMIER TABLE has solved two of the vital profit-consuming problems of *scores of progressive printers*—rapid and accurate lining-up and registering of forms, eliminating expensive press delays. *Write for complete data!*

FROHN PILE FEEDER

attached to Cleveland Folder



No speed is *too fast* for the FROHN FEEDER—feeding small sheets up to 12,000 an hour. Let us furnish list of users together with *Photostatic testimonial exhibit.*

Built by the *originators* of this type feeder.

CHAMBERS KING CONTINUOUS FEEDER

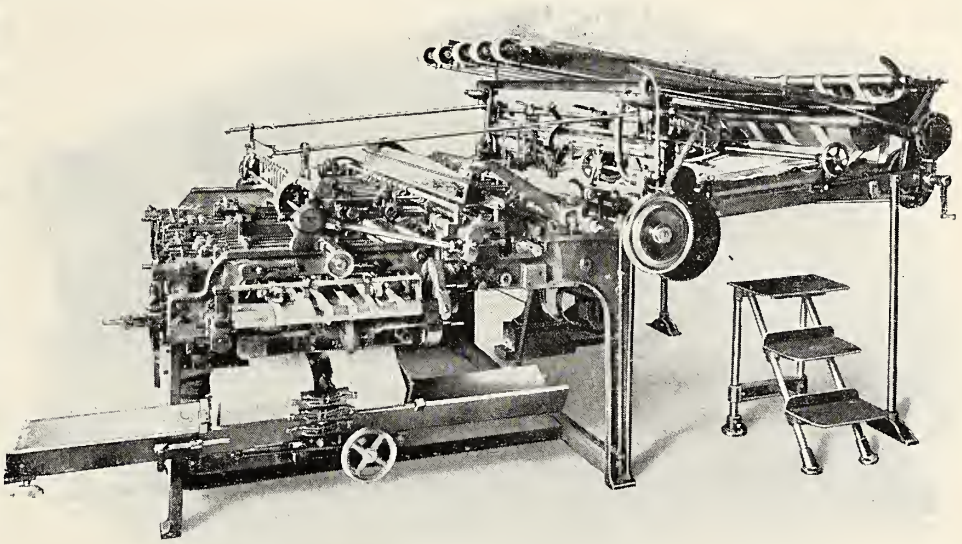
Attached to Chambers Double 16—32 Insert Folder

King Continuous Combing Feeders have been improved, simplified and developed to the highest state of efficiency.

Control feature operates pneumatically, insuring instant and simultaneous action of different parts of the machine, *obviating* the complicated mechanism common to strictly mechanical feeders such as gears, rods, cranks, levers and cams, requiring continuous adjustments.

Recent installations made in some of America's finest plants.

Investigate and learn why.



Sole Agents in United States and Canada for

CHAMBERS BROS., *Philadelphia, Pa.* (Folding and Feeding Machinery)
L. J. FROHN CO., *Brooklyn, N.Y.* (Simplex Pile Feeders, Disc Ruling Machines)
PREMIER REGISTER TABLE CO., *Boston, Mass.* (Line-up Tables)

Sole Eastern Agents for

CHRISTENSEN MACHINE CO., *Racine, Wis.* (Wire Stitcher Feeders)
BERRY MACHINE CO., *St. Louis, Mo.* (Round Hole Cutters and Pneumatic Appliances)
SHATTUCK & BICKFORD, Inc., *San Francisco, Cal.* (Roll Feed Job Presses)

Royal Accuracy



HOW much variation do you permit in the thickness of your electrotypes?

If you have been in the habit of leaving this matter to your electrotyper, what you get is all a question of his equipment facilities for shaving, trimming and beveling duplicate plates to perfect uniformity. The common range of variance is from two to six one-thousandths in thickness, which means that if your plates vary that much you are paying for non-productive time in order to correct what should have been done right in the beginning. On color register work, the need of perfect accuracy in alignment, beveling and shaving is multiplied

Royal Electrotype Company

Philadelphia

Please Mention The Inland Printer *When Writing to Advertisers.*

is Your Economy

many times over the single form.

Royal work comes within all these requirements—not as a matter of chance—but as the result of highly perfected precision methods. Royal plates are straightened by a method original in our plant and proved on a precision proof press while being finished. Our smooth-shaving operation guarantees the standard thickness within one one-thousandth of an inch. The result is all that the most exacting pressman could require for high-speed production and sustained quality. Does it not occur to you that Royal's national reputation for accuracy can be made a part of your production economies?



Six-twenty-four Sansom Street

Pennsylvania

If Winter Comes—

Cold days will soon be here. They may drop in almost any time now, and may catch you with an unheated pressroom. You know what that means—inks full of tack and hours wasted on your presses—*unless* you have Reducol on hand for such emergencies.

Reducol cuts the tack out of the ink and absolutely eliminates picking and mottling. There are no ill effects of any kind, because it *softens* the ink instead of merely thinning it. It reduces to a minimum washing up of the form during a run, and cuts down slipsheeting and offset.

Sudden changes in temperature do not worry the foreman who uses Reducol. He knows that Reducol is insurance against trouble, and that his inks will always be in condition to give him good results at high speed.

Because of this saving in time and the better distribution of ink, with the resulting increased number of impressions, it is cheaper to use Reducol than to get along without it.

That's why Reducol is used daily, summer and winter, by many of the leading printers, photo-engravers and lithographers.

That's why whenever we can get a printer to once try Reducol we never have any trouble getting repeat orders. That's why our salesmen's most stubborn new accounts require no selling talk on the second call, but invariably tell the salesmen:

"Well, Reducol does all you claim for it."

And that's why we say to you that if Reducol fails to satisfy you, it won't cost you anything. Order a trial shipment of 5 or 10 pounds and use it. If at the end of 30 days you are not *thoroughly* satisfied with the results, just say so and we'll cancel our charge. Could any offer be fairer or squarer than this?

Send for your "no risk" trial order today. A postal will do.

INDIANA CHEMICAL & MFG. COMPANY

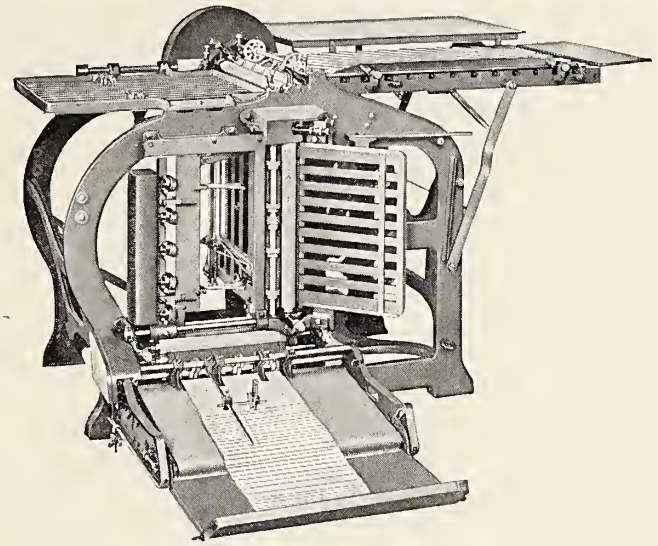
Dept. I-10, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA, U. S. A.

23-25 East 26th St., New York City — 608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co. San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Sinclair, Valentine & Hoops, Ltd. Toronto, Montreal, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. I.



Do You Get Printing Orders by Chance or by Conviction?

Do you go after a job and "hope" you will get it—do you go after it and *know* you will get it?

In other words: Can you walk into a prospect's office and convince *him* of the advantage of placing his printing with *you?*

Can you show him quality work and quote a price on his jobs that nobody else can beat?

Can you promise quick delivery and make good on the promise every time?

If you have efficient, modern equipment —you can, and you *know* that you will get the order. If you have not—you simply "hope" you will get it, and your experience shows what most frequently happens.

When you can go after a job and place all your cards on the table—face up—you're going to be a busy printer 313 days a year—and probably some Sundays too.

And you can do that only when you know your mechanical means of production will enable you to turn out very excellent work — quickly, cheaply and profitably.

That is where a Cleveland Folding Machine—that folds everything from a 4-page envelope stuffer to a 32-page book form—will prove itself to be one of the most useful, time saving, money saving and profit making pieces of equipment in your shop.

It will fold a total of 210 different forms—156 more than *all* other folding machines combined—and take sheets from 4x7 to 26x58 inches in size.

It will lower your folding costs and enable you to handle both big and little jobs cheaper, quicker and better than you can by any other means.

Write now for full particulars—and a free copy of our catalogue.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building CHICAGO: 532 S. Clark Street BOSTON: 101 Milk Street
PHILADELPHIA: The Bourse

Represented, west of the Rocky Mountains, by Printers Machinery-Supply Co., San Francisco and Los Angeles, California; American Type Founders Co., Portland, Oregon; Barnhart Brothers & Spindler, Seattle, Washington

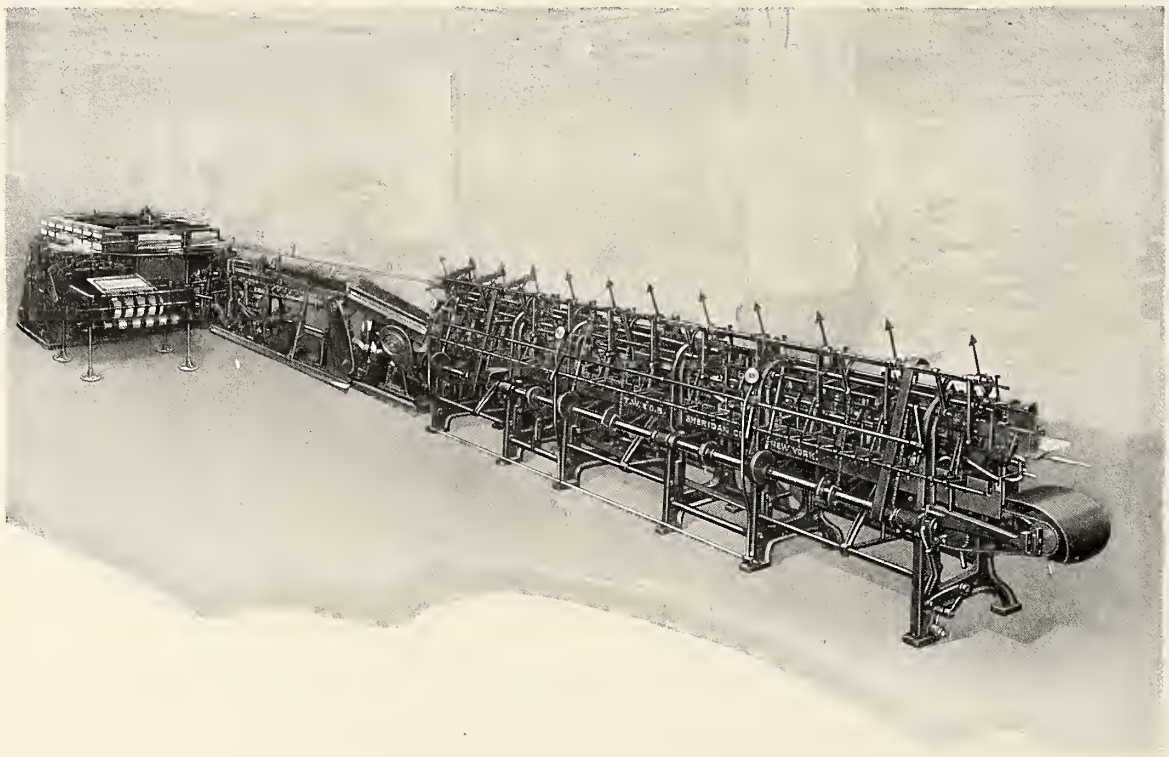
The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada

A Distinct Achievement

The SHERIDAN Combination Gatherer, Stitcher and Coverer, sounds a new note in SHERIDAN Supremacy

The SHERIDAN Continuous Coverer and the Improved Gathering Machine are now combined by our new Side Wire Stitcher, making it practical to run the three machines in combination without any loss of output, and still retain the splendid quality of product for which the SHERIDAN machines are justly famous.

Special attention is called to the clean flat back and perfect register of the cover, also to the jogging mechanism on the Stitcher, which is exceptionally simple and accurate.



The Stitcher can be furnished so as to stitch either two or three staples in each book, and can also be built as a separate unit, with feed table and delivery end, or can be attached to any regular Gatherer already in use, at a nominal cost.

Write for particulars or let us know when a salesman can call.

T. W. & C. B. SHERIDAN COMPANY

401 Broadway
NEW YORK CITY, N. Y.

609 South Clark Street
CHICAGO, ILLINOIS

63 Hatton Garden
LONDON, E. C. No. 1, ENGLAND

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

All That Experience Can Give All That an Operator Can Ask

THE NEW SEYBOLD AUTOMATIC CUTTER

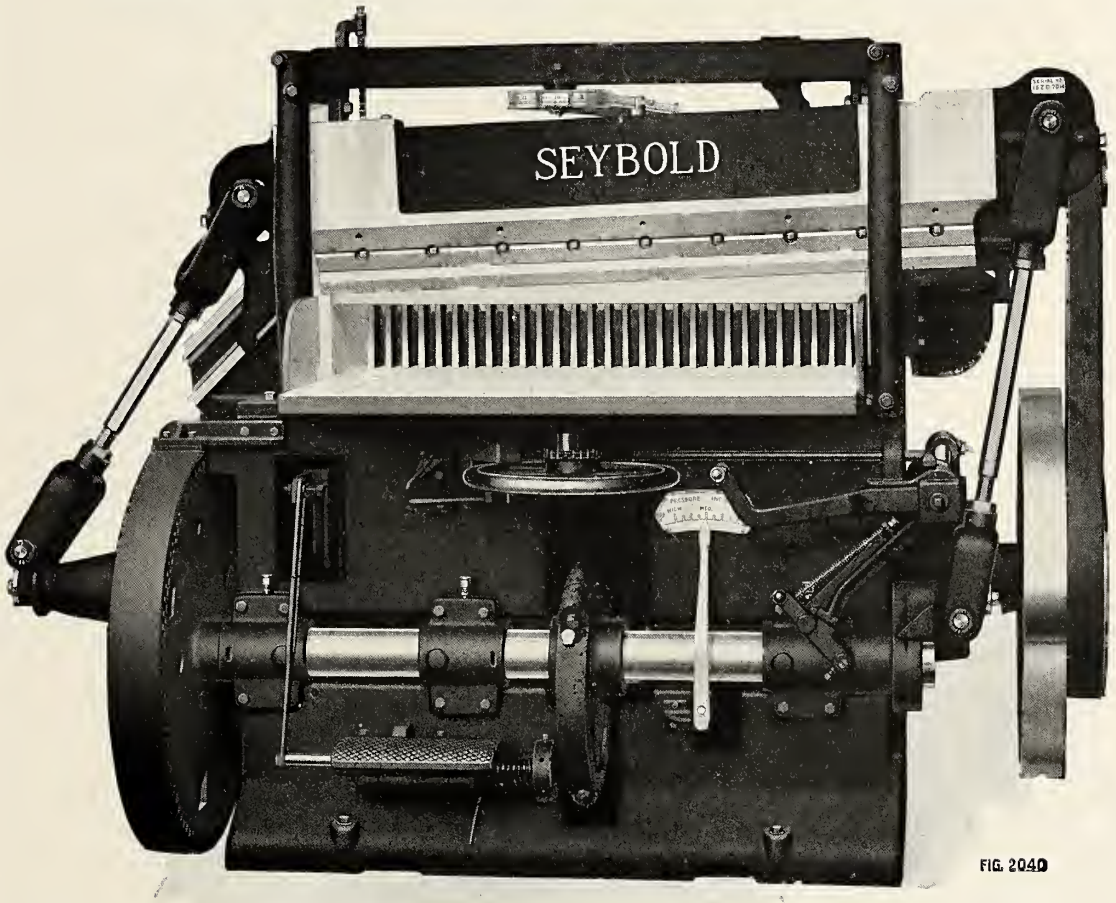


Illustration of 40, 44 and 50-inch Sizes

Speed of Knife Stroke, 40 Cuts a Minute

Every Safeguard; Convenient Starting Lever; Definitely Known Automatic Clamp Pressure; Back Gauge True at All Dimensions; Hair-Line Indicator; Sensitive Treadle and a number of other exclusive Seybold features.

Ask for Circular No. 2040

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations: New York, Chicago, Atlanta, Dallas, San Francisco, Toronto, Paris, London, Buenos Aires, Stockholm

Every Lee Press Is Erected and Thoroughly Tested in Our Factory

PERHAPS very few printers know and realize that every Lee Press is completely erected and tested under power in our factory under actual printing plant conditions. Rollers are put in, press is inked up and a heavy, full form is put on and printed, all adjustments for printing being made by a cylinder pressman. Ink is even put into the ink fountain, and the press is most thoroughly tested under heavy duty conditions. It is then given a careful inspection by an expert cylinder pressman from our service and inspection department, and must be O.K'd by him before being taken down and packed for shipment.

The Lee Press will handle every kind of work expected of a high-class, two-roller, two-revolution press, and will deliver a superior product at a price that will make money for the user. In its moderate first cost, low cost of operation and up-keep it represents the best possible investment a printer can make in a cylinder press.

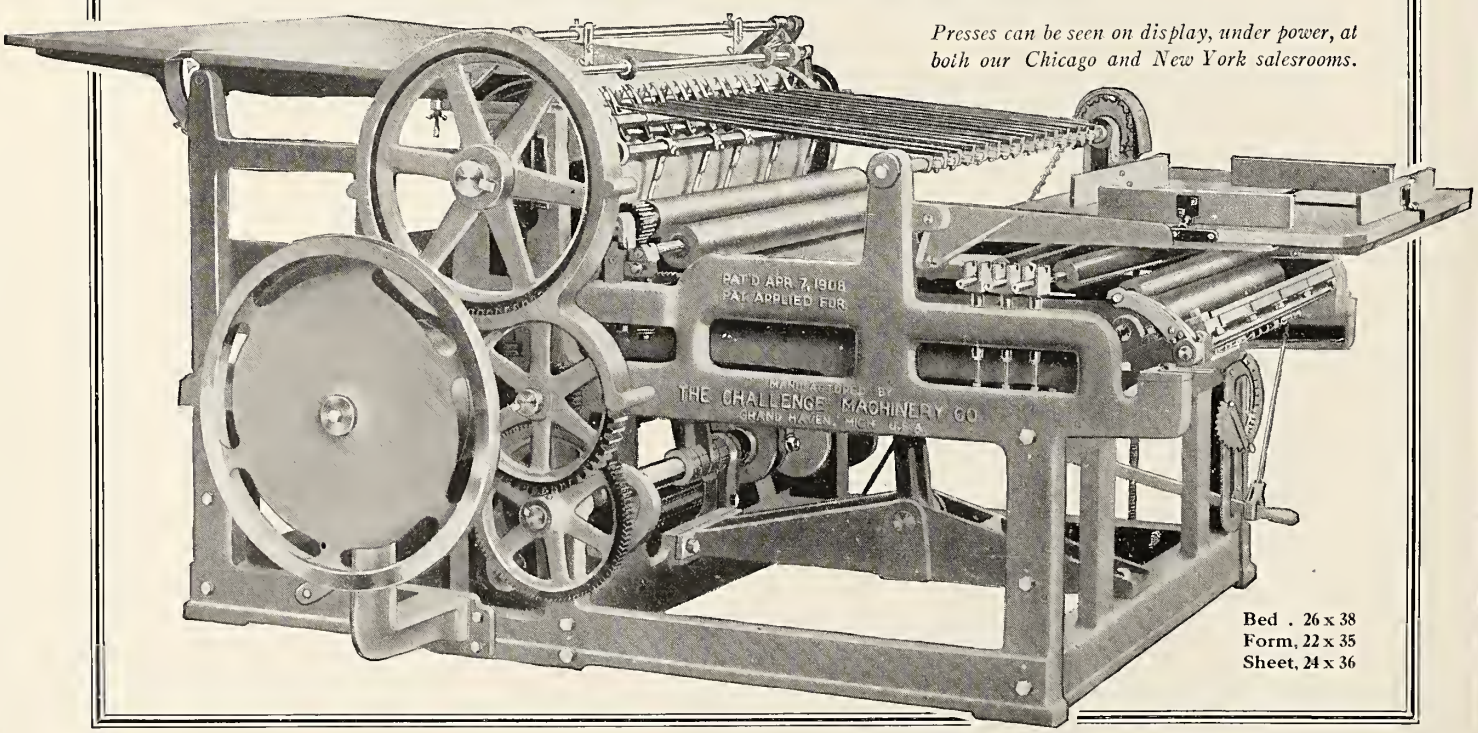
The Lee Press has Rack-and-Screw and Table Distribution, Two Form Rollers with Rider Roller which is interchangeable with the form rollers, Counter, Jogger, Micrometer Feed Guides, Trip, Quick-Stop Brake, and many other conveniences usually found only on much larger presses costing a great deal more.

YOU OWE IT TO YOURSELF TO SEND TODAY FOR FULL PARTICULARS AND PRICES

Manufactured by **The Challenge Machinery Company, Grand Haven, Mich.**

Chicago, 124 S. Wells St. New York, 461 Eighth Ave.

Presses can be seen on display, under power, at both our Chicago and New York salesrooms.



Bed . 26 x 38
Form, 22 x 35
Sheet, 24 x 36



Printed with the
BINGHAM DUPLEX ROLLER

Beaten Paths Are Easiest to Travel

FOR years the Roller business has been looked upon as a season business, and a sudden change in temperature has been considered disastrous in the pressroom, particularly to the Rollers. This is a condition that it has taken years of conscientious effort to overcome, as many important factors entered into it. To make a Roller that would not soften and melt in hot weather or harden and dry out in cold weather was not in itself so much of a problem had those qualities been all the printer required. In addition, however, a Printers' Roller must be pliable, with a tacky surface to take and distribute ink perfectly, clean out the form and reproduce the minutest detail of the halftone plate. The problem was to produce a Roller with none of the weaknesses of the composition Roller, but with all of its good qualities. A Roller with a firm, smooth surface would not produce the clean-cut presswork that a tacky composition Roller would.

Our DUPLEX ROLLER combines these qualities. The interior on the reverse side shows the character of work it will produce far better than we could express it in words. It is an all season Roller, can be used as soon as received and throughout all kinds of weather until worn out. As it does not shrink or swell it saves the time usually lost in pressrooms resetting Rollers.

We have branched off the beaten path, and the progressive pressroom superintendents are following rapidly. DUPLEX ROLLERS are now used in the largest newspaper, magazine and commercial pressrooms in the country.

We have five completely equipped, centrally located factories
Order Duplex Rollers from the address nearest you

BINGHAM BROTHERS CO.

(Founded 1849)

ROLLER MAKERS

NEW YORK - - 406 Pearl St.
ROCHESTER, 89 Mortimer St.
PHILADELPHIA, 521 Cherry St.
BALTIMORE - - 131 Colvin St.



Allied with BINGHAM & RUNGE COMPANY

East Twelfth Street and Power Avenue, Cleveland

PRESS OF WILLIAM GREEN, NEW YORK

ALLIGATOR

TRADE MARK REG U.S.PAT.OFFICE

STEEL BELT LACING

Why Men Change to ALLIGATOR

Strength comes first in belt lacing. Then follow: durability, ease and speed of application, efficiency in service, range and cost.

Alligator is the Strongest Belt Lacing on Earth—and the most permanent. It is applied with a hammer in an average time of only three minutes.

Mechanically perfect because it binds the long bur den bearing belt fibres in equal service. "Every Tooth A Vise." Rocker steel hinge pin endures in any service where the belt will run. The finished joint is flexible, separable and smooth on both sides.

There is a size for every thickness of belting and the price is so reasonable that **its use immediately becomes an economy.**

If you are not using Alligator now, write us for sample and our interesting book "Short Cuts to Power Transmission." A trial of Alligator will be no less convincing than an analysis of its points.

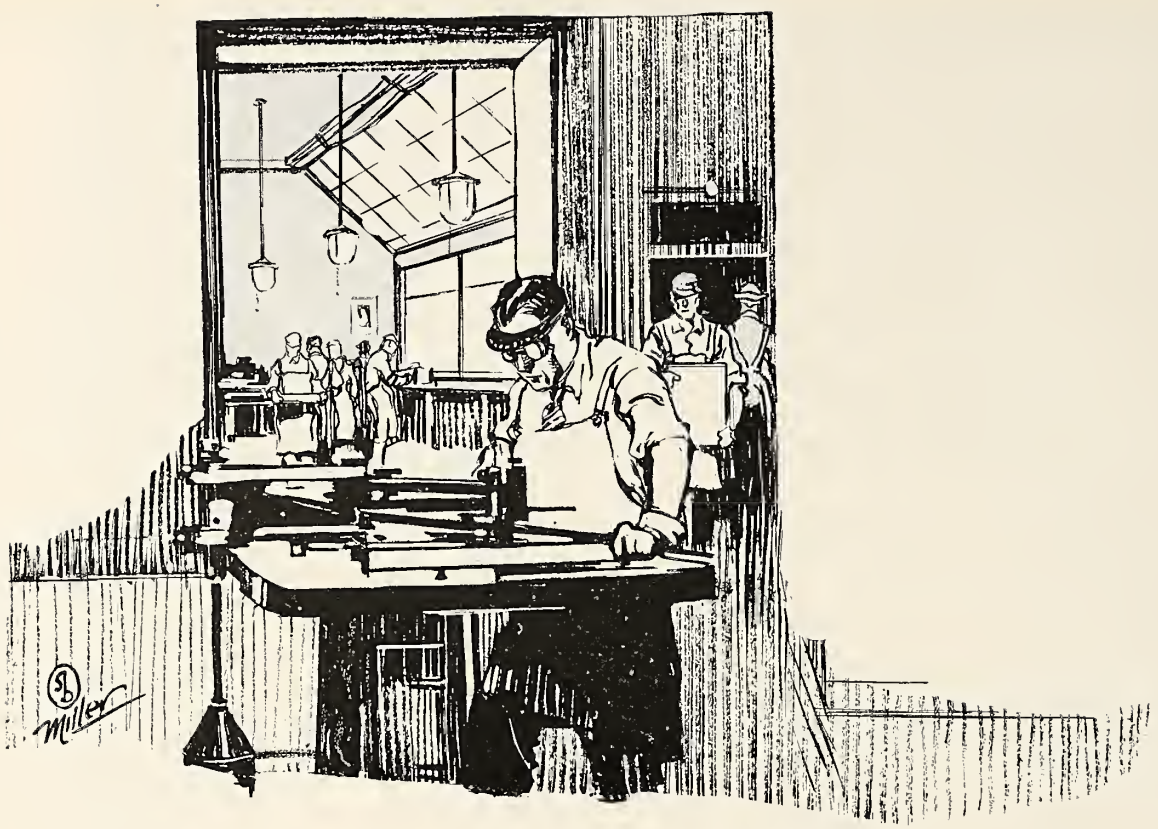
Sold through "Jobber-Dealer" trade channels the world over.

Flexible Steel Lacing Co.

4655 Lexington Street Chicago, Ill.

In England at 135 Finsbury Pavement, London, E. C., 2





Assurance Guaranteed

You can expect your job of printing to measure up to your plans if directions and selections are on a par with "Lead Mould" duplicate electros.

Plate Makers to the Graphic Arts

LEAD MOULD ELECTRO-TYPE FOUNDRY INC.

LEAD MOULD ELECTROTYPE FOUNDRY

504 W. 24th Street INCORPORATED *New York, N. Y.*

Please Mention The Inland Printer *When Writing to Advertisers.*

The Ludlow

Prevents Loss and Offers a Profit

YOU are a good printer—you are turning out good work and lots of it. But are you making your fair profit? Do you lose in the composing room what you make on your presses and then barely come out even or suffer a loss?

Put Composition on a Profit Basis

Eliminate cost uncertainties. With the Ludlow you do not guess at cost of composition on a job—you know. You have only so much setting and make-up at so much per line. You can meet your estimate every time.

Increase your capacity for composition by the Ludlow method, by which your compositor may cast unlimited new type in any font as needed for each job, on slugs which cannot pi.

Lower your costs on composition and make-up by the Ludlow System, which cuts down your floor space, and prevents loss of time hunting for sorts, picking forms and on account of pi.

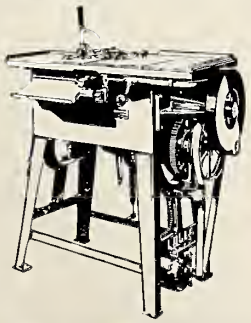
Stop distributing dead forms. Dump them into the hell box. Keep your compositors on productive work. Who wants to distribute old, worn type when unlimited new faces on slugs are cheaper than distribution!

Use more multiple forms. Save composition and electrotype expense by recasting each line. Make up enough forms to fill the capacity of your press.

Get non-competitive jobs by having an unlimited capacity for big-type composition—big charts, directory sheets for use in department stores, posters and broadsides. Remember that unlimited quantities of 42, 48 and 60-point faces are easily available as needed.

"We have found that the Ludlow has increased our facilities for handling all classes of commercial printing, enabling us to do a much greater variety of work without increasing our cost."—Saul Brothers (Quality Catalogue Printers, Chicago).

"We believe that the Ludlow would pay for itself in two years in type bills alone. If you have much work requiring standing forms, or recasting for the purpose of running several at a time, you will find it of particular advantage."—The Martin Printing Company, Cleveland, Ohio.



Ask us, on your letterhead,
for descriptive literature

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.



Overcome Price Competition By Broadening Your Market

The Printing of Stock Certificates and Bonds

represents a newer field for quality price-free production.

Our De Luxe Certificates so closely approach steel engraving work as to be practically indistinguishable.

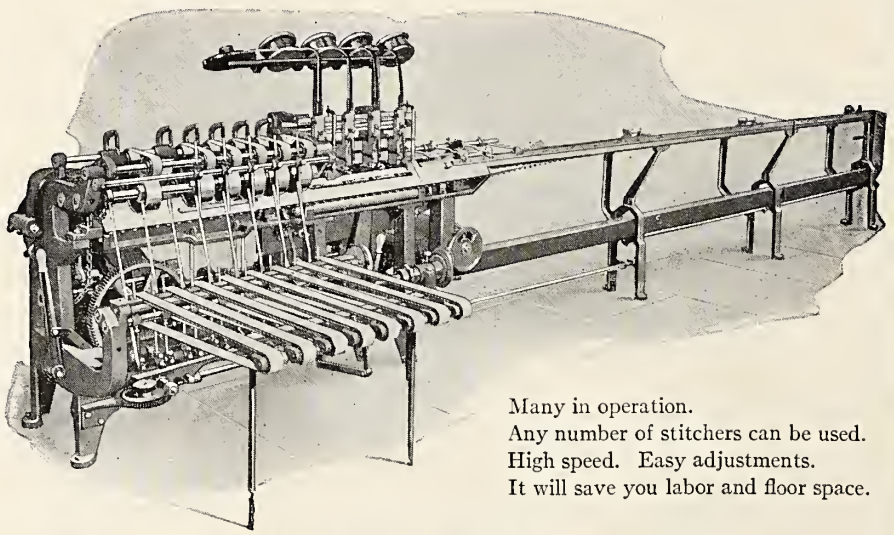
Keep a sample set in your office—instruct your sales force to show them to leading corporation attorneys. Quote your regular prices and *new business* is inevitable.

A Sample Set of Our De Luxe Forms sent on request

THE FORMAN-BASSETT CO.
1431 West Third Street Cleveland, Ohio

CHRISTENSEN'S *Latest Type* Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

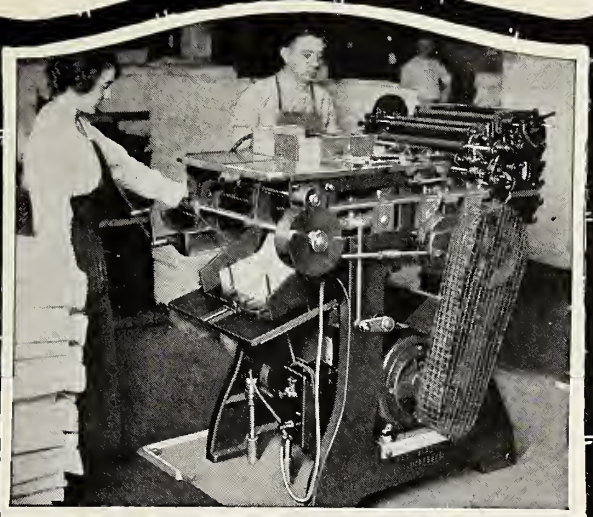
Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.

Eastern Agents:
GEO. R. SWART & CO., Printing Crafts Building,
461 8th Avenue, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.

Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.

7082



Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions per hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letterheads, envelopes and general job work of wide range. The Press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

Write today for catalog and full information. No obligation, of course.

Stokes & Smith Company
Summerdale Avenue
PHILADELPHIA, PA.
London Office: 23 Goswell Road



Go to Goes for

The Goes Steel-Engraved
Certificate Blanks, Bordered Blanks and Bond Blanks

An entirely new and original assortment of
Steel-Engraved Blanks

produced upon Crane's Bond paper; so designed and arranged that they can easily be overprinted either from type or by the lithographic process, and thus present an unusually high-grade, refined, handsome appearance.

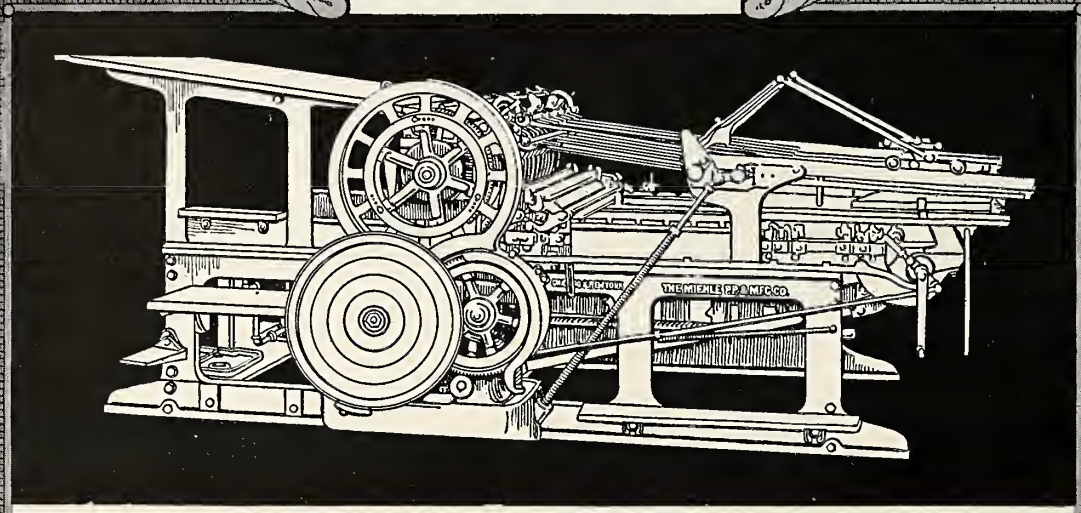
The Goes Steel-Engraved Blanks will be constantly carried in stock in quantities that will insure the usual Goes service *for all your requirements.*

A written request for samples and further information will bring a prompt reply.

Goes Lithographing Company
45 West 61st Street, Chicago



The Miehle



Quality—Quantity

EVERY Miehle press is an all 'round machine. It has no special field; its excellence is as marked on the finest process work in colors as it is on the commonest news ink job.

Quality or quantity are equally at the command of the Miehle owner. Indeed, it would be far more accurate to say that both quality and quantity are at his command at one and the same time.

In other words, the Miehle prints the quality work quickly and the quantity work well.

MIEHLE PRINTING PRESS & MFG. CO.

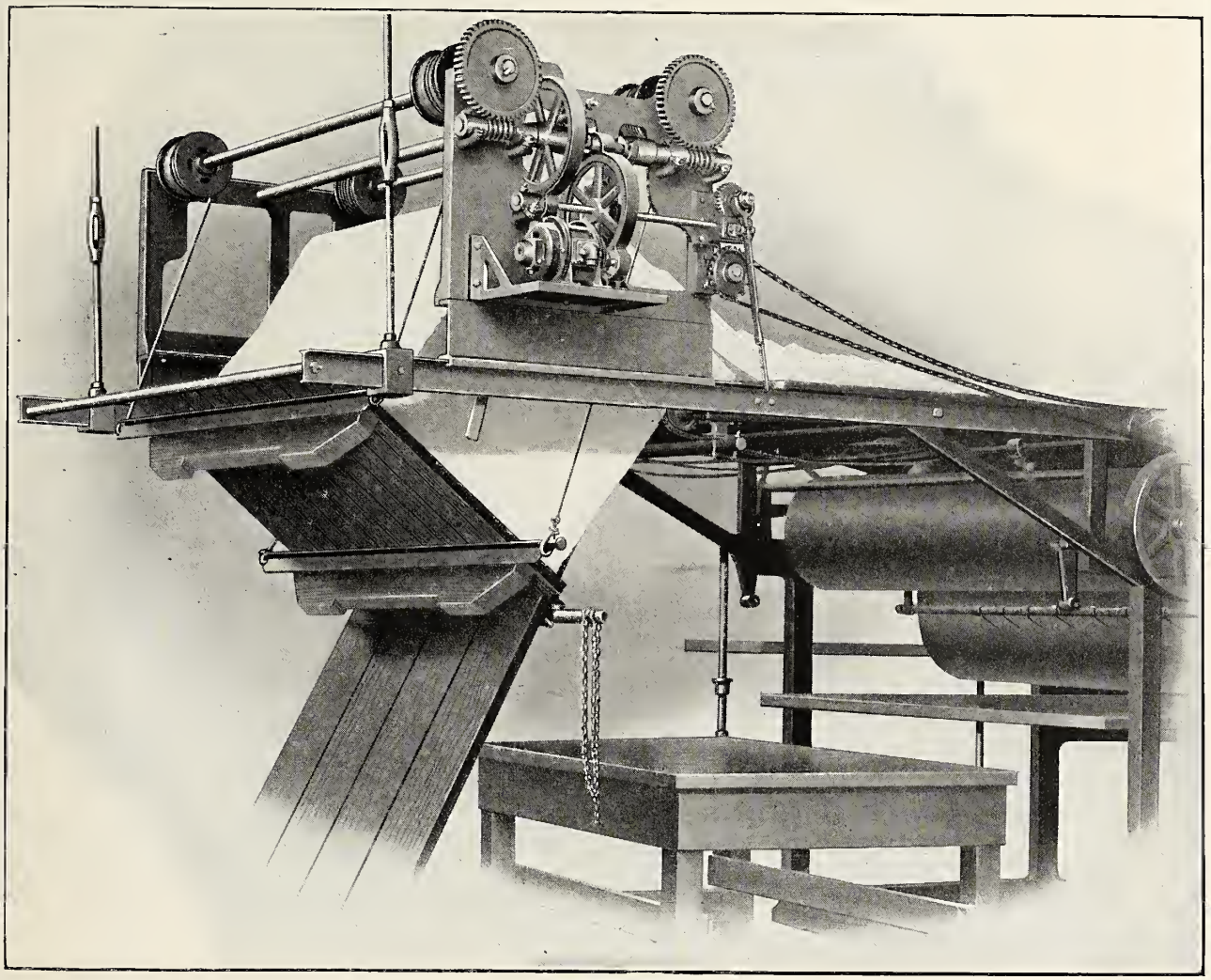
Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Stephen Girard Bldg — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2840 Woolworth Bldg. — DALLAS, TEX., 911 Deere Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA. Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Berry Semi-Gravity Board Feeder



PATENTS PENDING

WITH this machine full production of your press can be obtained. No re-piling or handling of stock. It lifts the ordinary platform with 4000 pounds of board, of any size or thickness, and delivers it to the feeder.

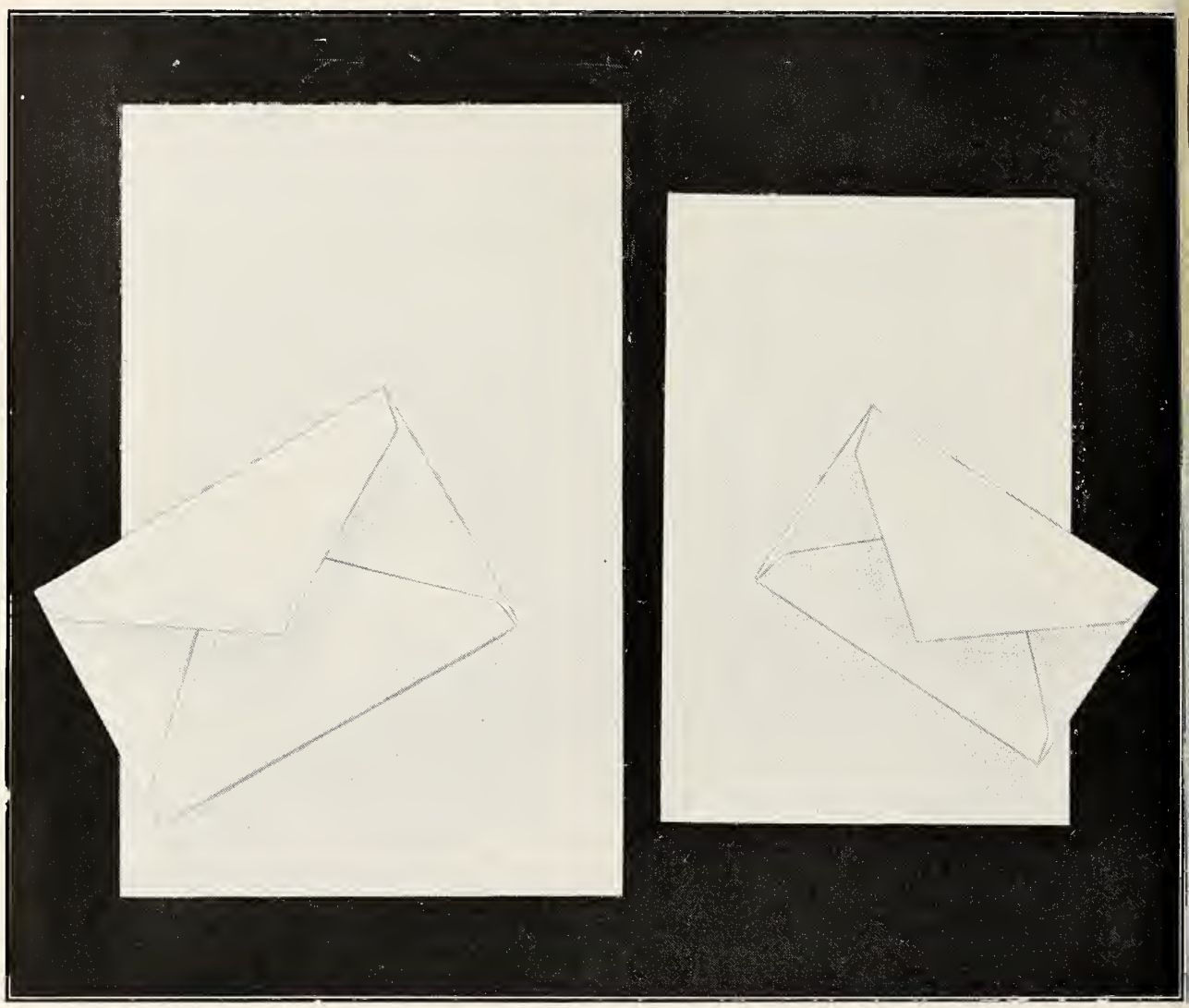
No reason for missing one impression, as stock is kept constantly at feeder's hand. Easily operated, strongly built and not complicated, and can be attached to any press. The machine is operated with a one H. P. motor and controlled by a foot pedal on feeder's platform. One man can keep from 15 to 20 presses supplied with stock.

We also build a straight lift for paper.

Installed on thirty days' trial.

BERRY MACHINE COMPANY

309 NORTH THIRD ST. SAINT LOUIS, U. S. A.



The New Line of Hammermill Announcements

Paper-Cards and "Envelopes to Match"



Hammermill Announcements make it Simple to get out good Direct Advertising

Hammermill paper is now available in a new form. Hammermill Announcements—Paper, Cards and "Envelopes to Match"—carry the Hammermill Combination of quality with economy into the field of fine announcements.

We take pleasure in offering this new line because we believe Hammermill Announcements will promote the sale of fine printing. They have been designed to give the printer a beautiful piece of stock—paper or card—with an envelope to match at a price that makes it practical to use Hammermill Announcements for ordinary circulars, folders, business notices or small booklets and turn an average job into a fine, artistic piece of printing that will be more effective for the advertiser and a better proposition for the printer.

Hammermill Announcements are a quality product appropriate for high class work. At the same time their low price opens up a new and bigger market and encourages small advertisers to buy good printing and large advertisers to use it more often.

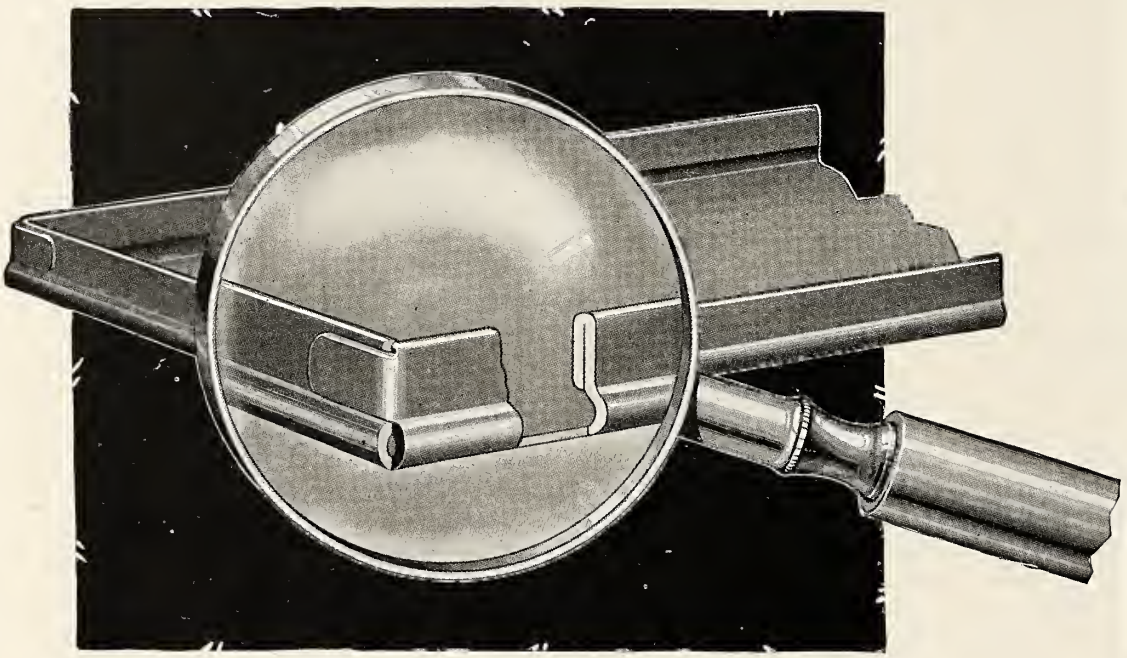
Hammermill Announcements are prepared by the P. P. Kellogg & Company Division of the United States Envelope Company, Springfield, Mass. They will be stocked by our Agents in all parts of the country.

Send for our Book for Printers "Turn it into a good job"

Hammermill Paper Co., Erie, Pa.

The New Hamilton Galley

(PATENT APPLIED FOR)



NEW? *Yes;* radically different from anything heretofore produced; the latest word in galley construction

The illustration presents a full-size corner detail, showing the double walls with rounded edges — features that insure unusual accuracy, strength and rigidity.

No expense has been spared to produce a galley commercially accurate and as nearly perfect as a discriminating trade requires. Made in one piece; electric welded corners; material specially prepared, perfectly smooth, of uniform quality and the best obtainable for the purpose. Elaborate dies in mammoth presses form the head and sides in double walls that provide practically double the strength of any other galley design, with top edges always round and smooth and galleys uniformly square, thereby insuring a finished product which may be used equally satisfactorily for storage or make-up — a real ALL-PURPOSE GALLEY — a BETTER Galley at no increase in price.

The Hamilton goods are designed and built by craftsmen with a technical knowledge acquired by almost fifty years continuous application to this line.

Manufactured by

The Hamilton Manufacturing Company

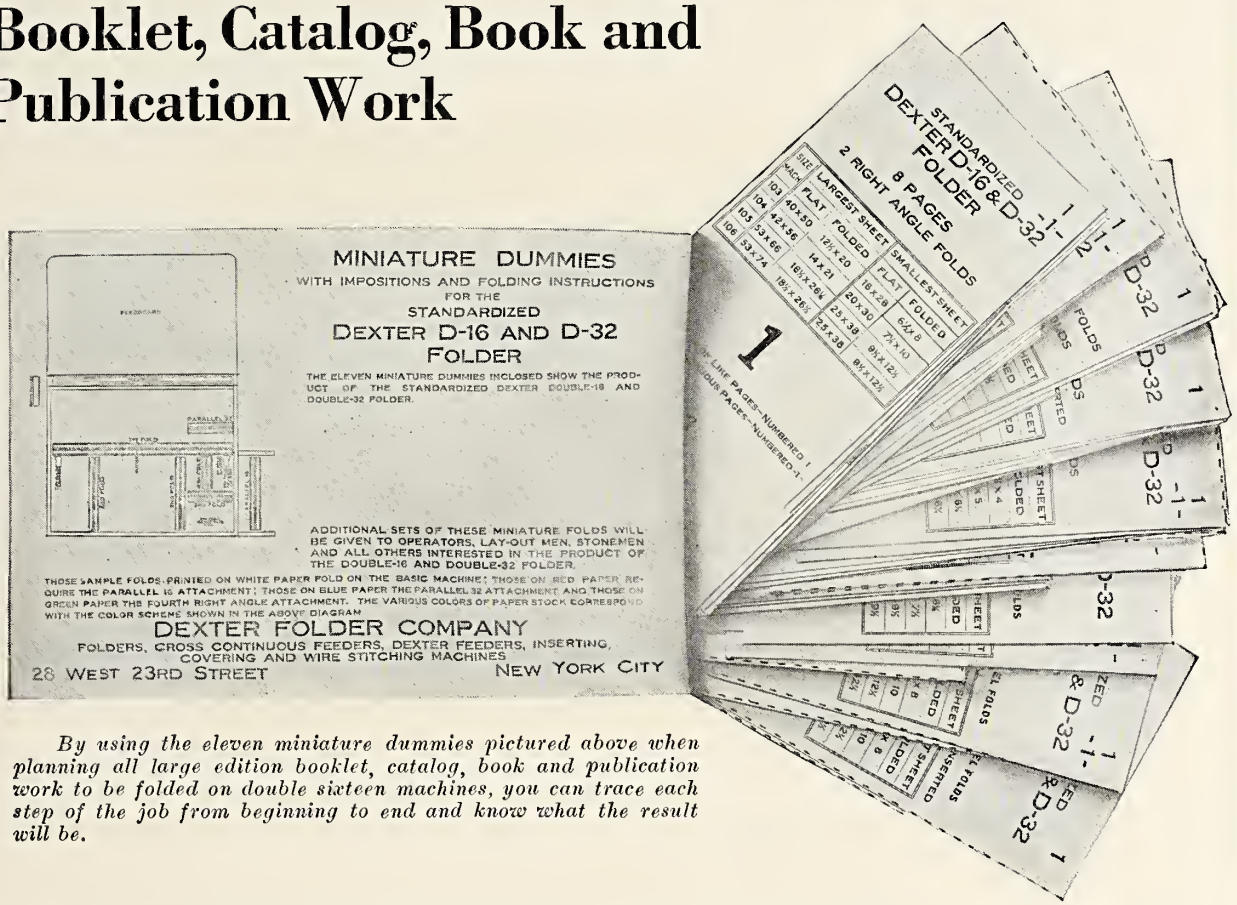
TWO RIVERS, WISCONSIN

Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by All Prominent Type Founders and Dealers Everywhere

Dummies for Large Editions of

Booklet, Catalog, Book and Publication Work



By using the eleven miniature dummies pictured above when planning all large edition booklet, catalog, book and publication work to be folded on double sixteen machines, you can trace each step of the job from beginning to end and know what the result will be.

The impositions, guide edges and folding instructions contained in this set of dummies give you a bird's eye view of your finished job before it is started. You can be sure that work laid out and planned in accordance with the specifications given on these miniature folds can be handled with the least time, cost and trouble in any bindery equipped for large edition work.

Plan your printing jobs from the binding end first, and know your binder's equipment. These folds will help you to better understand the importance of right binding specifications.

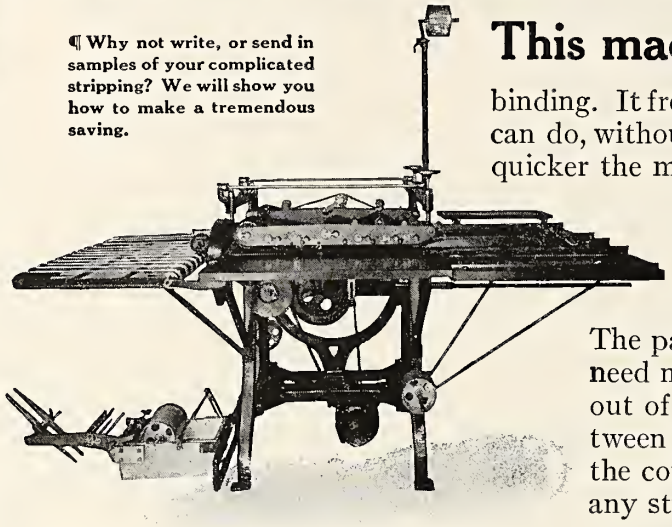
If you are interested in large edition work, send for your set of Double-16 Dummies today—no charge

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cutters, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

Better Books and Catalogues

¶ Why not write, or send in samples of your complicated stripping? We will show you how to make a tremendous saving.



This machine eliminates the most expensive, yet simplest operation in bookbinding. It frequently does as much as ten men or women can do, without effort. The longer the sheet or book the quicker the machine. It has four speeds. It will strip ½″ in the center of saddle stitched pamphlets, printed on enameled paper, making it a better catalogue, fit to open without fear of falling away from the stitches. The paper covered, side-stitched, or sewed, book need no longer be an eye-sore when the book falls out of the cover. The Brackett puts a strip between the cover and the outer leaves, thus keeping the cover in place. Index sheets, end sheets for any style of book can be made with the machine.

It will strip books ¾″ thick with gummed cloth, or will glue the cloth, or drilling. It will handle the heaviest materials, such as buckram.

As a money maker the machine can not be excelled

The Brackett Stripping Machine Co. ∴ Topeka, Kansas

Profits in Quality Printing

EXACTING buyers who know what they want in printing are willing to pay for it when they can get it. Good presswork is absolutely necessary in the production of quality printing. If the presswork is poor the finest typography is wasted.

Without full inking, type and illustrations will not stand out clear and perfect. Printing with full color demands freedom from offset all the year round. The Craig Device entirely eliminates offset and static electricity and allows sheets to be backed up in half the time usually required. It makes slip-sheeting unnecessary.

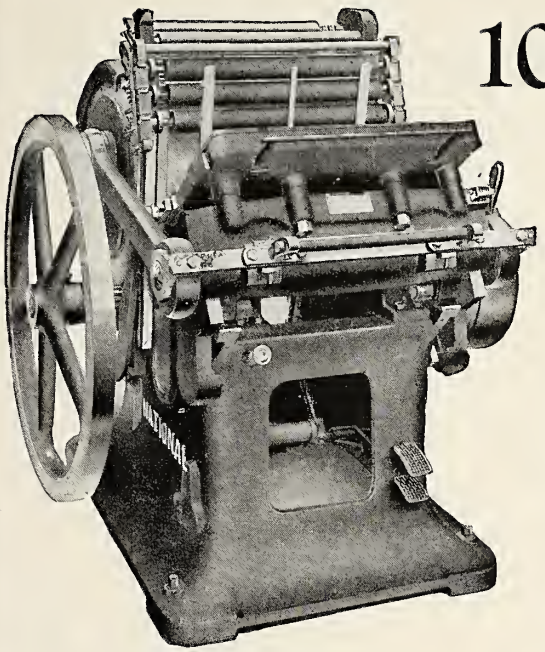
Hundreds of successful printers, some of them nationally known, have cut their pressroom costs by installing the Craig Device. In every case the device was sold with the understanding that there would be no obligation to keep it if it did not prove to be all we claimed. But every one of our devices has made good.

You can install a Craig Device under the same conditions. If you are not absolutely satisfied we will accept its return without question. We welcome a trial against any other heater, neutralizer or demagnetizer now on the market, for the elimination of offset and static electricity.

Send for our booklet "Speeding Up the Presses." It tells how many large printing plants have increased their profits by improving the quality of their work and reducing wasted time and stock in the pressroom.

CRAIG SALES CORPORATION

636 Greenwich St., New York City



Size: 14 x 22 Inches.

100% Distribution!

Printers who really appreciate good distribution will recognize the great superiority of that on the NATIONAL Press.

It has four Steel Ink Cylinders working in conjunction with two Composition Distributing Rollers and one Composition Ductor Roller, as well as three Composition Form Rollers. The ink is taken from the Fountain Roller by the timed Ductor Roller and sent rapidly through the system of eleven rollers, including vibrators and cylinders, and by the time it reaches the form rollers, it has been thoroughly distributed, evenly and smoothly, just to the proper consistency to go on the form. This is real 100% DISTRIBUTION.

This is why work turned out on the speedy NATIONAL is better than can be done on any other three-roller job press.

Look over the NATIONAL and note the efficiency features provided to secure this 100% distribution, such as the Roller Adjustments, Roller Trips, Ductor Roller Trip, and Graduated Ink Fountain Feed. You will also find many other things to convince you that this is *the* Three-Roller Press to buy.

Distribution is the deciding factor between a good and a bad investment in a Platen Printing Press.

Write for Catalogue with full particulars.

National Machine Company
Hartford, Conn.

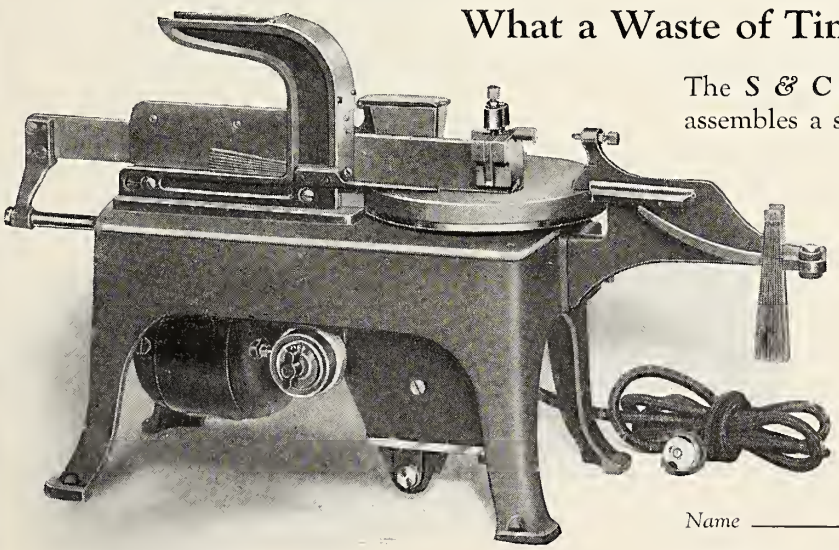
New York Office—23-25 East 26th Street
J. GUS LIEBENOW, Manager

Over One Million Spacebands

Hand Cleaned Twice Daily

If the spacebands in the Linotype and Intertype machines in use in this country receive the cleaning absolutely necessary to insure clean print the above is a literal statement of fact.

What a Waste of Time and Money



The ***S & C Spaceband Cleaner*** cleans and assembles a set of spacebands in ***One Minute*** and you know they are cleaned accurately and uniformly.

Fill out the coupon below and mail to us and we will send you descriptive literature of a device that cleans and assembles spacebands at the rate of thirty a minute.

INTERLINO COMPANY
1017 Majestic Building
Milwaukee, Wisconsin

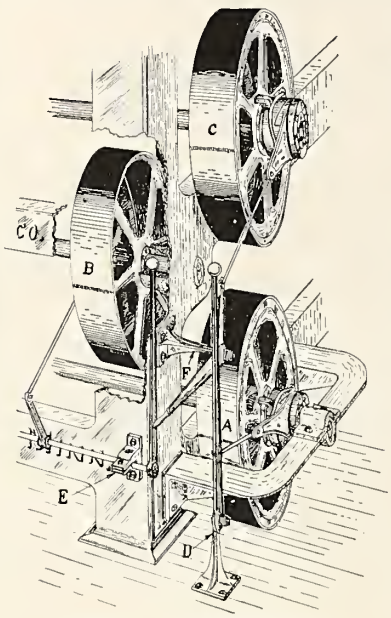
Send me descriptive literature of the S & C Spaceband Cleaner.

Name _____

Address _____

ANNOUNCING

TWO NEW
DRIVE-SHAFT MODELS



Illustrating Various Installations

HORTON VARIABLE SPEED PULLEYS

Models 15-O and 17-O

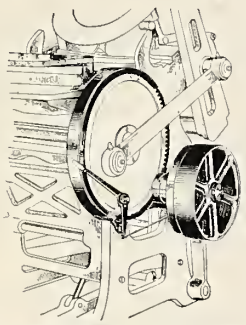
(Same general style as Model "R" for C. & P. Presses)

Easily installed and adaptable to ***any*** machine using up to 5 h. p. where variations in load are not pronounced. The only requirements are: 3 to 4 inches shaft projection outside of frame, Fig. **C**; or 6½ to 7¾ inches between bearings, Fig. **A** or **B**. Handle control, Fig. **D**, **E** or **F** optional.

INFORMATION REQUIRED

1 Name of Machine
2 Model and Series
3 Diameter and R. P. M. of Shaft.
4 Speed Range and
5 Horse Power Consumption

FOR SALE BY ALL PRINTERS' SUPPLY HOUSES


Model "R" on a C. & P. Press with Horton Upper Gear Guard

PRODUCTS OF THE

HORTON MANUFACTURING COMPANY

MINNEAPOLIS, MINNESOTA

Cable Address, "HORTOKUM"

The Chandler & Price New Series Presses

Made in four sizes:
8x12 inches, 10x15 inches, 12x18 inches, and 14½x22 inches (inside chase measurement)

The printer himself by the purchase of 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the print shops in this country have Chandler & Price Presses as their standard equipment.

C. & P. Presses in stock at all Selling Houses

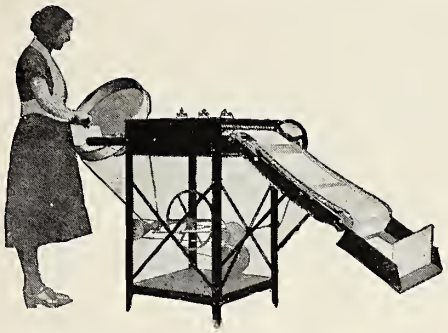
American Type Founders Company

12x18 inches inside chase

Chandler & Price New Craftsman Press

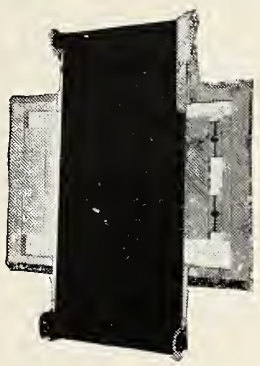


A complete printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.



"STOKES" PLATELESS EMBOSSER

For embossing printing without the use of dies or plates. Takes sheets up to 12 x 18 inches.



"STOKES" RIBBON ATTACHMENT

Makes reproduction of typewritten letters with platen press as easy as ordinary printing. For use with Chandler and Price, Universal, Colts Armory, Allen, Gordon, Peerless, and Grammes Platen Presses.

Price, of Attachment with 2 rolls of Multigraph Ribbon.....$10.00



"STOKES" ELECTRIC GLUE POT

Will keep the glue at right temperature and ready for use, at an expenditure of less than one kilowatt-hour of current per eight hours.

Price 1 quart size.....$ 8.00
" 2 quart size.....$10.00
" 4 quart size.....$15.00

THE A. STOKES COMPANY
4097 EAST 74TH STREET
CLEVELAND, O., U. S. A.

Every Printing Office

Can now afford to have its own

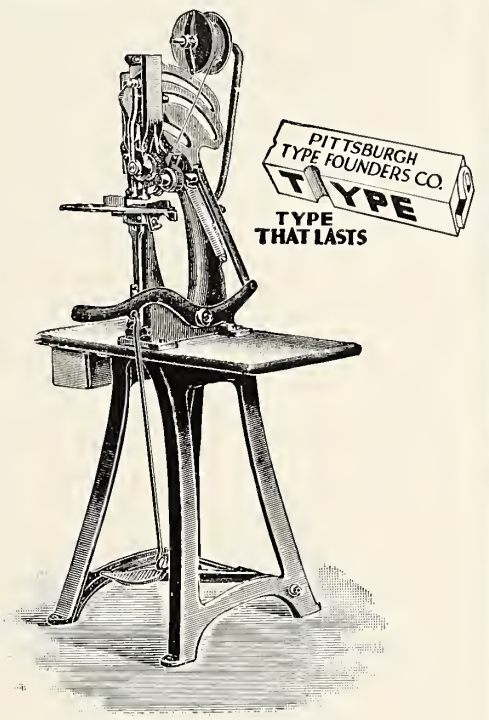
Wire Stitcher

A Wire Stitcher that is of simple construction and easy to operate.

A Wire Stitcher that will take care of practically every stitching requirement.

A Wire Stitcher that does not require power.

A Wire Stitcher that will cost you less than three cents a day on your investment.



Range of Work:

2 sheets to ½ inch thickness
Flat or Saddle Back
Ample table space for holding work

Prices:

2 sheets to $\frac{3}{16}$ inch $125.00
2 sheets to $\frac{5}{16}$ inch $150.00
2 sheets to $\frac{1}{2}$ inch $195.00

The Best, Most Economical, and Fastest Foot-Power Stitcher Made

For further information write

PITTSBURGH TYPE FOUNDERS CO.
PRINTERS' OUTFITTERS
340-342 Second Ave., Pittsburgh, Penna.

Caslon Bold and 6-point 844 Metal Alloy Rule



Superior Spacing Materials

EVERY MAN WHO SETS TYPE KNOWS
THAT THIS IS TRUE:

"There can be no such thing as Efficiency in Composition until each and every Compositor has been provided with a separate and complete outfit of all the needful SPACING MATERIALS on his individual work bank—ready to hand."

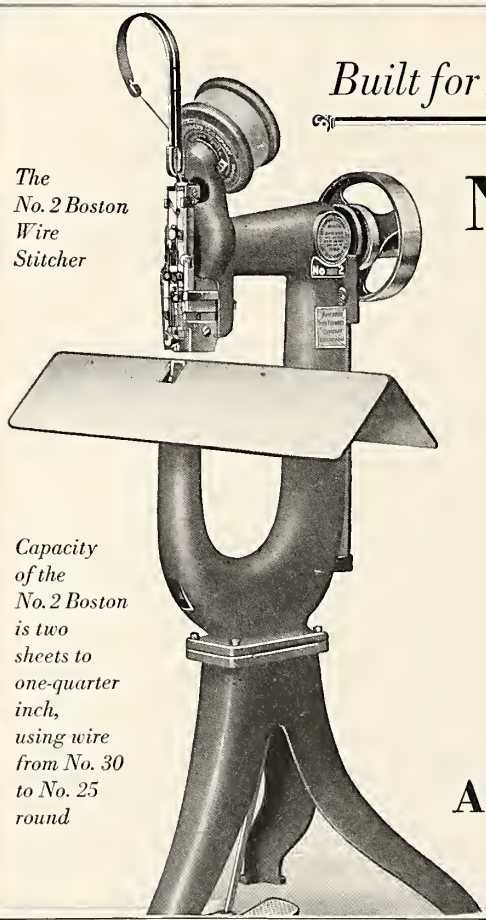
ABOVE we show our new Jobwork Assortment of SUPERIOR SPACING MATERIALS in a standard size case which fits on top or in the rack of any regular cabinet or casestand. The contents provide an adequate outfit of Spaces and Quads [all large Spaces and Quads Cupcast], Copper and Brass Thin Spaces and Brass One-Point Justifying Leads. We have a different Adwork Assortment for newspaper ad compositors. Write for SUPERIOR SPACING MATERIALS circular.

Barnhart Brothers & Spindler

Superior Equipment for Printers

CHICAGO WASHINGTON DALLAS SAINT LOUIS
KANSAS CITY OMAHA SAINT PAUL SEATTLE

Built for High Speed and High-Grade Wire Stitching



The No. 2 Boston Wire Stitcher

Capacity of the No. 2 Boston is two sheets to one-quarter inch, using wire from No. 30 to No. 25 round

No. 2 BOSTON STITCHER

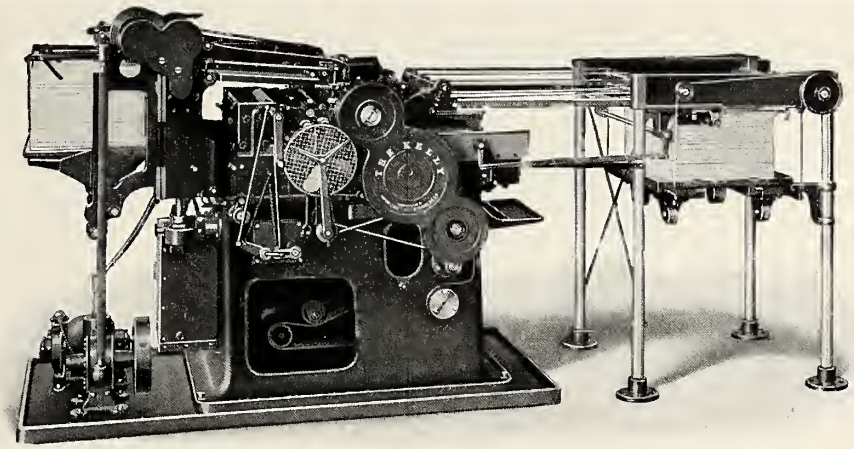
THE No. 2 Boston has revolutionized pamphlet binding. Built for high speed and for high-grade wire stitching, the output is limited only by the operator's ability. Two hundred and fifty stitches per minute may be obtained, and if equipped with electric motor and controller, speeds may range downward to one hundred and twenty-five stitches per minute for the slower work. The principal working parts are made of hardened steel and singly adjusted. Shipping weight two hundred pounds.

Write for further particulars

AMERICAN TYPE FOUNDERS COMPANY

General Selling Agent for Boston Wire Stitchers

SET IN MEMBERS OF THE BODONI FAMILY



The Little Kelly Automatic Press with Extension Delivery

KELLY AUTOMATIC PRESSES

AT THE RECENT GRAPHIC ARTS EXPOSITION IN THE CITY OF BOSTON WERE AMONG THE LEADING FEATURES OF THE SHOW, AS THEY HAVE BEEN AT ALL PREVIOUS EXPOSITIONS

102,208 Letterheads in Eight Hours

STARTING promptly at the opening hour, Monday, August 28, a single Little Kelly, Style B unit (a part of our exhibit), continued constantly, consistently and without interruptions during the entire week, turning out an enormous quantity of excellently printed sheets, including an eight-hour run which produced 102,208 letterheads, cut from 25,552 sheets. This is double the total number of letterheads that could be printed in the same working time on any other small automatic bed and cylinder press shown at the exposition, and proves our claims for the Little Kelly as having unexcelled speed, and handling a larger sheet, doing more and better work than any other job press; this is only part of the story of Kelly superiority. Not a wrench was used for adjustment or a stop made for any mechanical cause during the entire week. This unparalleled performance at an exhibition greatly impressed every visitor. Kelly users, of course, were not surprised, as they are doing as well day in and day out in their own plants, and some of their runs have far exceeded our output at the exposition.

Let us tell you more about this working wonder of the pressroom; this Kelly printing, cost reducing unit, backed by eight years of success. Don't experiment.

American Type Founders Company

WRITE OUR NEAREST SELLING HOUSE

What Kelly Presses are doing for others they can surely do for you

Do YOU Use Old Type?

If so you know the reason why there is so much make ready time on every job that goes to press.

WHY NOT TRY A SERIES

of our Bookman, Caslon, Goudy or some other popular face and convince yourself?

It is Cheaper to Buy New Type

at 38 cents per pound, in sizes from 12 to 36 point—made from the highest grade of hard metal, and save 60% of your non-productive time.

SOLD IN FONTS OF 20 LBS. AND OVER

This Metal Is Mixed Specially For

THE FALCON COMPANY

52-58 Duane Street, New York City

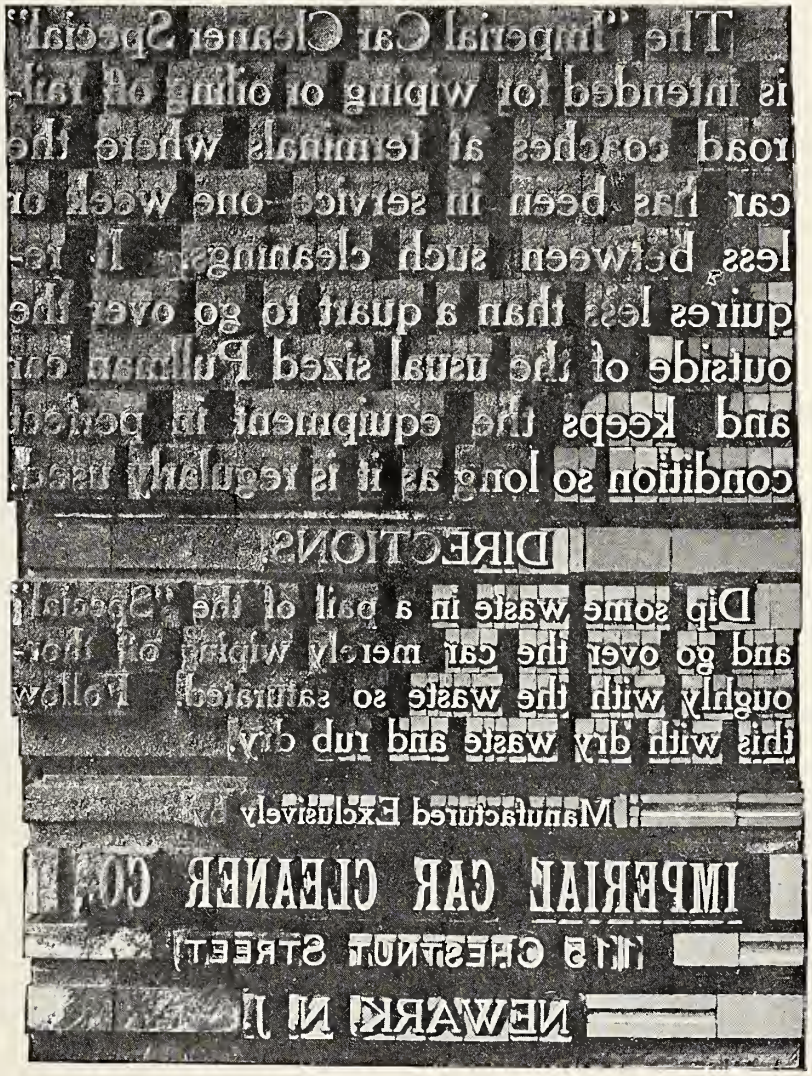
Telephone WORTH 0048-3832

PHENOID

TRADE MARK

INSTANTANEOUS
Type Cleaner

Here is an exact reproduction of a type form over a year old, which was not properly washed when it was lifted from the press, with the consequence that the ink hardened and dirt accumulated upon it.



A few drops of

PHENOID

TRADE MARK

Instantaneous Type Cleaner

were used to clean up part of the form, no special effort being made to have it show to advantage.

Make the same test for yourself.

A Powerful Solvent for Ink, Grease and Dirt, *absolutely free* from acid, alkali, abrasive or water. Takes the old, dried Ink into solution rapidly. No action whatever on metal or wood.

SUCCEEDS Where Others Fail!

Write for Attractive Proposition to Wholesale Supply Houses.

MANUFACTURED BY

CHALMERS CHEMICAL COMPANY

Specialists in Solvents and Detergents for over Twenty Years

121 Chestnut Street **Newark, New Jersey**

It is Conservatively Estimated that

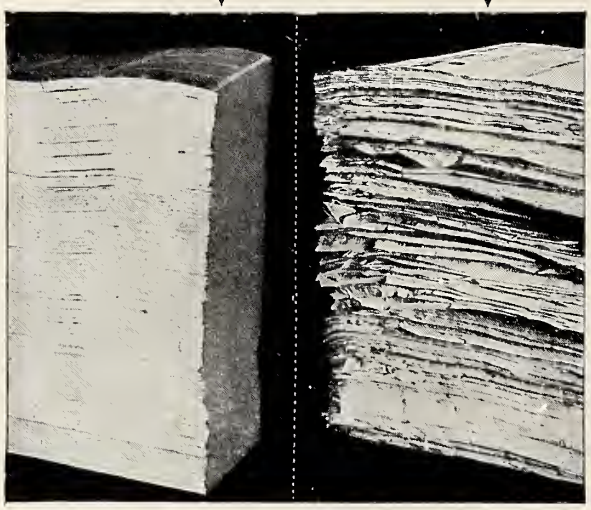
More than a Million Dollars a Year

is Saved to the Printing Industry by the Chapman Electric Neutralizer.

Are You Getting Your Share of This Large Saving?

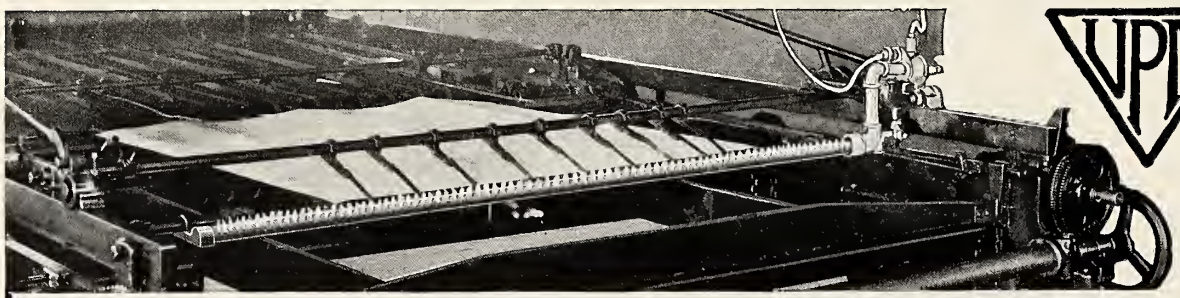
Chapman Electric Neutralizer

Makes Presses Deliver Light Paper
Like this ↓ instead of like this ↓



United Printing Machinery Company

38 Park Row, New York — 83 Broad St., Boston — 604 Fisher Bldg., Chicago



Automatic Ink Dryer

The SAFE Gas Attachment for Printing Presses

Automatic Control Makes It Safe

Patented magnetic control automatically ignites the gas when electric button or controller starts press—cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged. Even though press stops when sheet is over burners, there is no danger of fire.

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset.

Causes ink to begin setting before delivery—sheets retain heat after they are dry.

For cylinder or rotary presses—simple in construction and always in commission.

An inexpensive attachment that will pay for itself in a few months.

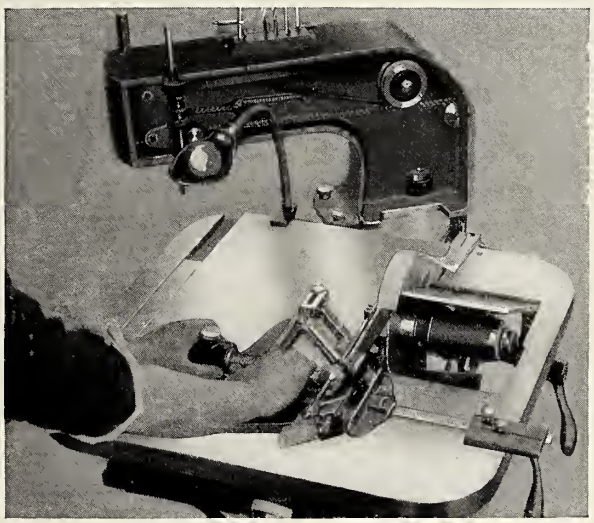
United Printing Machinery Co.

38 Park Row, NEW YORK — 83 Broad Street, BOSTON — 604 Fisher Bldg., CHICAGO

AGENTS FOR
Static Control Co., Inc.
NEW YORK CITY

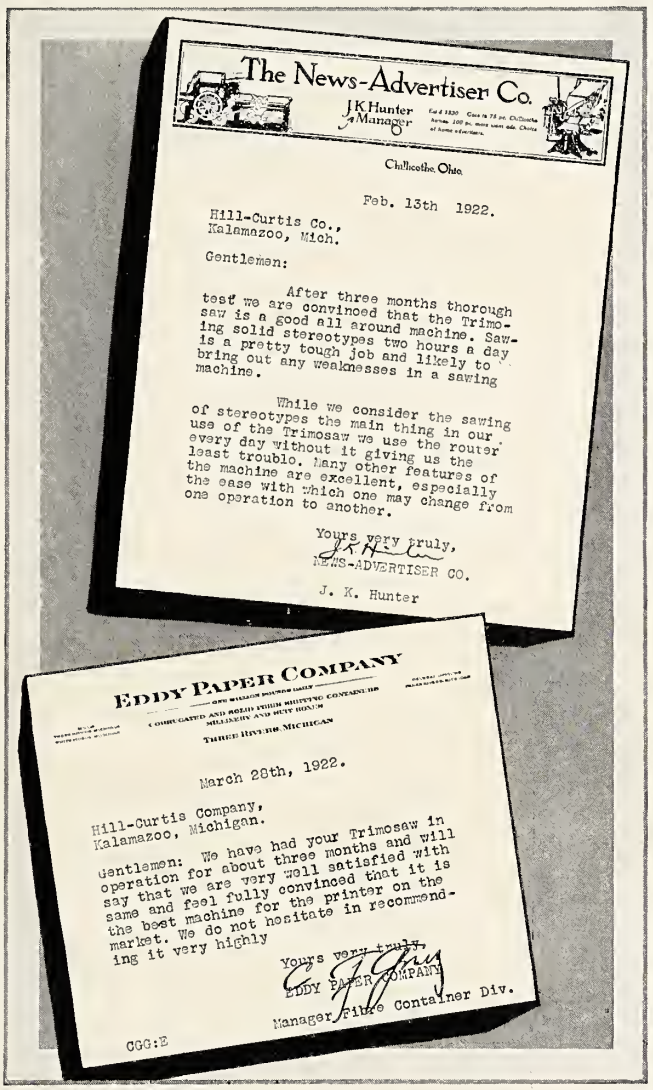
Why You Can't Afford Not to Own a TRIMOSAW

2ND OF A SERIES OF FACTS AND PROOFS — Watch for them and learn the difference between this modern all around utility machine and the old ways of doing sawing, trimming, mitering, routing, etc.



This cut shows the Trimosaw mitering sixteen 6-pt. rules both right and left hand in one operation, all faces up, making four complete borders in one miter. A patented TRIMOSAW feature. Micrometer point gauge and batter facilitate work and insure accuracy. This is an operation which is done in the average shop many times daily, and is accomplished on the Trimosaw not only with greater speed than on any other machine, but with absolute accuracy to point measurement.

The Trimosaw comes complete with all attachments needed for regular operations. A few of the many operations possible on the A-3 Type with standard equipment are as follows: Saws and trims in one operation, Miters as explained above, Mortises both inside and outside, Notches, Undercuts, Grinds, Jig Saws, Broaches, Routs, Planes Type High, Drills, Countersinks, etc. All operations are regularly performed without swinging the arm (carrying the router, drill and jig saw) out of position. The arm in the above cut is shown out of position, so as to permit of a better view of the operation.



The News-Advertiser Co.
J. K. Hunter, Manager
Chillicothe, Ohio

Feb. 13th 1922.

Hill-Curtis Co.,
Kalamazoo, Mich.

Gentlemen:

After three months thorough test we are convinced that the Trimosaw is a good all around machine. Sawing solid stereotypes two hours a day is a pretty tough job and likely to bring out any weaknesses in a sawing machine.

While we consider the sawing of stereotypes the main thing in our use of the Trimosaw we use the router every day without it giving us the least trouble. Many other features of the machine are excellent, especially the ease with which one may change from one operation to another.

Yours very truly,
NEWS-ADVERTISER CO.
J. K. Hunter

EDDY PAPER COMPANY
CORRUGATED AND SOLID FIBRE SHIPPING CONTAINERS
MILLBOARD AND BUFF BOARD
THREE RIVERS, MICHIGAN

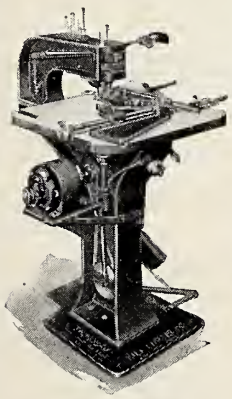
March 28th, 1922.

Hill-Curtis Company,
Kalamazoo, Michigan.

Gentlemen: We have had your Trimosaw in operation for about three months and will say that we are very well satisfied with same and feel fully convinced that it is the best machine for the printer on the market. We do not hesitate in recommending it very highly

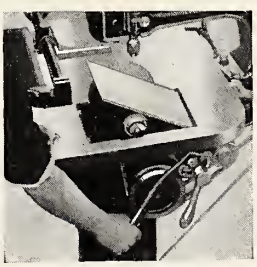
Yours very truly,
EDDY PAPER COMPANY
Manager, Fibre Container Div.

CGG:E



Type A-3 Trimosaw

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

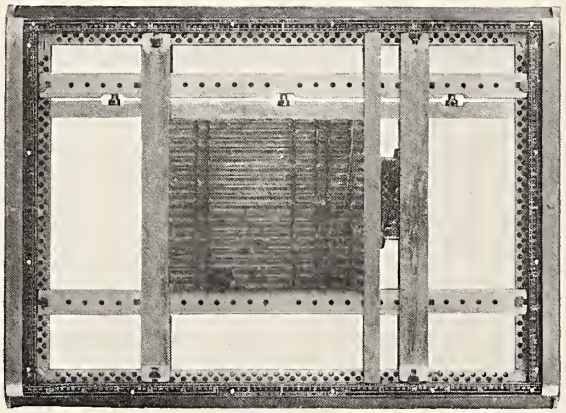


Raising Saw
"Quick as a Wink"

REPRESENTATIVES

NEW YORK	E. E. Clarke, 7-11 Water St.	MINNEAPOLIS	Printers Supply Co., 306 S. Sixth St.
CHICAGO	Sam. C. Koelle, 422 S. Dearborn St.	SAN FRANCISCO	Wm. Griswold, 151 Minna St.
BALTIMORE	A. E. Davis, 43 E. Hayward St.	OMAHA	Wm. B. Benson & Co., 312 S. Twelfth St.
MILWAUKEE	Milwaukee Printers Roller Co., 214 Greenbush St.	PHILADELPHIA	R. W. Hartnett Co., 1010 Race St.
CINCINNATI	Thos. J. Kennedy Co., 337 Main St.	CANADA	Toronto Type Foundry Co., Ltd., Toronto, Montreal, Winnipeg, Regina
ENGLAND, Walker Brothers Inc., London, E. C. 4		AUSTRALIA, F. T. Wimble & Co., Ltd., Sydney	

"NO-FURNITURE" CHASE



One-Minute Lockup

The Hilland Rapid "No-Furniture" Chase will make it possible for any man in your plant to lock up a form in one minute. Can your best stoneman do it with an old fashioned chase and wooden furniture?

All furniture is eliminated as each chase is a whole furniture cabinet in itself. It can not warp like wood furniture and it can not get out of order. The bars are made of special nickel chrome steel which is noted for its strength and toughness. They can be removed when desired.

Perfect register is possible with the "No-Furniture" Chase. The form can easily be moved by points, nonpareils or picas (point measure) in any direction. The chase is very simple to operate. An apprentice can lock up a form as efficiently as an experienced stoneman. Any style of quoin can be used and in most forms only one is needed.

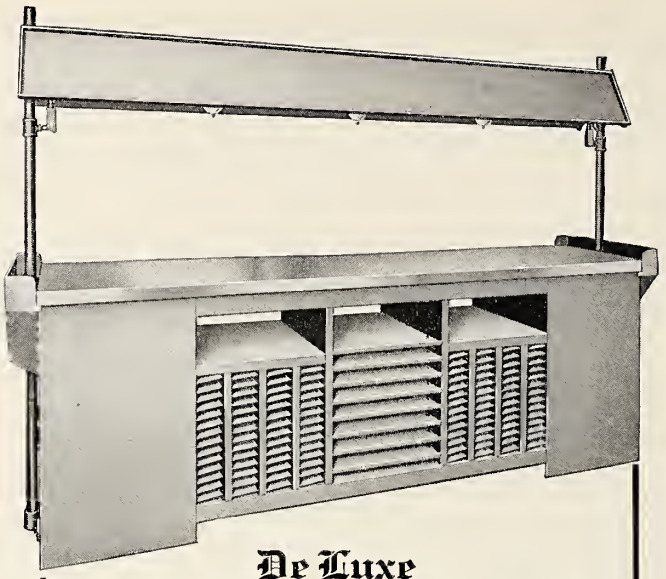
Special chases with type-high bars can be supplied for foundry work, eliminating the use of foundry bearers.

Manufactured and Sold by

H. J. HILLAND CO.

4411 Beacon St. -:- Chicago, Ill.

ENDORSED BY ALL THE LEADING PRINTING TRADE JOURNALS



De Luxe

All Steel Combination Make-up Table and Correcting Bank

Illustration shows table with 9-foot iron top. Opposite the panels at each end are openings for waste metal trucks to which dead slug chutes lead.

We build a complete line of STEEL equipment for printers and publishers

CHICAGO METAL MFG. CO.

37th and Rockwell Sts., Chicago, Illinois

Phone, Lafayette 5754

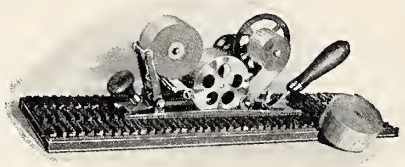
FOUND!

A New Inexpensive way of Preparing Mailing Lists.

IT WILL PAY YOU to get details of the

MILLSAP LIST PRESS

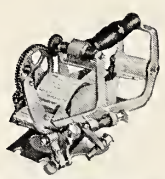
PATENTED



A HAND MACHINE for printing mailing lists in a continuous strip directly from type as set in your own galleys. You can use the label pasting machine you now have.

SAVES printing in sheets and trouble of cutting columns apart and pasting ends together. Labor is reduced and mistakes eliminated. You can still use proof sheets for bookkeeping.

WILL REDUCE YOUR MAILING EXPENSE 50%.
NO PLATES. NO STENCILS.



The Wing Aluminum Mailer
The latest Label Pasting Machine

Use the type and galleys you now have.

Send for prices and details.

Chauncey Wing's Sons

Label Addressing Machines

Greenfield, Mass., U. S. A.

MORE Chandler & Price Presses were bought by American printers during the last twelve months than in any previous twelve month period.

—definite proof of the unsurpassed economy of operation, long life, and profit producing ability of Chandler & Price Presses.



Chandler & Price

CLEVELAND, OHIO, U. S. A.

"We need new halftones, Bill"

That's what the printer told his friend, the manufacturer.

"These old ones are no good. I couldn't possibly use them, and give you a decent job on your new catalog. They're impossible, Bill—impossible."

"But we had them made just last spring—used them on only one short run. What's wrong with them?"

"Everything. See those scratches? Office boy's been juggling with them. See here, where they have been corroded. Acids in the printing ink did that. The printer doesn't live who could get good printing out of these cuts, Bill.

"That's the trouble with copper halftones. Too soft. Won't stand up long on the press, and won't keep when stored.

"Let me give you a tip, Bill. Send the job to the Stafford Engraving Company at Indianapolis, and get a set of their new nickel-faced halftones — Stafford-Tones, they call them. Those plates will last. Printing ink acids can't corrode them; and they're so much harder than copper that they get away from 90% of the scratches.

"These Stafford-Tones stand up twice as long on the press. They print better and clearer. Clear, sparkling highlights—deep rich blacks. Less wash-up—better distribution of ink—less danger of offset.

"No, they don't cost any more. That means they're really cheaper, considering the longer service they give.

"Well, give me a ring when you get your new halftones, Bill. And if they're Stafford-Tones, you won't have to buy new ones every time you want to get out a mailing."

The best way to find out how STAFFORD TONES will improve your printing and advertising and reduce the cost, is to try them on your next job.

Stafford Engraving Company

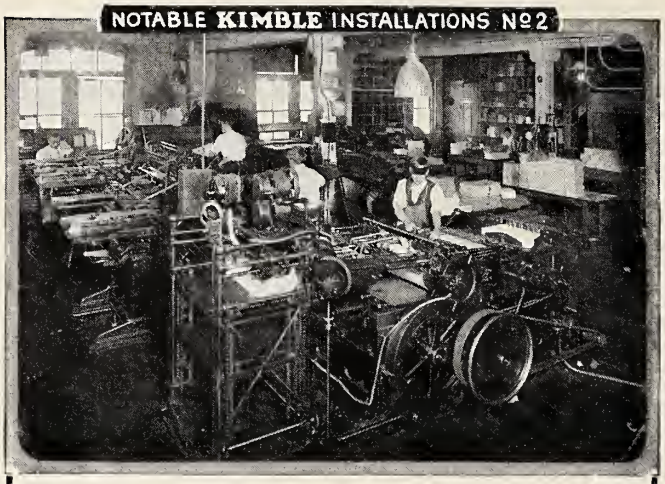
"The House of Ideas"

Artists : Designers : Engravers

Engraved and Steel Die Embossed Stationery

INDIANAPOLIS

STAFFORD-TONES



Tengwall Company have used KIMBLE Motors since 1910

And after twelve years of continuous use, Kimble Motors are 100% choice of this important manufacturing plant.

Variable speed, constant speed, low speed, or high speed, the Kimble motor fills the bill. There is a Kimble motor for every machine in the print shop and bindery.

The Kimble engineers have specifications for several thousand motor drives. Let them make recommendations for your next motor drive. You will positively save money and trouble. *Try it.*



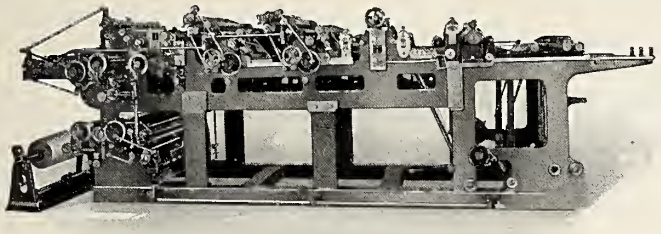
Just Off the Press!

A snappy new booklet on cylinder press control. You should have this book on file. Improvements in press control develop almost daily. Are you up-to-date?

KIMBLE ELECTRIC COMPANY

635 N. Western Ave. Chicago, U. S. A.

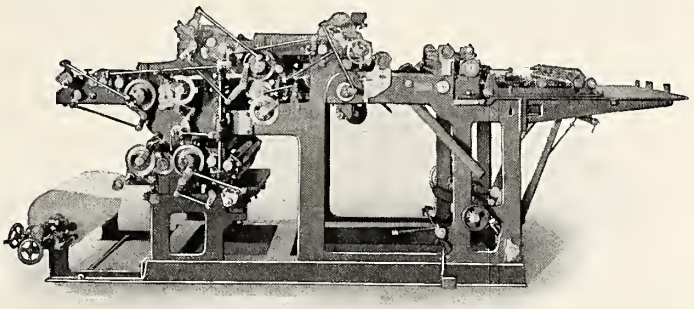
Single-phase Motors — KIMBLE MOTORS — Polyphase Motors



This Space for Your Thoughts

The story is quickly and simply told—A high speed Kidder Special Rotary for that job. Think of it!

More Thought Space



KIDDER PRESS COMPANY, *Dover, N. H.*

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO

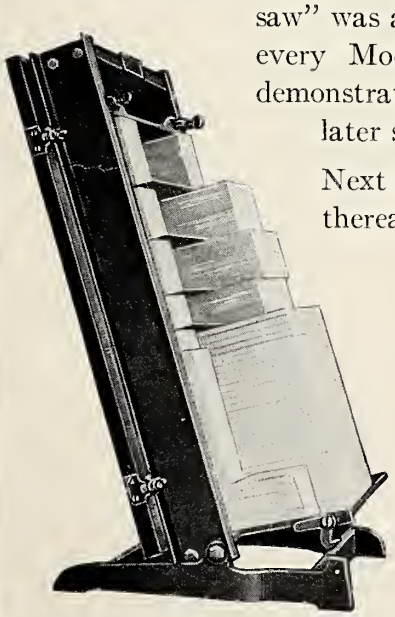
The Improved **Plate-Lock Padding Press**

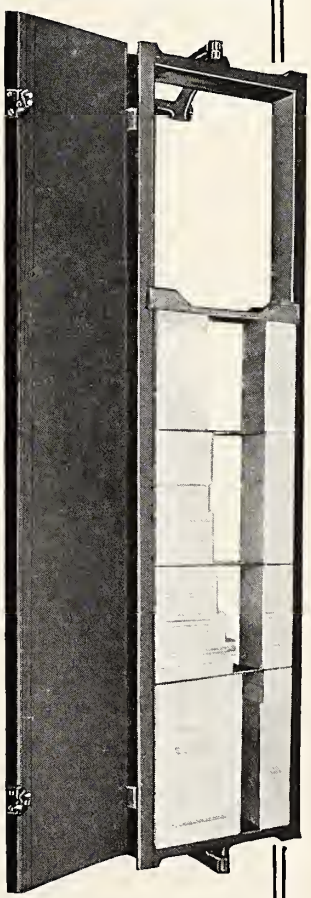
(PATENTED)

Did you see it at the Graphic Arts Exposition? Our booth received its share of visiting printers and others interested in padding or blocking, from all over the country. "Only practical device for doing padding ever saw" was an expression frequently heard. They bought every Model F press we had built, including our demonstration presses, and we booked some orders for later shipment.

Next shipments will be made September 25th, and thereafter in the order received, from our new location.

Send your orders at once. If you did not see the presses, send for circular.





Joseph E. Murphy Company

SOUTH LANCASTER, MASS.

Former Location, *Melrose, Mass.*

MODEL F, 42 inches high. 1,000 to 20,000 sheets at one loading.

CLOSED: *Loading Position*

MODEL E, 6 feet high. 1,000 to 40,000 sheets at one loading.

OPEN: *Ready for Cement*

45.7% Annual Savings on Original Cost of the Meisel Transfer Press



Reg. U. S. Pat. Office

By installing this remarkable transfer printing machine — one of the finest types of modern rotary printing presses — the Chicago Surface Lines have not only solved their complicated transfer problems, but they have been able to save the investment cost of the installation in a little over two years. They print them at the rate of 121,000,000 a month or approximately 530,000 per working hour. These figures can be found in their annual report for the fiscal year ending January 31, 1920.

The latest Chicago report — for the fiscal year ending January 31, 1922 — shows that they have actually reduced the cost of printing transfers to 9.3 cents per thousand. Included with that year's transfers were more than a hundred million printed as rebate slips in case the eight-cent fare was not sustained. They also printed their form notices. These points merely indicate the wide range of usefulness of the MEISEL Press.

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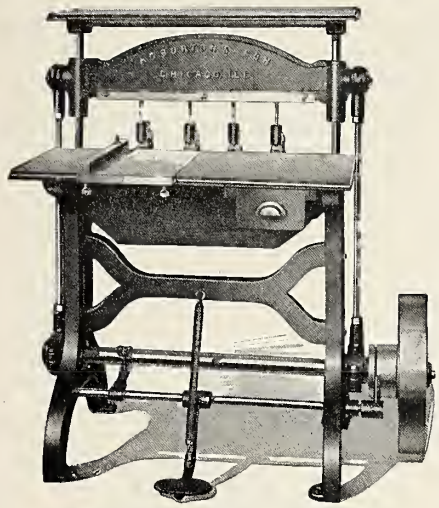
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AMERICAN TYPE FOUNDERS COMPANY

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"Peerless" Punching Machine

PEERLESS

The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

"Peerless" Machines are Complete.



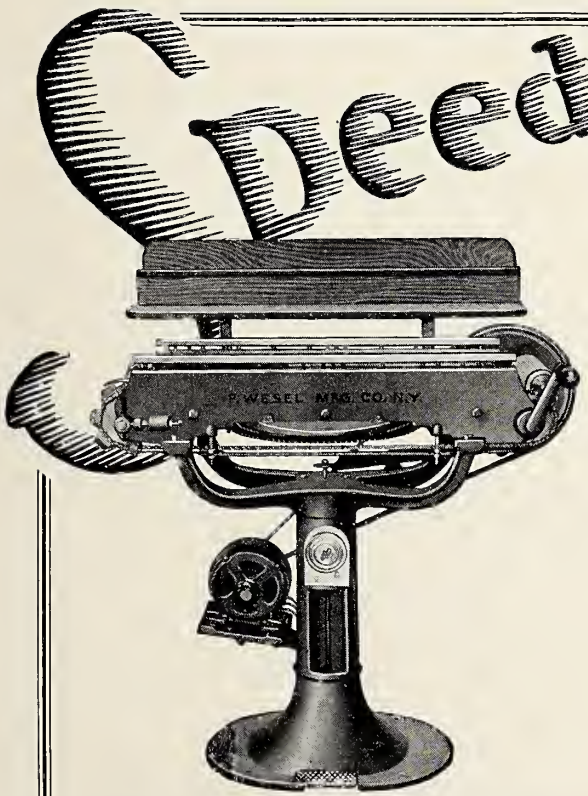
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No Slipping of Heads

Manufactured by

A. G. BURTON'S SON, Inc.

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With its increased speed, one *Wesel Electric Proof Press* will probably do the work of two ordinary proof presses. Modernize your proof press equipment. It's the little losses that eat up the profits.

WESEL
Electric Proof Press

FOR the newspaper composing room, for the trade composition house, or for any printer, in fact, when quantities of good galley proofs are wanted—quick.

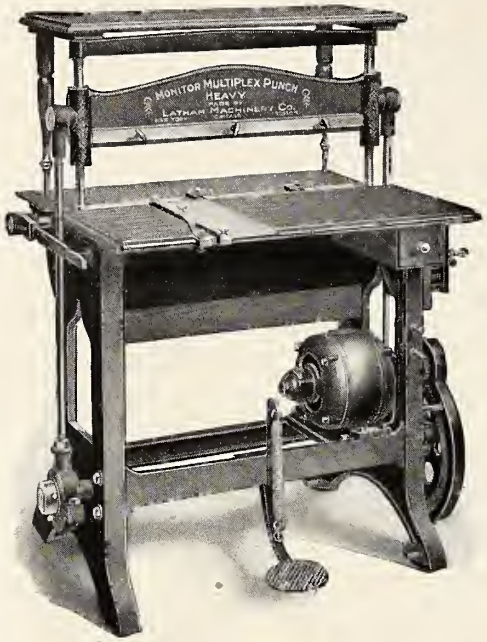
The Wesel Electric Proof Press has no equal for speed. It is motor driven, controlled by foot. Both hands are always free to handle the sheets. Paper rack is directly in front of you.

Wouldn't you consider it worth while to cut your present proof-ing time in two.

Let us tell you more about the Wesel Electric Proof Press.

F. Wesel Manufacturing Co.

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Chicago: 431 S. Dearborn St.



The MONITOR Extra Heavy Multiplex Punching Machine can be furnished with direct-connected motor as shown or equipped with pulley for belt drive.

MONITOR
Quality, Speed, Service

HERE IS WHAT A USER SAYS ABOUT THE MONITOR MULTIPLEX PUNCHING MACHINE

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The long side gauge insures an accuracy in a loose-leaf binder that is impossible with a short gauge."

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The MONITOR Multiplex is described in Booklet No.D-1-27.

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Builders of Bookbinders' Machinery for over 30 Years

1153 Fulton Street, CHICAGO

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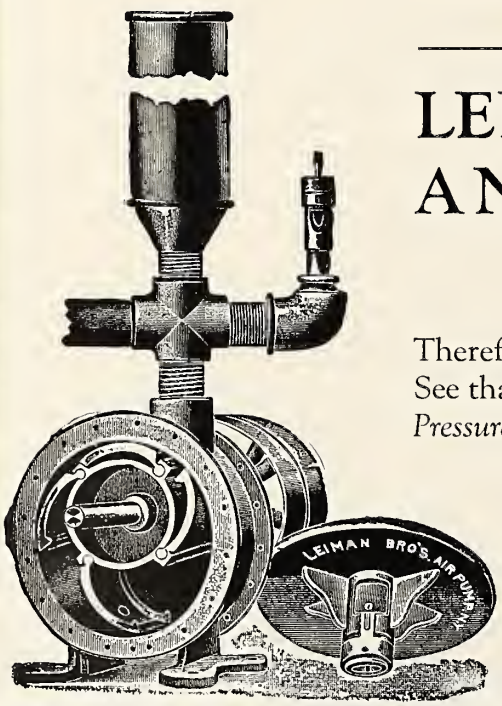
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Vacuum or Blowing Pressure of Air



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Takes Up Its Own Wear

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Used by all the first-class feeders. Also used for agitating electrotyping solutions.

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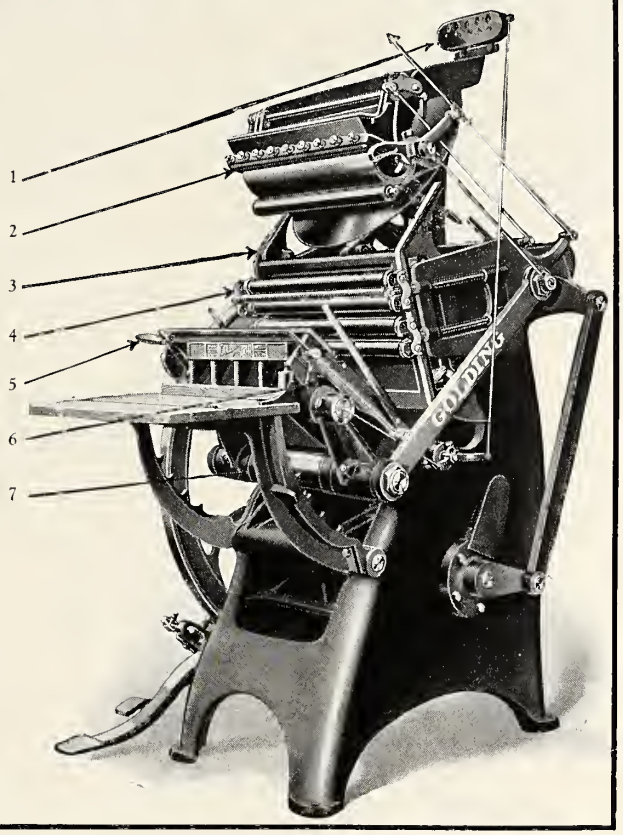
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Produces the Heavy Forms with Ease and at a Greater Profit Because of the Following Features:

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2. Full Length Automatic Brayer Art Fountain.
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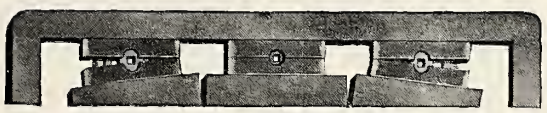
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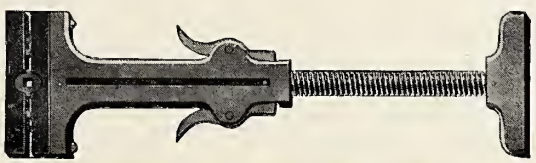
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We also manufacture the Golding Jobber, Pearl Press, Official Hand Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutter, Pearl Paper Cutter, Boston and Official Card Cutters, Little Giant Lead and Rule Cutter, Golding Tablet Press.



Wickersham Quoin, made in four sizes. Millions in use.



Stephens Expansion Lock, 4 Sizes, expand 4¾-in. to 34¾-in.



Morton Lock-Up, 41 Lengths, 3-in to 26-in.
These include Book, Job and Magazine measures, and all Foot and Side Sticks.

These locking devices are sold by all American type founders and supply houses and by many foreign dealers. *Send for illustrated circular and price list.*

These Locking Devices Were the Favorites at Boston

On *every* press in operation at the Boston Graphic Arts Exposition, August 28 to September 2, where quoins were used to lock up the forms Wickersham Quoins, Morton Lock-Ups and Stephens Expansion Locks were used.

The presses included the leading makes of cylinder and platen presses—Kelly, Miehle Vertical, Miller High Speed, Standard Automatic, Miehle Pony, Premier, Pony Whitlock, Optimus, Hartford Cutter and Creaser, John Thomson, Hartford, Chandler & Price, and Golding.

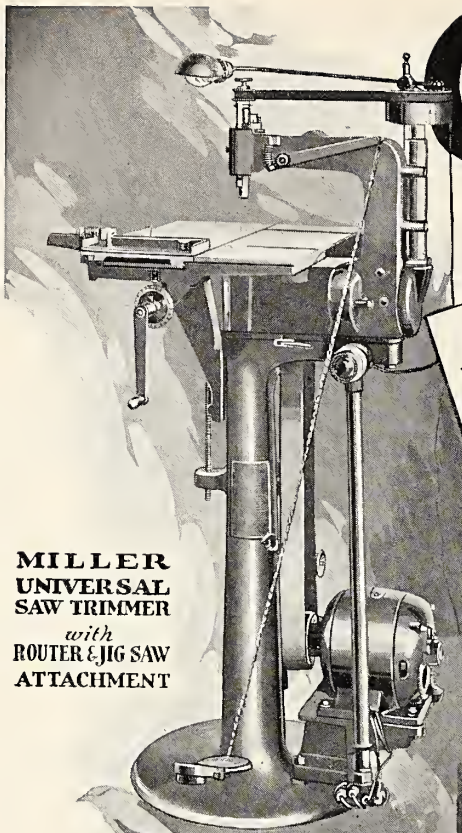
When presses are run at competitive speed as was the case at the Graphic Arts Exposition a secure lock-up is important. The Wickersham Quoin, the Morton Lock-Up and the Stephens Expansion Lock passed the severest tests without difficulty.

Samuel Stephens *and* Wickersham Quoin Co.

Originators and Manufacturers

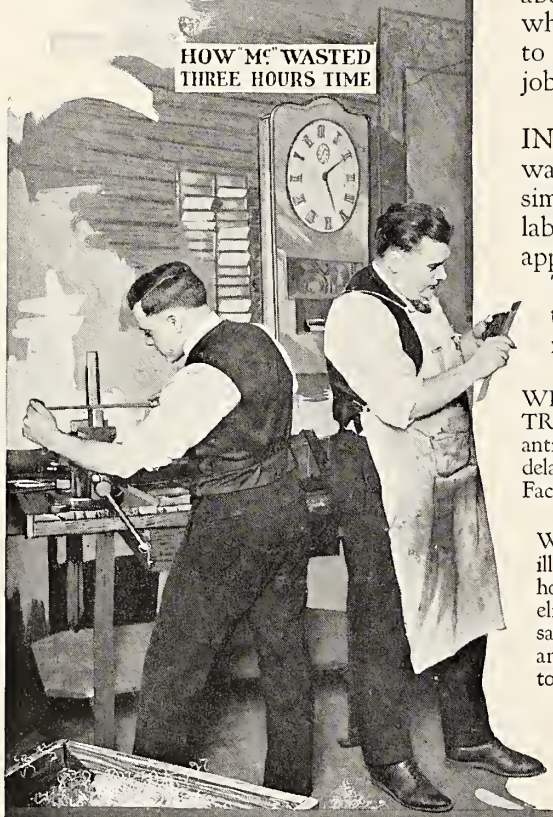
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Can You afford This WASTE?



MILLER
UNIVERSAL
SAW TRIMMER
with
ROUTER & JIG SAW
ATTACHMENT





HOW Mc. WASTED
THREE HOURS TIME

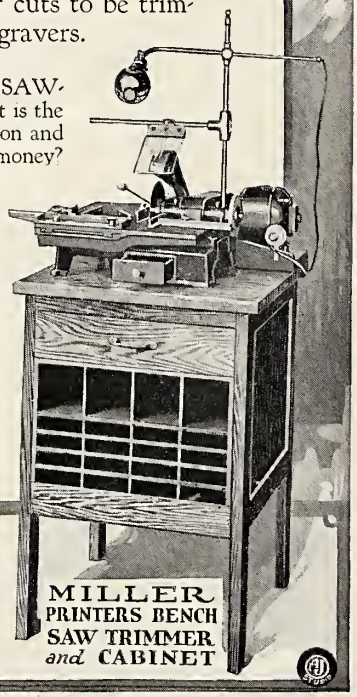
NO ONE knows better than your *skilled workmen* that valuable time is needlessly sacrificed every working hour that could be profitably saved with a MILLER SAW-TRIMMER. The top-heavy time ticket reproduced above is typical of many turned in every day in those shops where high-priced compositors and stone men are compelled to tackle difficult trimming, mitering, beveling and mortising jobs in the old laborious, by-hand, by-guess, by-luck way.

IN THIS PROGRESSIVE AGE of constant endeavor towards greater printing house efficiency and economy, you simply cannot afford to sacrifice the vast saving of time and labor in make-up, lock-up and make-ready insured by the approved standardizing operations of the MILLER SAW-TRIMMER. Nor can you afford to pay for "standing time" of skilled workmen waiting for cuts to be trimmed, mortised or routed at your engravers.

WHY LONGER DELAY installing a MILLER SAW-TRIMMER when it is so clearly evident that it is the antidote for high composing room costs, for inaction and delays, wasted time, wasted energy and wasted money? Facts readily verified in any Miller-equipped shop.

WRITE TO-DAY for *YOUR COPY* of the illustrated descriptive catalog which explains how the MILLER SAW-TRIMMER will eliminate the loss of time and money you are sacrificing daily through "tinkering" methods and lack of standardization - mailed post paid to any printing house executive upon request.

Manufacturers of Miller Automatic Feeders for Chandler & Price Gordons and for all Standard Makes of Two-Revolution Presses



MILLER
PRINTERS BENCH
SAW TRIMMER
and CABINET

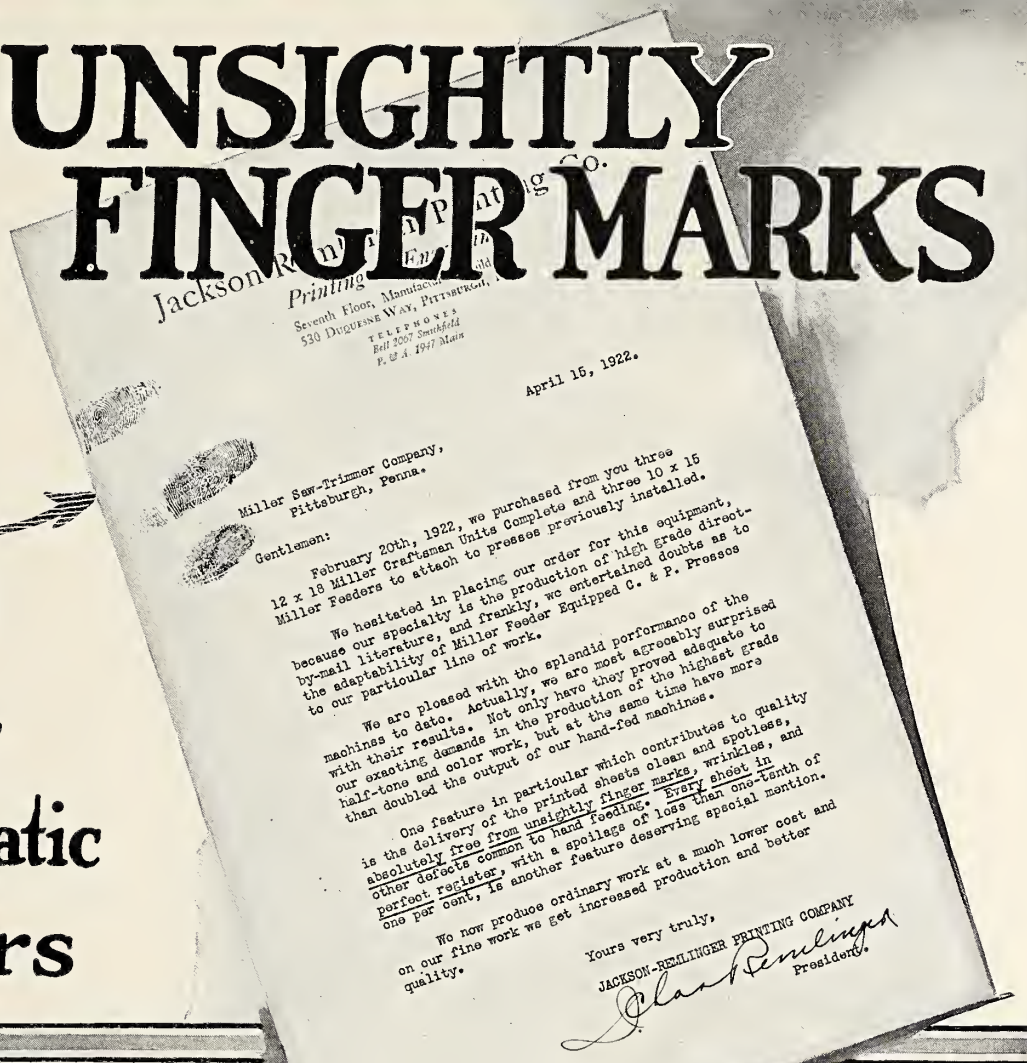
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Main Office and Factory, PITTSBURGH, U. S. A.

BRANCHES - *Atlanta - Boston - Chicago - Dallas - New York - Philadelphia - San Francisco*

No UNSIGHTLY FINGER MARKS

with Miller Automatic Feeders



Jackson-Remlinger Printing Co.
Seventh Floor, Manufacturers Way, Pittsburgh, Pa.
TELEPHONES
Bell 2207 Smithfield
P. & A. 1947 Main

April 15, 1922.

Miller Saw-Trimmer Company,
Pittsburgh, Penna.

Gentlemen:

February 20th, 1922, we purchased from you three 12 x 18 Miller Craftsman Units Complete and three 10 x 15 Miller Feeders to attach to presses previously installed.

We hesitated in placing our order for this equipment, because our specialty is the production of high grade direct-by-mail literature, and frankly, we entertained doubts as to the adaptability of Miller Feeder Equipped C. & P. Presses to our particular line of work.

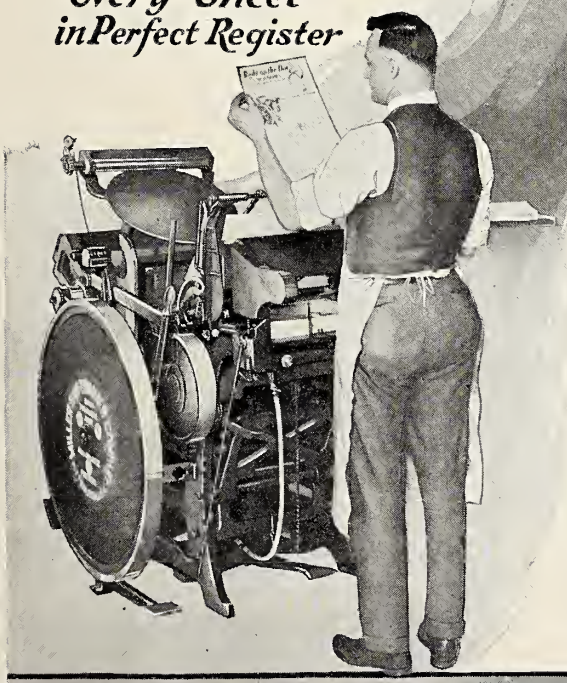
We are pleased with the splendid performance of the machines to date. Actually, we are most agreeably surprised with their results. Not only have they proved adequate to our exacting demands in the production of the highest grade half-tone and color work, but at the same time have more than doubled the output of our hand-fed machines.

One feature in particular which contributes to quality is the delivery of the printed sheets clean and spotless, absolutely free from unsightly finger marks, wrinkles, and other defects common to hand feeding. Every sheet in perfect register, with a spoilage of less than one-tenth of one per cent, is another feature deserving special mention.

We now produce ordinary work at a much lower cost and on our fine work we get increased production and better quality.

Yours very truly,
JACKSON-REMLINGER PRINTING COMPANY
President.

Every Sheet in Perfect Register



USER Knowledge Is Indisputable

THE GOOD LETTER reproduced above not only sets forth many of the SPLENDID MILLER FEEDER ADVANTAGES, but of greater importance, it expresses the recently acquired *Miller User Knowledge and Confidence* of one who, until he became a *Miller User*, entertained doubts of *Miller Automatic Feeder Efficiency and Economy.*

YOU TOO, may be in the *doubtful class,* and sacrificing daily the super-quality product and extra profits *Miller Feeders* insure. If so, why hesitate longer? Request the complete Miller Story to-day. It is interesting and may pave the way to the most profitable investment you ever made—explains how you can put *Miller Feeders* on your payroll and let them pay for themselves.

Miller Saw-Trimmer Co.

PITTSBURGH, U. S. A.

Atlanta · Boston · Chicago · Dallas · New York · Philadelphia · San Francisco

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 70 | OCTOBER, 1922 | Number 1

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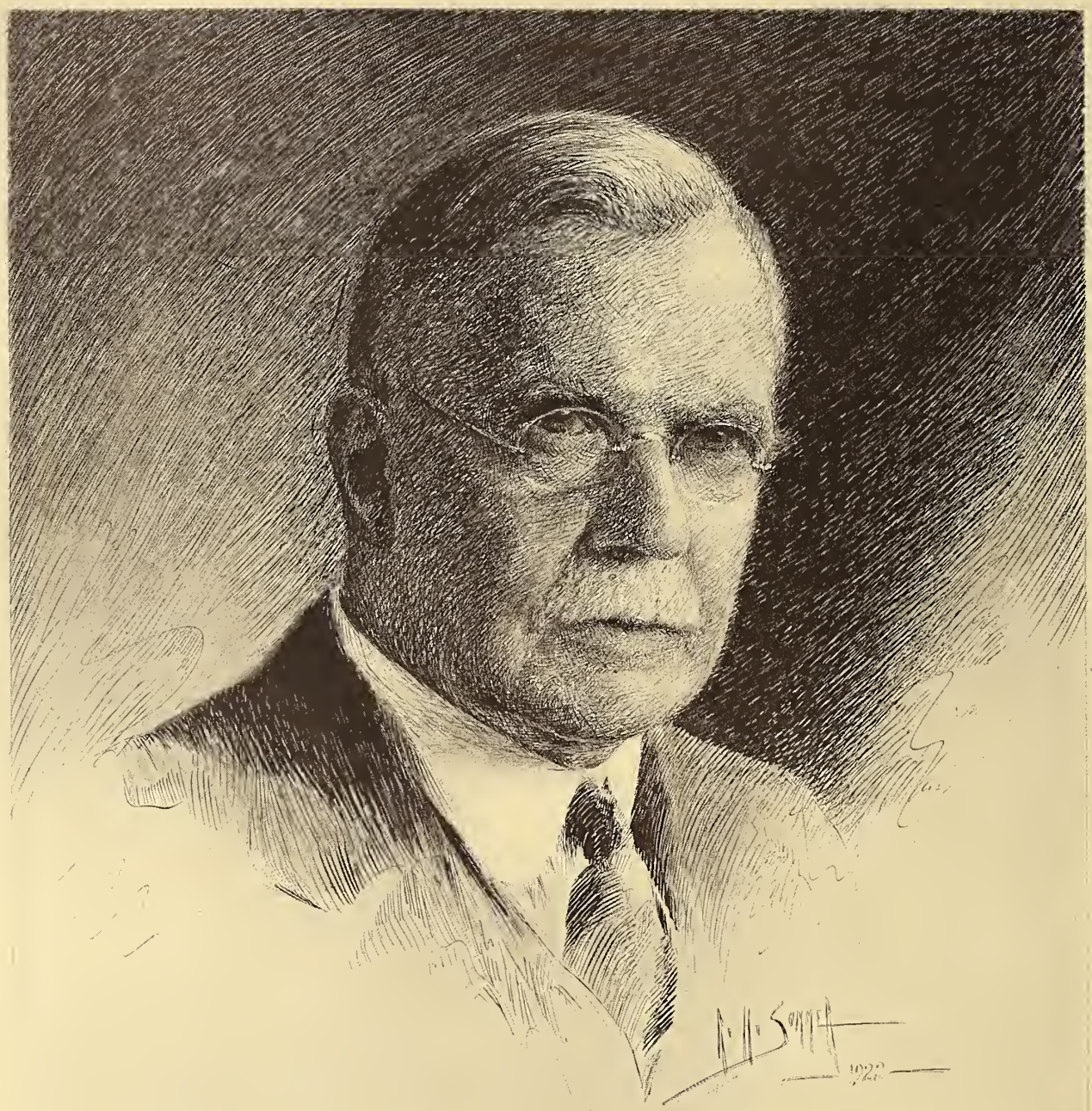
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THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO, ILLINOIS



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LINN BOYD BENTON

Born May 13, 1844

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 70 OCTOBER, 1922 NUMBER 1

Are Printers Born, Not Made?

BY A. ERNEST MOWREY

TO this old and perhaps hackneyed question there is but one answer. Most emphatically and decisively printers are born, not made. Yet this answer, however decisive and final, is not meant in any sense to discourage the apprentice or journeyman of however small or mean ability, including those too sensitive of their shortcomings, provided — and do not forget the " provided "— that they do not lose sight of the fact that they " must be born again."

Mark Twain was " born again," and because he opened his eyes time and time again to his opportunities he gradually overcame his environment and surmounted obstacles experienced by but few.

Benjamin Franklin was once an obscure printer, yet he achieved monumental fame by creating and making use of every opportunity. He was many times " born again " to the realization of opportunities and so far lifted himself out of his environment that he became one of the foremost statesmen of his time.

And so on, almost indefinitely, history is crowded with examples of men who were " born again," who were continually putting on new life and paying attention to the little things — the important little things.

Too many of us fail to realize the fact that the biggest factors in printing are built upon the little, painstaking cares that make up what we call " being particular." Ever notice how the particular printer is generally the most successful printer?

The illustrious Mark Twain once said there were three rules for writing. The first was " write "; the second was " write "; the third was " write." And yet people are prone to say with a toss of the head, " Oh, well! Mark Twain was an author born, not made."

Wrong, all wrong. There is no such thing as achieving success without constant and patient endeavor. The world looks upon Thomas A. Edison as the electrical wizard, as a natural genius. Wrong again. Edison himself says that all genius consists of ninety-nine per cent perspiration and one per cent inspiration. So we find that being a " natural born " artizan of any kind simply means that one has a native ability, inherited or acquired, of being industrious, wide awake, persistent and studious.

Now, laying aside all matters of religion, which in this article has no place, it would be time well and profitably spent if printers, especially apprentices, would familiarize themselves with the doctrines of holy writ. Certainly it behooves each and every one of us to study the fundamentals of law and government, cause and effect, as expounded in the scriptures.

All great nations and all great men, if not students of the Bible, have at least been so imbued with the correctness of its teachings that they have shaped their lives in a way that brought them to ultimate success and fame. To receive, one must give; to reap, one must sow; to see, one must open his eyes — he " must be born again."

Every year we turn out printers by the hundred — printers who have served their five years and are granted their badge of entry into the ranks of journeymen. Yet how many of these printers find the toughest kind of luck in getting and holding a job on account of their inefficiency! Very often it happens that they have been too prone to listen to an inefficient tutor, rather than read the trade journals and books about printing and study for themselves.

Among men in every line of endeavor — doctors, lawyers, bankers, mechanics — we find three distinct classes of workmen: the good, the bad and the indifferent. The indifferent — those who are too lazy to

take an active interest in their work and who usually give a minimum of effort to receive a minimum of pay — sometimes make a decent and respectable living, if it can be called that, but no more. The bad — those inefficient ones generally termed "blacksmiths"— find little of encouragement anywhere and are shoved from pillar to post. The good — those who are wide awake, skilled workers and thinkers, those who are full of "pep and go"— are the ones who are prosperous and thrifty, who give and get, reap and sow, who are constantly being "born again" to the realization of life, progress and opportunity. We all belong to the same human family, and printers do not differ one iota from their brothers in other walks of life.

Success is the reward of patient endeavor.

Let us take a glance into an average shop. Two printers are working side by side at the case. One is extremely careful in selecting a certain size and face of type and in justifying his line; the other is reckless and selects the size and face of type nearest to him, saying in his careless, lazy way, "Oh, this will probably get by — at least I'll take a chance." He gives little heed to the justification of the line, saying again in his careless way, "The stoneman can doctor this up if it doesn't lift — I should worry."

The first printer is born and not made, because continually he is being born again to the realization of cause and effect. He anticipates the result of each effort. When his job is set and goes to the proofroom, the reader comments, "Mighty clean proof — some comp., that guy!" When the foreman or superintendent checks up the job, the size of types, the margins, the spacing, etc., he exclaims, "By Jove, but that fellow understands the relative value of types and white space, grouping and dressing up!" Next the stoneman gets the job; when he has little or no trouble in locking up the form he smiles complacently and says, "Regular cinch to lock up that comp's jobs — every line justified, no binds anywhere, no ragged corners — just lock it up and shoot it!" When the pressman finally gets the job and submits proof for approval it is generally O. K., and he says, "What a relief not to have to lift every form two or three or four times! If that fellow set all the jobs in this shop, maybe I could get them out when promised." Last, but far from least, the superintendent or employer comes around and sees the nicely executed piece of printing about ready for delivery and says, "Out already? I didn't think you'd have the form yet!" To which the pressman makes reply, "Well, you see it's just as I've said before: when that comp. sets the job and it gets delivered to me on time in A-1 condition, no bad rules or type, all corners joined up, no bind, no loose type or quads — why, there's nothing to it but get an O. K. and run them off."

A few days later, perhaps a few weeks or months or years, but the time is sure to come, the man higher up recognizes this comp.'s ability and he goes forward to higher and better things. And then his former messmates, some of them, will say, "Lucky dog, that guy — got a pull somewhere!" Or else they might say, "No wonder — he's a regular born printer!" Ever happen that way in your shop?

The many perplexing problems in the printing business are too well known by the craft generally to comment in detail on the inefficiency of the reckless and heedless printer. A thousand years of "making" will not produce in him the desired efficiency. He must be born again — learn to think *for* himself but *of* others. He must think of his fellows and endeavor to help lighten the burden of the world by making himself more efficient. For no man can by his own efforts make an article entire. It takes the many component factors to make a complete whole. And the better each individual piece of workmanship the better will be the finished product.

In other words, follow the Golden Rule. Don't try to push over on others what you wouldn't want others to push over on you. Or, more to the point, *do* for the other fellow what you would like to have that fellow do for you.

Herein lies the eternal question: How do poor boys with little or no schooling succeed to heights of eminence as men, where others with the best educational advantages fall by the wayside? The word "schooling" is quite apt not to be fully comprehended in its fullest sense. Many of our eminently successful men of today never even saw the inside of a grammar school, to say nothing of the high school or college. Yet where has there been one of these great men who has not "schooled" himself? To "school" one's self does not mean merely to learn "readin', writin' and 'rithmetic." It means to learn self-control, to study one's self, to make the very best out of environment, and then by perseverance lift one's self beyond it.

Truly, printers are born, not made. But it's up to each and every man to decide for himself whether he is going to be "made" by circumstances, or be "born again" and again, into fuller realization of the bigness and importance of things, big and little — with emphasis on the "little."

What we do upon some great occasion will probably depend upon what we already are; and what we are will be the result of previous years of self-discipline.—*H. P. Liddon.*

A House-Organ as a Salesman

BY TOM DELOHERY

PERMIT us first of all to congratulate you on the first two issues of *Pep*, which you have been good enough to send to us," O. E. Aleshire, of Parker, Aleshire and Hanson, insurance brokers, wrote to the Live Stock Press, Stock Yards, Chicago. "A number of us in the office have read them with keen interest. We have for some time been considering the form of advertising for our own business, in the way of a paper or leaflet similar to *Pep*, and we shall be glad if you will send your representative to talk to us."

Frank J. McDonough, president of the Live Stock Press, and editor of *Pep*, called on Mr. Aleshire. He came back to the office with a monthly order for 1,200 copies of the booklet, and, in addition, secured other printing from this firm, so that the annual business of this one account will run in excess of $1,000.

Up to the time he had received this letter McDonough did not know such a firm existed, and I presume Mr. Aleshire was not aware of the Live Stock Press until he read the first copy of *Pep*. The Press, a medium-sized plant, is located inconveniently as far as business in the loop district of Chicago is concerned; and while it does some advertising in trade papers, its name is not shouted from the billboards as are the names of larger printing houses. For this reason all of its business comes from personal solicitation — and from *Pep*.

When McDonough hit upon the idea of *Pep* other members of the firm did not look upon it with much favor. House-organs, they said, were usually dry, and carried little other than the firm's advertising. Witness the number which came into their own office, and how little they were read. But he was insistent. He was going to put out a booklet carrying his personal message — pep; and, as a slogan, he uses the line which one hears him repeat at least twenty times a day: "Ninety-five per cent pep."

The first issue of 200 copies was printed and exhausted within a week. A score or more letters poured into the office asking that it be sent regularly. Many of these requests came from people and firms which McDonough never heard of before. Several of them hinted that some business might be had if the Live Stock Press was as "live" as its house-organ. Customers dropping into the office went away with a copy of the booklet, and they were asking that it be sent to their friends.

At first it was decided to restrict the list to a few hundred names of people who might buy printing. The demand became so great, however, that it was decided to send it to any one who would appreciate its messages of cheer and common sense. The mailing list now, after ten months, is 1,000. It goes to presidents, stenographers, clerks — in fact, to any one who shows pep, as the masthead reads. True, not all of these are buyers of printing, but having them friendly toward the Live Stock Press is of some value. Who knows but that some day the clerk of the present may be the purchasing agent, or the owner of the same or another company? This is McDonough's idea in permitting the list to be unrestricted.

It costs about $100 a month to print and mail *Pep*. For a firm of its size this might be considered quite an item — and it is; but when you figure that *Pep*, in ten months, has sold between $20,000 and $25,000 worth of printing, the expense is very small. Advertising or billboard space could hardly be purchased at such a figure and produce as much work.

I have said it costs $100, but in reality the expense is smaller, since several firms now getting out *Pep* as their own organ, use practically the same material as the Live Stock Press medium. Therefore, the original setup of type and makeup is sold again to these customers. Coming right down to it, mailing, presswork and paper are about the only items which enter into its cost.

It is believed by McDonough and other members of the firm that *Pep* will be instrumental in getting $50,000 worth of work in the next year. The list is constantly increasing, and folks who have been reading the house-organ are showing signs of giving business to the Press.

That *Pep* is a real salesman has been proved time and time again. The insurance company's letter is proof; likewise is the $10,000 worth of business which the firm gets from a business house located almost next door to the plant in the Stock Yards. Up to the time *Pep* was issued, this firm was letting its printing to a downtown plant; but after its officers read several issues of *Pep* they called upon the Press to print a small job. Satisfied with the price and service they turned more that way. Soon McDonough had all of the business, which includes a monthly house-organ, fashioned after *Pep*. Another firm in the same neighborhood was favoring a competitor. But *Pep* kept hammering away — its clean, wholesome stories and business editorials finally bringing home the bacon to the tune of about $5,000 a year.

Ten months ago the market of the Live Stock Press was limited to a small part of Chicago. Today it is nation-wide, because *Pep* goes all over the country and is drawing business almost everywhere. I do not mean to say it is continually bringing in large orders, but letters received from people who read it promise work, or ask the Press people to bid on the printing they want

done. This booklet will fit in the ordinary business envelope and is mailed in that way. Often it goes with a bill or statement, and invariably a check comes by return mail. Aside from a business editorial or two, *Pep* contains a number of jokes, humorous stories, and human and interesting facts about the printing world.

One firm located away out on the other side of the city, far out of the Live Stock Press territory, knows *Pep* intimately because it has been calling upon them monthly. In a letter written not long ago a member of this firm said he has been reading the booklet for months, and while he has no printing to let at present, the owners of *Pep* have been invited to bid on 25,000 four-hundred-page catalogues which will be issued in the early winter. The letter winds up that if the Live Stock Press has as much pep as *Pep* they surely will land the job.

The Chicago branch of the Cleveland Metal Products, through its district manager, likes *Pep*, and, in return for the pleasure he gets out of it, he is turning over all of his printing to the Press. These are just a few instances of how *Pep*, with the aid of Uncle Sam, is bringing home business which otherwise never would have been secured. *Pep* is a salesman who does not become discouraged. Calling upon unresponsive customers month after month does not discourage it, because in the end any man's nature is going to soften under the pressure of good, clean fun and a hearty laugh.

It is quite plain that *Pep* never sings the "blues." Optimism is one of its chief messages. For instance, the May issue had an editorial on "Hard Times," written much after the fashion of Arthur Brisbane. McDonough has the knack of getting his stuff over with a lot of human interest, and probably this is the reason it takes so well and readily. Here is what he has to say on "Hard Times":

A number of years ago in an eastern city a well-known character, Jerry Moore, had fought his way into the limelight and was finally elected alderman from a "tough" district in which he lived. Through a dominating personality Jerry had put the fear of physical violence into the hearts of most men who knew him, and was the bully of his district.

One night a dance was given and one of the dancers had occasion to go to the bar below. Jerry was there, and on seeing the young man in his "glad rags" made him a target for his abusive remarks. "I'm busy right now," said the young man, "but I'll be at the store tomorrow morning, and if you don't come and apologize before ten o'clock, I'm going to give you a thrashing."

The next morning Jerry, without intending to apologize, visited the store. The young man, on seeing him, invited him outside, where he gave him the worst drubbing of his life. Within ten days Jerry was whipped ten times. Men who had allowed him to tweak their noses sought him out and gave him what they said he had coming to him for some time. Jerry soon left town. It was not his personal prowess, but fear in the hearts of the other men that had made Jerry prominent.

The wail of "hard times" looks to me like an exaggerated Jerry Moore. It has men frightened. They fear to attack it. It has a great deal of bluster and some strength, but isn't so serious as many business men think. All we need is a few more men like the young dancer to show the way, and then thousands, with courage, will see how easy it will be to drive Jerry Hard Times out of town.

McDonough believes in what he has said here. His business shows it. Last fall and spring, when the printing trade was anything but bright, the Live Stock Press plant was having a hard time in getting work out on time. It was jammed to the guards, simply because they were right after business all of the time. The fact that business conditions were not very rosy did not make any difference. They believed that some printing just had to be done, and it was up to them to get what work was available.

"My idea in starting *Pep* naturally was to increase our business — to get us in contact with people we otherwise might never meet," said McDonough. "To do this I had to make it different from the usual house-organ. In the first place, the size is odd for an organ of this kind. This makes it handly to mail, and makes it convenient for the man at the other end to place in his vest pocket to read when he gets a chance.

"The contents puzzled me at first. All of the house-organs we get are filled with advertising of the people who put them out. We seldom read them — sometimes we never even open the envelope. Finally I decided that one thing human beings like to do is to laugh and have fun, no matter how old they may be. We all like to laugh, and we will often stop in the middle of important work to do it. Nothing stimulates a man like a good, hearty laugh, and he appreciates good stories because he tells them over again.

"However, it would not do to put out a book of stories; it must have something serious. For this I have a little business editorial — one in which I try to apply common sense to the various problems of the day. I think this stuff is well liked, according to what people tell me.

"*Pep*, so far, is a book which all of us would read, because it is interesting and will promote a laugh or two, as well as give us a little food for thought. My next problem was to get over the message that the Live Stock Press wanted the printing work of all readers; but I did not want to spoil it by coming right out with this request. What I did do was to make *Pep* a model job of printing — attractive paper, ink, makeup, cover and color, the kind of a job that you look at several times in trying to pick a fault, so well done is it. Each issue is an ad. for us.

"With the exception of our plate, which is printed on the back and second inside cover pages, and a white page inserted in the center of the booklet, we do not have any direct advertising in *Pep*. The insertion stands out, and for the most part is given to pictures of various departments of our plant, showing the people our customers are likely to meet.

"In hitting upon *Pep* as a name for our organ, I simply used one of the things taught to me in the army. The war, so we students were told, was a business, and pep was a big factor in winning it. Now, then, if pep helped in the business of winning a war, why would not the same characteristic help in ordinary everyday business, where the competition is just as keen as war? To me this seemed a reasonable conclusion, so I named the

booklet *Pep*, and as a motto or slogan I have 'Ninety-five per cent Pep,' which our teachers said was the required amount to become an officer.

"It is my experience that if a man has this much pep in business life he will get ahead. Pep, to me, means punch, energy and perseverance. These three things, coupled with common sense, will make any one a success. A cracking good salesman must have them — hence, again, the name for *Pep* is correct, since it has been bringing business to us.

"I think there is a big field for the house-organ if it is done right. The trouble with most of them, as I see it, is that they devote too much time to tooting their own horn. Of course, it is different in that we sell printing, and our work can speak for itself; but if a shoe man has good taste in makeup he can command the respect of the reader in so much as he will want to know who put out the booklet. Then, again, by making the contents newsy, clean, wholesome and humorous, one never tires of reading it."

McDonough went into the army from a cashier's job, but when he returned he found himself in the ranks of the unemployed. Knowing a little about the printing business, together with two friends he bought a plant which was sliding, and which had fierce competition. His ex-employer, who, by the way, is his competitor, predicted the sheriff's lock would be on the door in a month. That was three years ago, and conditions are almost the reverse.

Pep has put McDonough and the Live Stock Press in the fight, and they are increasing their business right along. At the outset the plant appeared to have more machinery than they could use, but in the last year they have been compelled to add several more machines in order to take care of the new accounts which have been solicited — most of them by *Pep*.

A Few "Hunches" for the Small-Town Paper

BY JOHN E. ALLEN

POSSIBLY one of the principal reasons why many editors of small-town newspapers find it difficult to secure regular features of exceptional interest to their readers is that those editors search too far afield and neglect to capitalize the countless latent features easily within their reach. By this it is not meant that those editors really go outside of the home community in quest of feature material, but rather that in their local search they attempt to find the unusual and fail to appreciate and take advantage of the interest value of the obvious.

To say that people are most interested in themselves and in their friends and acquaintances is to state a truism. Most editors appreciate this truth, and most small-town editors prove their belief in it by running in their papers all the proper "personals" available. But how many editors put this truth to work for them as effectively as they might?

At least one does. For several months there appeared each week in a certain newspaper in the Middle West an illustrated story of a resident of the community in which the paper circulates. The ones written about in the series were not exceptional persons. They were "of the people." For instance, the paying teller of a local bank was written up in one story. The captain of a local fire station was made the subject of another. The custodian of the city hall was featured in a third. A salesman in a local shoe store was presented in a fourth — and so on.

No extravagant statements were made in the write-ups. Superlatives were kept out. And shortly after the running of the first few stories the readers began to take them seriously, and to look forward expectantly to each new one in the series. No doubt a good deal of the interest displayed was due to the fact that the subjects of the stories were "ordinary people," personally known to a large percentage of the readers of the paper. Moreover, there was the implied suggestion that the average reader himself might soon be the subject of a story. And it is established beyond doubt that inspiration comes from viewing the attainable.

A peculiar thing about this capitalizing of the obvious in the way of features is that stories of the sort referred to are as easy to get as they are interesting to read, and the field of choice is a big one.

* * * *

Under the column head, "What They Say," the editor of a paper in a small town in the South has for some time past been running a feature of exceptional interest to many of his readers.

Perhaps the feature can be described best as a series of little stereotyped interviews. Several times a week the readers of the paper referred to are made familiar with the answers given by certain persons, probably well known to them, to questions put by a member of the editorial staff. The questions take in various subjects and, when answered conscientiously, show how the persons interviewed regard certain aspects of life.

To illustrate, here is a list of questions recently put to a doctor well known and influential in the community:

1.— What do you think will be the most noticeable result of the trade excursion to be held Wednesday?

2.— What is your favorite amusement?

3.— What is your hobby?

4.— What subject did you find most interesting at school?

5.— What is your favorite season?

6.— What is the best method of getting business?

7.— Who is your favorite author?

8.— What would be the best institution for the younger men of the city?

It will be noticed that the list of questions is a short one. And in each interview published, the answer to each question is printed in a single sentence — and sometimes in a very brief sentence at that. The result is that " What They Say " is a snappy feature and one in which many persons are interested.

To give the feature even more appeal, a statement to this effect is carried at the end of each such interview published: " Tomorrow may be your chance. So watch out. He's coming."

* * * *

Concreteness in advertising, we are told and told truly, is better than the abstract. There is no gainsaying the sound sense of this assertion. The trouble is that a good many publishers, while apparently familiar with the fact, often fail to use it to advantage.

Not so, however, with the owner of a certain daily paper in a certain small town, for he consistently bears down on the specific in his printed talks with the public.

Some time ago a little two-line want ad. was reproduced with other matter in a display spread boosting his classified section. The duplicate ad. was given a prominent position in the display and set off with rules and focusing arrows. Below was printed, in effect, the following: " This little two-line want ad. in the *Voice* Monday rented this fine home at an advertising cost of twenty cents. *Voice* want ads. reach nearly everybody in Blank."

The display as it appeared brought home forcibly to many property owners and others the fact that a very small expenditure of money could be made to bring about certain desirable results. The chances are that a majority of the readers of the ad. already knew the paper's rates; but the information put forth in that certain display was so tangible that the facts in the case were made doubly convincing and of much more lasting appeal.

Boosting the classified section by the use of the concrete, incidentally, is one of the least painful ways of producing convincing advertising. The original ads. themselves attract the attention sought; the elaborating display merely explains the facts in the case. Thus, the most effective sort of want ad. publicity practically writes itself.

* * * *

The sending of sample serial stories to publishers by plate houses is a common procedure in the publishing business. For a long time past it has been the custom with some supply houses to send out the complete story in newspaper form to the publisher whom they desire to interest in the purchase of the plate rights for his locality. The idea, of course, is to let him see just how interesting the story should be to his readers.

A progressive daily paper in a small town in the Middle West recently saw a chance to interest its readers, regular and occasional, in a forthcoming serial story by employing the same tactics with them. A form letter was prepared for the circulation department and sent, together with a full eight-column newspaper-sheet circular, to each one of many selected non-subscribers. About one-fourth of the circular carried illustrations and " booster matter "; the balance contained the first nine chapters of a story to appear daily in the paper.

The letter and circular added many subscribers to the paper's list. Many recipients of the printed matter, attracted to the opening chapters by the illustrations and the " booster paragraphs," began the story and then wanted to finish it. Consequently they ordered the paper for a short time or longer.

The same type that is to be used in presenting the story in the paper can be used in printing such a circular, and the cost of news-print is comparatively low.

* * * *

Another good way for the publisher in the smaller town to gain new patrons is for him to conduct some " indirect service " occasionally. A case in mind should show just what is meant by " indirect service."

A certain publisher in a small town knew that many of his patrons were interested in threshing machinery. The publisher did some thinking and then followed it up with the proper sort of action. Early in the spring of the year he got in touch with a reputable farm-machinery house and arranged with the manager to stage near his town, at a specified time, an exhibition of a threshing outfit in actual operation. Then for a month or so he ran in his columns weekly unobtrusive paragraphs about the project being planned by the paper. The thing was thoroughly advertised, and when the day for the demonstration arrived a good crowd was present to look things over. And the publisher took particular pains that most of those present should know that the demonstration was being conducted as part of the service rendered the community by the paper.

A reasonable fee was charged the machinery house for the idea of the exhibit and the carrying out of the details of the proposition. In addition, the publisher gained a good deal of favorable publicity from the venture. The proposition convinced many people that their publisher was a wide-awake and progressive man, with the interests of the people at heart.

That's the thing that counts — getting the people to believe in the publisher — and quite often this desirable state of affairs can be brought about by doing certain things of an apparently trivial nature.

One of the best things about the scheme just explained is the fact that the staging of the exhibition called for only a small amount of the publisher's time. The proposition was not in the least a burden. He simply put a little idea to work for him on the side and kept right on with his regular duties.

Moreover, he had the satisfaction of knowing that he had been of genuine service to those who contracted for threshing outfits, by having put them in direct touch with a reliable manufacturer.

How Much Space Will It Take?

BY WILLIAM H. JACKSON

CASTING off or determining the amount of space copy will occupy in type has ever been a troublesome task to even the most competent layout man. Many methods have been used, some simple and efficient, others complicated and laborious. The average compositor, if left to himself to determine the amount of space a given piece of copy will occupy, will almost invariably choose a size of type too large for the allotted space, with the result that the work is unduly crowded, or part or all has to be reset in a smaller body.

If the work has been taken on a cost-plus basis, and a charge is made for the time involved in resetting because of the incompetence of the compositor or the person who does the casting off, the customer is made to bear an unreasonable burden. If the work has been undertaken at a price agreed upon in advance, the estimator has to stand the criticism that usually follows when a checkup is made between the estimated time and the actual time.

Evidently the early master printers had their troubles in estimating the amount of space or the size of body a given amount of copy would take. In our day most all copy that comes into the printer's hands is typewritten; that which appeared up to twenty years ago was in manuscript form.

Joseph Moxon, in his " Mechanick Exercises " (¶9. *Of* Counting *or Casting off* Copy," page 250, second volume), gives two interesting methods pursued in his time (1683) for calculating the space a piece of manuscript would occupy when translated into type.

¶9. *Of* Counting *or* Casting off Copy.

Counting or *Casting off Copy* (for both Phrases are indifferently us'd) is to examine and find out how much either of *Printed Copy* will *Come-in* into any intended number of *Sheets* of a different *Body* or *Measure* from the *Copy;* or how much *Written Copy* will make an intended number of *Sheets* of any assigned *Body* and *Measure.*

The Rule and Method of *Counting off* either *Printed* or *Written Copy* is the same, only *Written Copy* is more difficult, because subject to be irregularly Writ: Therefore I shew you how the *Compositer Casts off Written Copy,* I do at the same time inform you how to *Count off Printed Copy.*

The Compositer therefore first considers what *Bodied Letter* his Work is to be wrought on: then he carefully perufes the *Copy,* considering with himself whether it be evenly Written or unevenly Written, *viz.* whether it be throughout of an equal siz'd hand, or whether part be close Written and part wide Written; if it be an equal siz'd Hand, that is, equally close Written in general, as well between *Letter* and *Letter, Word* and *Word,* as between *Line* and *Line,* he has scarce more trouble to *Count it off* than *Printed Copy.*

Wherefore, the *Measure* being given, he *Composes* one *Line* in his *Measure:* The *Matter* he *Composes* he shoves out of that part of his *Copy* that in his Judgement he admits is most indifferently Written, between Wide and Close, as being such as his whole *Copy,* one part with another, will likelieft *Come-in* alike with. This line being *Compos'd,* he considers how much of his *Copy* it takes up, *viz.* whether it runs *Line* for *Line,* or whether two *Lines* of his *Copy* make one *Line* in his *Stick;* or whether a *Line* and a half, or a quarter, or half quarter of his *Copy, &c,* make one *Line* in his *Stick;* or whether a *Line* of his *Copy* make two *Lines* in his *Stick,* or a *Line* and a half, or a quarter, or half a quarter, *&c.* and accordingly calculates what just number of *Lines* will make another just number of *Lines* in his *Stick.* For Example.

If his *Copy* and *Measure* run *Line* for *Line,* then consequently 10, 20, 30 *Lines* of the *Copy* will make 10, 20, 30 *Lines* in the *Measure;* and accordingly he counts what number of *Lines* in his *Copy* will make a *Page;* and by that, what number of *Lines* will make two *Pages,* four *Pages,* eight *Pages,* and consequently so many *Pages* and *Sheets* as he is to *Count off.*

If two *Lines* of *Copy* make one *Line* in the *Stick,* then consequently ten *Lines* in the *Copy* will make five *Lines* in the *Stick;* twenty *Lines* in the *Copy* will make ten *Lines* in the *Stick, &c.*

If a *Line* and a half of the *Copy* make one *Line* in the *Stick,* then fifteen *Lines* of *Copy* makes ten *Lines* in the *Stick,* thirty makes twenty, *&c.*

But a pair of *Compasses* makes the best expedition in *Counting off* of *Copy,* and (by my experience) I have found the surest way. I *Compose* one *Line* as aforesaid; if the *Line* I *Compos'd Gets-in* part of the next *Line,* viz. the second *Line* of the *Copy,* I place one Foot of a pair of *Compasses* at the beginning of the *First Line,* and open the other Foot to what was *Got-in* of the *Second Line,* and turn the *Compasses* about upon the Foot in the *Second Line,* till the other Foot reach the *Third Line* of the *Copy;* then turn about the Foot in the *Third Line* of the *Copy* till the other Foot falls in the *Fourth Line* of the *Copy;* and so from the *Fourth,* to the *Fifth, Sixth, &c.* till the *Compasses* end with a *Line* in the *Copy,* or near the end of a *Line,* remembring as I go along, how oft I turn'd the *Compasses* about. Suppose, for Example, seven times: Then I number the *Lines* of *Copy,* beginning with the first *Line* and ending with the last *Line,* that the Points of the *Compasses* were turn'd over, and find them Eight, Nine, Ten, *&c.* and say Eight, Nine, Ten, *&c. Lines* of the *Copy,* makes Seven *Lines* of the *Measure.*

As I now have shew'd you how I *Count off Copy* if it come in more than *Line* for *Line,* so I shall shew you how I proceed if a *Line* in the *Copy Drive out* in the *Measure.*

It is by placing one Foot of a pair of *Compasses* at the farther end of the first *Line,* and opening the other Foot to the place where the *Compos'd Line* ended, and by turning about the *Compasses,* as before, to the Second, Third, Fourth *Lines, &c.* till they end in the beginning of a *Line* in the *Copy;* for then (as before) counting the number of *Lines,* beginning with the first, and ending with the last; Suppose Eight, Nine, Ten, *&c.* I say Eight, Nine, Ten *&c. Lines* of the *Copy* makes so many *Lines* as is the number of times the Feet of the *Compasses* were turned about, between the first *Line* and the last *Line.*

The first method used by Moxon is not unlike that employed by many printers nowadays. It is hard to understand, however, how Moxon's compass method would work out with any degree of accuracy, even though it were employed on typewritten copy, which, of course, runs absolutely even as to the number of words and spaces within a given width.

In the opinion of the writer, the best method yet evolved is that shown in the following schemes which are used daily, and which have been found accurate and workable with the minimum of calculation.

Each face of type in the plant is set up in series, from the smallest to the largest of the series. Over a line of each size is a line divided by vertical marks into

CASLON 471

			2		4		6		8		10		12		14		16		18		20		22		24		26		28		30	
1 A-6	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSARY FOR ONE PEOPLE TO DISSO 1234567890
1 B-6	When in the course of human events, it becomes necessary for one People to dissolve the POLITICAL BONDS WHICH HAVE CONNECTE
	| |2| |4| |6| |8| |10| |12| |14| |16| |18| |20| |22| |24| |26| |28| |30|
1 A-8	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSARY FOR ONE 1234567890
1 B-8	When in the course of human events, it becomes necessary for one People to dissolve THE POLITICAL BONDS WHICH HAVE
	| |2| |4| |6| |8| |10| |12| |14| |16| |18| |20| |22| |24| |26| |28| |30|
1 A-9	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSAR 1234567890
1 B-9	When in the course of human events, it becomes necessary for one PEOPLE TO DISSOLVE THE POLITIC
	| |2| |4| |6| |8| |10| |12| |14| |16| |18| |20| |22| |24| |26| |28| |30|
1 A-10	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NEC 1234567890
1 B-10	When in the course of human events, it becomes necessary for one PEOPLE TO DISSOLVE THE POLITI

BODONI BOOK

			2		4		6		8		10		12		14		16		18		20		22		24		26		28		30	
5 A-6	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSARY FOR ONE PEOPLE TO DISSOLVE 1234567890
5 B-6	When in the course of human events, it becomes necessary for one People to dissolve the political bonds which have connected them wi
	| |2| |4| |6| |8| |10| |12| |14| |16| |18| |20| |22| |24| |26| |28| |30|
5 A-8	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSARY FOR 1234567890
5 B-8	When in the course of human events, it becomes necessary for one People to dissolve the political bo
	| |2| |4| |6| |8| |10| |12| |14| |16| |18| |20| |22| |24| |26| |28| |30|
5 A-10	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NE 1234567890
5 B-10	When in the course of human events, it becomes necessary for one People to dissolve

Scheme for showing number of average length words in different series of type that will go into a line.

Several tables have been compiled within the past hundred years giving the number of words within a square inch of various sizes of body type, from five to eighteen point, and even larger. Possibly these tables are more extensively used than any other method. They can not be depended upon, however, unless due allowance is made for the use of a preponderance of longer or shorter words in the copy than that on which the tables are based; allowance must likewise be made for difference in the "set" or width of the face over that in which the copy is to be composed.

The "Black Book," or price list, issued by the United Typothetæ of America gives a series of tables showing the relation between typewritten copy and various type faces. These tables are much more useful and accurate than the tables giving the words to the square inch, and will probably be more extensively employed as the craft becomes familiar with them.

pica ems. A glance shows how many words of average length (or by counting, how many characters) will go into a line of any desired width of the size of face chosen. A few minutes' study of the scheme is all that is required to grasp its possibilities.

The Caslon 471 and Bodoni faces up to ten-point are reproduced here. It seems that only these two are necessary to show without further explanation how helpful this method can be to the layout man or the estimator in determining quickly and accurately how much space the copy will occupy in any size or style of letter.

NOTE.—The extracts from Moxon are taken from "Moxon's Mechanick Exercises; Or, The Doctrine of Handy-Works applied to the Art of Printing. A literal Reprint in two volumes of the First Edition Published in the year 1683, with preface and notes by Theodore L. De Vinne." New York, The Typothetæ of the City of New York, 1896. (Vol. II, p. 250, et seq.) A lower case "f" has been used in place of the long "s" of Moxon's time. The words in italic are in italic in Moxon's book.



View at the Union Printers' Home, Colorado Springs, looking toward the entrance from the main building. Enlarged from a postal size photograph made by Roy A. Donald, through whose courtesy this picture is shown here.

EDITORIAL

The Inland Printer desires to take this opportunity to express its great appreciation of the large number of highly complimentary letters that have been received regarding our special issue for August, the Greater Printing Industry number, published in honor of the printing house craftsmen in connection with their Second Educational Graphic Arts Exposition. Not only have compliments come to us by letter from all parts of the world, but we have also received many verbal comments, especially at our exhibit during the week of the exposition. It is exceedingly gratifying to us to have this special effort received so well by our many friends and readers. Were it possible for us to do so we should like to acknowledge each letter individually, but owing to the great number received, and also the great amount of detail work connected with getting out a journal of this kind as well as taking care of the large amount of regular correspondence, it is a difficult matter for us to do all we should like to do. We assure our readers that our appreciation of their kind expressions is none the less sincere because it is given in this general manner. We also take this opportunity to acknowledge our indebtedness to those who coöperated with us in getting out this special number. It shows the spirit that exists in the printing industry — the spirit of true coöperation for the benefit of the entire industry.

The printing house craftsmen have added another link to the chain of their accomplishments, and the craftsmen's movement has been decidedly strengthened by the Second Educational Graphic Arts Exposition, held at Boston from August 28 to September 2. A report of the convention as well as a review of the many splendid exhibits will be found in another part of this issue. The great amount of space required for the review of this important event makes it necessary to leave out the mention we should like to make of those who were responsible for the remarkable success of the convention and exposition, which goes into history as the largest and best thing of the kind that has ever been attempted. The names of these men have appeared in preceding issues in connection with the advance publicity given through these columns. To them the printing and allied industries are indebted in an extremely large measure, and theirs is the satisfaction of having wrought well for the advancement of the craft which, above all others, has held the leading place in advancing the interests of all mankind. They have set a standard which it will be difficult to improve upon, but our faith in the ability of the men making up the rank and file of the craftsmen's organization is such we can say without hesitation that when the time comes to hold another event of the kind it will not in any way fall below the two that have already been held. We look forward to a great future for the craftsmen's movement. It has a distinct place in the printing field, and we know it will measure up to the responsibilities its leaders have assumed for it.

The month of October brings two additional gatherings of importance to the printing industry. First, the annual convention of the United Typothetæ of America, which will be held at Cleveland October 16 to 20, and second, the convention of the Direct Mail Advertising Association, to be held at Cincinnati from October 25 to 27. Each of these organizations is engaged in a great educational work which is of benefit to the printing industry as a whole, and both are deserving of the support of the trade. Items regarding the meetings will be found in the Trade Notes section of this issue. Matters having a bearing on the future advancement of the fields represented by each organization will undoubtedly receive considerable attention, and a large attendance is desired at both places. It is certain that those who attend will be well repaid for the time spent. It is to be regretted that arrangements were not made to distribute the three events — the craftsmen's exposition and these two conventions — over a wider space of time. Coming so close together it makes it rather difficult for many to be away from their businesses. Undoubtedly a large number who were in Boston would like to be in Cleveland or in Cincinnati this month, but will find it impossible to be away from their regular duties so soon afterward. This brings up the thought that it would be well if the leaders of each organization could get together in some way and arrange to have more time between their conventions, keeping in mind the fact that there are a great many who want to take advantage of the benefits to be derived from these meetings but who are not in a position to leave their offices so much of the time.

Instruction in Printing in Public Schools

Ever since printing was first introduced as a subject for study in the public schools there has been more or less discussion regarding the methods followed in the instruction given, as well as keeping the work under the control or the supervision of responsible bodies made up of printers. It can not be denied that printing offers an interesting subject for instruction in the public schools, and that there is a place for it. Neither can it be denied that under proper supervision or conducted in the proper manner the teaching of printing in the public schools should prove of great benefit to the industry as well as to the pupils taking the work. It must be acknowledged, however, by all who have given any thought to the matter that by far too

many of the classes have been formed and conducted without a definite plan or method of instruction and the work has been on too haphazard a basis.

It is time some definite thought was given to the matter, and some concerted action taken toward seeing that the instruction, if it is to be continued, as it should be, is based on some systematic plan so that the pupils will derive the greatest benefit from it and so it will meet the requirements of the printing industry. Properly conducted, the work should be of benefit both to the pupil and to the industry. Improperly conducted, the work is detrimental to both.

We can not too highly commend the pamphlet issued by the department of education of the United Typothetæ of America, under the title, "Instruction in Printing in the Public Schools," a copy of which should be in the hands of every one interested in the matter. We have before us the latest revised edition of this pamphlet, which shows clearly the constant attention and study being given this subject by those in charge of the educational work of the organization. The first part of the pamphlet was prepared during 1918 and submitted in the form of a report to the officers and Executive Council, and later to the annual convention, being approved and adopted by both bodies. The rest of the material is devoted to such subjects as the preliminary investigation that should be made before starting a school, a recommended two-year vocational course of study in printing, the equipment for a trade school for apprentice printers, etc.

Here in this pamphlet it would seem that the printing trade has practically everything essential to the proper consideration of the subject, from the work of determining whether a class in printing should be started, through the selection of the equipment, and even to the proper kind of instructor as well as the material to be used for the purpose of instruction. With this material so clearly and thoroughly presented as it is, there should be no good reason for not having printing classes conducted upon the proper basis.

To go into detail here regarding the recommendations made in the pamphlet is unnecessary. Copies are available to all who are sufficiently interested to write for them, addressing the United Typothetæ of America, 608 South Dearborn street, Chicago. We urge a careful reading and study of it because of its great importance to the trade as a whole. If the entire industry could get together for the purpose of having all instruction in printing in schools conducted along the lines set forth it would be a decided step forward.

The Audit Bureau of Circulations

One of the greatest factors in establishing and maintaining a high standard of ethics in the publishing field is the organization known as the Audit Bureau of Circulations, which was formed about eight years ago for the purpose of auditing and verifying the circulations of magazines and newspapers which were willing to subscribe to the requirements and become members of the bureau. The principal object of the bureau since it was started has been to eliminate the evil practices that had crept into the industry of overstating or padding circulation statements in order to make a good impression upon advertisers. So successful has the work of the bureau been in the years of its existence that the unscrupulous publisher who padded his circulation is now practically a thing of the past.

The organization has become so widely recognized that it now numbers among its membership 156 magazines, 253 business publications, 94 farm papers, 852 daily newspapers, as well as 108 national advertisers, 148 advertising agents, and 159 local advertisers, and the A. B. C. statement is an assurance of honest dealing in circulation figures. The advertiser who has an A. B. C. statement presented to him by a magazine or newspaper knows definitely what he is buying in the way of circulation when he signs a contract for advertising space.

It is somewhat surprising that after these years the question should be raised about admitting publications of free circulation to membership in the bureau. Nevertheless the question has arisen, and a determined effort, it seems, is being made to have such publications admitted. The question will come up for settlement at the annual meeting on October 20 at the Hotel LaSalle, Chicago.

The Inland Printer joins in the opinion of *Editor & Publisher* (editorial in issue for September 9) that if these publications are admitted to membership, then, "On the same theory why not admit to membership the retailers' free shopping news, the free trading-stamp paper, the painted sign, billboard concerns and the street car card companies who have a multitude of sales arguments as to their 'circulations,' every whit as sound as the arguments of the 'free circulation' publications?"

It now rests with the members to decide the question at the annual meeting. The newspaper members, it seems, are strongly opposed to admitting such publications to membership. On the other hand, rather strangely, it seems, some of the magazines, a majority of the advertising agents, many of the national advertisers, and some of the farm papers are as strongly in favor of admitting them.

If the doors of the bureau are thrown open to publications having free circulation, what then can be the use of going to all the work necessary to audit and verify the circulations of the regular publications? What incentive would there be for publishers of the regular publications who are making an earnest effort to maintain their circulations on an honest and above board basis to continue putting their money into the support of the bureau?

It is to be hoped that all the members will give the matter earnest consideration, and cast their votes for the best interests of the bureau and the publishing industry. Those who are unable to be present to cast their votes in person can vote by proxy, and those who are opposed to the admission of free circulation publications should send their proxies to E. R. Shaw, publisher of *Power Plant Engineering*, 537 South Dearborn street, Chicago. They can rest assured that their interests will be ably taken care of, as Mr. Shaw, a member of the Board of Directors, has been one of the most active workers since the bureau was organized and is one of the strongest opponents of the admission of publications of free circulation.

The issue is a strong one. It will be warmly contested. Upon the outcome will depend in a large measure the future success of the bureau which has stood for all that is to the best interests of the publishing industry. Therefore we urge members to weigh the matter carefully, and either be present to cast their votes in person or send their proxies to Mr. Shaw.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

"Color in Theory and Practice"

To the Editor: FERNBANK, CINCINNATI, OHIO.

I have read with much interest A. E. O. Munsell's reply to my criticism of the Munsell system of color, in the August issue of THE INLAND PRINTER, and have no fault to find with his very natural desire to defend this system; but I do not see that he has lessened in any degree the chief objections that I raised as to the practical workings of the system.

The only practical application of the system that has come to my attention is the Strathmore "Grammar of Color," a work that was arranged and prepared under the authority of the late A. H. Munsell. And this work clearly shows the system to be vitally defective in several important particulars — all of which are explained in my article, "Color in Theory and Practice," published in THE INLAND PRINTER for May, 1922.

A practical description of the Munsell color system is contained in the "Grammar of Color" and was prepared by T. M. Cleland, of New York. Referring to this system in a footnote on page 13 he says: "It should be borne in mind that this system does not deal with the pure science of color as wave lengths of light, but merely with color as manifested and commonly used in pigments."

This statement shows that Mr. Cleland considered the system as directly applicable to the practical use of pigments; and yet in Mr. Munsell's reply to my criticism is a contrary statement as follows: "But the Munsell system does not deal in any way with the results of pigment mixture; this basis was early rejected by Mr. Munsell in favor of mixture by means of the Maxwell disks, etc."

These two opposing statements may "balance" one another, but they certainly are not in harmony.

If, as Mr. Munsell says, "the system does not deal in any way with the results of pigment mixture," then I should like to know by what strange method the system can be applied practically without including the mixture of pigments. Mr. Munsell surely does not claim that the mixture of colors by use of the Maxwell disks is a *practical* application of the system? And yet, his statement leads one to infer that this is what he means.

By this time it should be common knowledge that a practical application of any color system, in painting or printing, must of necessity include the mixture and use of pigments.

Then, again, Mr. Munsell gives slight consideration to a vital defect of the system, in the following words: "That certain pigments change their hue when mixed with neutral gray pigment is interesting, but it has nothing whatever to do with the theoretical accuracy or practical utility of the Munsell system." Now, I think I have clearly demonstrated that it has a great deal to do with the practical utility of the system. The axis or center pole of the system is made up of nine neutral grays of different tone values ranging from white at the top to black at the bottom. I have shown that in a practical application of this theory in the production of colors for the Strathmore "Grammar of Color," when a neutral gray was mixed with yellow, the resulting color loses its hue relation to yellow and becomes *green*. This result discredits the claim to practical utility of the system.

As to the question, "What is a positive green?" the answer is very simple: Any green in which very little yellow or blue is visible.

Concerning paragraph six of Mr. Munsell's reply, I would say that any system of color that fastens a name upon a color without regard to its visual appearance, is certainly wrong. This seems to have been done for the sake of "theoretical accuracy." This paragraph is completely answered in my criticism of last May in the paragraph commencing with the words "The naming of colors under this system is misleading, etc.," at the bottom of page 204 of THE INLAND PRINTER for May, 1922.

I again assert that the hue of any color produced by the mixture of any two basic contiguous colors should be given the qualifying name of the visible predominating color in that mixture; and not falsely named for the sake of sustaining the arbitrary rules of any theory.

The mixture of colors upon the Maxwell disks is not a very reliable guide for the user of pigments, whether he be a painter or a printer. For illustration, the writer has just made a disk of white cardboard and divided it into fourteen even sectors. Four of the sectors at even distances were painted *yellow*, and the remainder (ten) were painted *blue*. The colors used were very close to the colors of process inks. When this disk was rapidly revolved, the result was a perfectly neutral *gray*. I then mixed the two pigments in the same proportions as shown on the surface of the disk, and the result was a very pleasing *green*. This is only another demonstration in color of the difference between theory and practice. J. F. EARHART.

SAY SOMETHING

Of the making of many books there is no end. Of the printers to make them there is no end. Of the prices on the printing there is no end. Of the qualities that go with the prices — that's a very different matter.

There's a place for as many kinds of printers as there are kinds of buyers, and the range extends from unspeakable to unimpeachable. The negligible buyers belong with the negligible printers, and the others pair off according to kind.

Part of the trouble today is the result of people stepping down out of their class. Many have done it in the false belief that they are saving money. In the end they find that it is not economy but degeneracy. You can't save by stepping down.

Prices on printing are not reducible in exact proportion to the reduction in quality that must go with the prices. For every dollar of cash saved, the buyer sacrifices more than a dollar's worth of inherent goodness, either as quality or as hours of his time for which he pays a penalty.—*Warde's Words.*

Linn Boyd Benton—The Man and His Work

BY HENRY LEWIS BULLEN

IN this series of biographies we have endeavored to make clear the causes and the personalities underlying epochal changes in the art and the machinery of printing. Thus far we have been concerned with men of the past. It is now our loving duty to acquaint this generation of printers with the services to them, and to succeeding generations, of a printer, now living, who is the greatest mechanical genius our art has fostered. If hitherto printers, in general, have been unaware of their indebtedness to the genius of Linn Boyd Benton, it is chiefly because of his modesty and the fact that his inventions are process machines, the use of which is limited to less than a score of manufacturing concerns, though the products of the machines are the most vital parts of the equipment of a majority of the printing houses of the world.

Gutenberg's inventions of movable types and a printing press were clever adaptations to printing purposes of appliances already in use in other crafts. König's invention of the flat-bed cylinder press was a successful adaptation of the unused and unusable invention of Nicholson. Bullock's invention of the web perfecting press was a successful adaptation of earlier inventions, including Nicholson's. Richard March Hoe's type-revolving press was similar in principle to at least three other presses, all of which failed through lack of an effective means of holding the types on the cylinders, which lack Hoe supplied by means of his wedge-shaped column rules. Mergenthaler had little originality — he was persistent in developing other men's ideas, but never satisfactorily, and was by no means a brilliant mechanic. When he severed his connection with those who had poured out nearly two million dollars in experiment, the linotype machine was a failure. It was made marketable by Philip T. Dodge, who utilized the inventions of Benton and Schuckers and Rogers to make it the huge success it ultimately became. This we declare on the highest authorities. It is the plain truth. Lanston invented a most ingenious composing machine, but he was not a good enough mechanic to make his ideas practicable. Lanston's ideas were made practicable by Sellers and Bancroft, who had the mechanical genius which Lanston lacked. But Benton's invention of the machine for cutting letter punches was entirely novel in conception, and perfect in execution at the beginning, leaving little room for improvement in doing the work for which it was specially designed, though the scope of its usefulness was greatly extended a few years after it had made practicable both the linotype and the monotype composing machines.

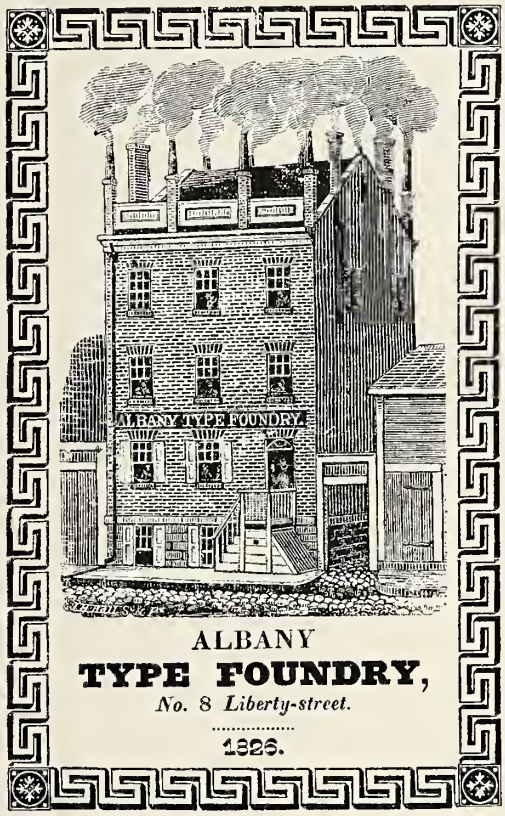
Benton, self-taught in typefounding, had the imaginative genius to conceive an entirely original machine, and the mechanical genius to make his ideas practicable, even to the point of constructing every part of it himself. Benton's punch-cutting and matrix-cutting machines, with the various appliances he invented as accessories of these machines, have completely revolutionized the method of making typefounders' matrices. These machines have made the cutting of letter punches by hand almost a lost art. A generation ago the hand punch-cutters were the mainstay, the principal craftsmen of the typefounding art; today we would be surprised to learn that more than two are employed in American typefoundries, and these men are not employed in cutting type faces.

Linn Boyd Benton, whose portrait is the frontispiece of this issue, was born in Little Falls, New York, May 13, 1844. His father, Charles Swan Benton, was a lawyer, who established in 1832 the *Mohawk Courier & Little Falls Gazette*, now owned by Stebbins & Barney under the name of *Journal & Courier*. From October 3, 1833, to July 3, 1834, the proprietors of the *Mohawk Courier* were C. S. Benton and J. Bartow. The next publisher was Josiah A. Noonan, with C. S. Benton as editor, until 1836 and probably later, or until C. S. Benton was elected to Congress, serving two terms. About 1853 the elder Benton went to Milwaukee and became editor and part owner of the *Milwaukee Daily News* (not the present *News*), the firm name being Huntsman, Clason & Benton. About the same time J. A. Noonan went to Milwaukee, became a partner in a paper mill and opened a paper warehouse and a typefoundry — the Northwestern Type Foundry. The tradition is that the plant of the typefoundry came from Albany. There was, after 1847, a small typefounding plant for sale, one established in 1826 by Richard Starr, which afterwards came into the possession of Lemuel Little, a well known bookseller, under the name of the Albany Type Foundry. This is supposed to be the typefoundry which J. T. Reton took west in 1854, intending to use it in Chicago, which had no typefoundry at the time. When Reton arrived in Chicago it was a smaller town than Milwaukee, and he was persuaded to set up his typefoundry in the latter city, to his subsequent great regret. When Noonan acquired this typefoundry is not known, but it is known that Reton was on Noonan's pay roll in 1866. As this typefoundry had a decisive influence in Linn Boyd Benton's career, we reproduce a picture of the cover of the 1826 specimen book of the Albany Type Foundry. J. T. Reton established a typefoundry in Kansas City in 1872. His son is now manager of the St. Louis branch of the American Type Founders Company.

In 1855 the younger Benton joined his father in Milwaukee and, as a pastime, learned to set types in the composing room of the *Daily News*. In 1856 the elder Benton was appointed United States registrar of lands and established his office in La Crosse, where he afterwards became a judge of the circuit court. The younger Benton's education was rather peripatetic. He remembers attending schools in Little Falls, Mohawk (near Little Falls) and Milwaukee. He was sent to Galesville College in Galesville, Wisconsin (which institution at that time called itself a university), and took lessons for about two years in Latin and Greek and other advanced subjects with a private tutor in La Crosse, " completing " his education at the age of sixteen, when he began to learn to print in the office of Charles Seymour's *La Crosse Republican*.

By the time young Benton was of age he had acquired an insight into the mystery of printing so far as Seymour could help him, but he preferred to earn his daily bread by bookkeeping for a leather house in La Crosse. We can imagine that he made an exact bookkeeper. In 1866 he became bookkeeper for J. A. Noonan in the Northwestern Type Foundry. In 1873 Noonan went into bankruptcy, and Benton, with a partner named Cramer, purchased the type and electrotype foundry. Benton's knowledge of typefounding and electrotyping was what he may have gained by observation while attending to his bookkeeping duties. In after years Benton said that if he had known anything about typefounding he would have thrown the plant into the lake as a measure of economy. It was probably the worst equipped typefoundry in America. He was now twenty-nine years of age, and proceeded to master the mystery of typefounding. In 1874 Cramer weakened, and his half interest was purchased by Lieutenant-Commander Frank M. Gove, a man utterly ignorant of the

business, but who in time proved to be a most efficient and popular salesman, eventually making it possible for Benton to devote himself mainly to manufacturing. The firm was now Benton & Gove. In 1882 Gove died, and his half interest was purchased by Benton, who in the same year sold a third interest to R. V. Waldo, formerly a wholesale grocer, who



Albany Type Foundry, 1826-1847. Reduced reproduction from cover of the 1826 specimen book. The plant equipment of this typefoundry was taken to Milwaukee early in the fifties of last century, where it was known as the Northwestern Type Foundry. Linn Boyd Benton became an owner of it in 1873.

eventually proved to be an ideal partner. The firm name was now Benton, Waldo & Co., but there were only two partners.

Before Gove died Benton had completed his self-instruction in typefounding and found himself on the most intimate terms with decimal fractions and measurements of ten thousandths of an inch. He had and still has a mania for accuracy to the vanishing point, not only knowing, as the books tell us, that a hot breath impinged on a small piece of steel changes its dimensions, but actually taking that solemn fact to heart, grieving that it can not be overcome. The bane of Benton's career has been the limitations of error which are made necessary by the disposition of all metals to refuse to resist molecular action. What other mortals cheerfully accept as accuracy Benton regards as a calamity. Mold and matrix makers and typecasters brought up under Benton's microvisioned direction were drilled in a hard school, and most of them believe that a Bentonian degree of accuracy is unobtainable. The only criticism of Benton we have heard in an acquaintance of nearly forty years is that he is "too accurate." No man can be perfect, so Benton had to have one fault.

In 1882 Benton's thoughts turned toward the invention of a typesetting machine, in which a near approach to self-justification was to be effected by casting all the characters and spaces and quads of a complete body type font of roman and italic on nine widths, instead of on the more than one hundred widths found in the average font of body types. This was an important time-saving idea, basically the same as that which Lanston successfully employed in later years on his monotype machine. We all agree that when types and spaces are cast on one width, that is, a unit of twelve points, as we find it in typewriter types, the time of composition is greatly reduced. Thus time was saved in setting Benton's "self-spacing" types — the time required for justification was reduced to a minimum by reducing the widths to a minimum consistent with even spacing. The term "self-spacing," as applied to hand setting is, of course, a misnomer. It was applied to Benton's invention by a compositor, Walter Stoddard, afterwards known to thousands as chief guide in the establishment of the Curtis Publishing Company in Philadelphia. Stoddard was employed to ascertain what gain, if any, was to be had by the use of unit-width types in comparison with that obtained from a non-unit font of the same width of lower-case alphabet. Three comparative trials showed that Stoddard set the unit-width types thirty-three and a third per cent faster than the non-unit types. Stoddard's average with unit widths, per one thousand ems, was forty-five and one-half minutes as against an average of sixty minutes. When asked what he thought of the justification, he pondered a while and said, "I never thought of that — why, the d——d thing spaces itself!" The types had not been named, and thus it came to be called "self-spacing." Benton was granted a strong pioneer patent for this system of making types. This unexpected merit of unit-width types, first invented by Benton, caused him to defer the creation of the typesetting machine for which they had been made to be used. In any case, fonts of various bodies, old style and modern, had to be made before the machine could be utilized. Punches for every character were required to be engraved and matrices made. There were more than three thousand punches to be cut and not one punch-cutter was available either in America or in Europe. This dilemma was the turning point of Benton's career — it eventually disclosed to himself that he had mechanical genius of the highest order.

Benton determined to make a machine to cut punches. He had never cut a punch, and punch-cutting was the most difficult work in typefounding. What experience could Benton draw on to aid in his ambitious project? We must go back a few years to answer that question. For three years he was tutored by the learned clergyman at La Crosse. It was agreed that if he recited his lessons correctly in the forenoon he could do as he liked with his afternoons. What he liked to do, and did, was to work with the local tombstone maker. Thus he learned to design letters and cut them in stone in relief and in intaglio. Thus Baskerville learned to make letters on tombstones, laying the foundation of his fame as a letter designer and typefounder. Meanwhile a jeweler settled in La Crosse, and young Benton left the tombstones to work on watches. He learned to repair watches at a time when there were no interchangeable parts and every broken part had to be remade.

In 1884 Mr. Benton had his first punch-cutting machine in use. It worked perfectly, showing that the principle was correct. The second machine did no better work but was easier to manipulate. His third machine is the machine as now sold. In 1885 he was granted a patent. By that time "self-spacing" types were selling freely. Benton's typefoundry was steadily enlarged, but for a long period it was necessary to run night and day. The price was higher than for non-unit types, but in many parts of the West the scale for setting "self-spacing" types was 5 cents less than for other body types. How was this notable success achieved?

Benton had to design thousands of characters to fit his width units. The punch-cutting machine had to have a pattern for each character. Benton, the ex-tombstone letterer and manipulator of jewelers' tools, had to design each letter on a large scale and cut metal patterns to the same scale. That was a strenuous task. Mr. Benton, working night and

day, looked older than he does now, and his face was then much more furrowed than it is now, forty years after. He was a hero of the same character as Palissy, the renowned potter. At that time, like Palissy, he was ready to "burn his furniture," and to let his inventive ardor "know no brother," if need be, to accomplish his self-imposed task. William Ferdinand Lietke, the first and still the most expert operator of Benton engraving machines, began work as a boy with Benton. He grew up with the machine. When Benton was designing his "self-spacing" types, Will's earliest important task was to sharpen fifteen pencils and have them on Benton's drawing table early each morning. Benton's first work was to examine the pencil points under a magnifying glass. If five of the fifteen were accepted Will was lucky — most of them would be too flat or too round or too sharp. Benton knew what he wanted and trained his people to give it to him, without compromise. Will thought it hard then, but it makes his work easy now — superaccuracy has become his natural habit. He is truly a master workman.

The earlier "self-spacing" designs had the defects which are inherent to a system in which the character had to fit a prescribed width. It is the difficulty the makers of the monotype punches necessarily encounter. Benton, as he went on, learned to bring the design and its width into better correlation. As they now appear in the specimen books, after some fonts had been rejected, the "self-spacing" designs are notably clear, have a lively appearance and are easy to read. Benton's italics are sloping romans — a not displeasing innovation. In the old style series of roman and italic, based on the Ronaldson Old Style design, and in Self-Spacing Old Style Bold, the characters are adjusted to their prescribed widths so judiciously as to leave no room for criticism. "Self-spacing" types were primarily designed for newspaper use, and reduction of the cost of composition was the chief objective. They had a short but profitable life, immediately before the linotype machines destroyed their chief market and at the same time killed the project of inventing the typesetting machine for which they were originally designed. We would not give them so much space if this relation did not lead up to an unexpected and most important climax to Benton's good work.

During the time Benton was attacking and conquering his obstacles, the linotype machine was being developed in Baltimore by Ottmar Mergenthaler. After several years of experiment and the expenditure of hundreds of thousands of dollars, Mergenthaler severed his connection with his employers, leaving with them a machine from which little if any profitable returns could be realized. To Philip T. Dodge, a patent attorney, was given the problem of giving the linotype machine a commercial value. Mergenthaler seemed to have lost faith in the machine, as we may infer from the fact that when he left the employ of the Mergenthaler Linotype Company he sold all his stock in it for a small sum. Apart from serious defects in the mechanisms for assembling the matrices, Mergenthaler's linotype machine had no satisfactory justifying device. The spacing wedge now in use was invented by Schuckers and also (independently) by Rogers. The courts, after long litigation, decided that the spacing wedge used on the first few hundred linotypes was an infringement upon Schucker's wedge, whereupon Mr. Dodge lost no time in purchasing that invaluable patent, with which the matrix-assembling machine was made entirely practicable. But this was not the end of Mr. Dodge's difficulties. Mergenthaler had made no provision for supplying the unlimited quantities of matrices which were required. The linotype machine without adequate means of providing matrices was no more effective than a machine gun without unlimited cartridges. As an investment, the owners of the linotype machine faced failure.

The dilemma of the linotype was exactly the same as the dilemma Benton had overcome, but it was of infinitely greater magnitude. Each linotype matrix is driven from a steel letter-punch. A typefounder used his steel letter-punches very little, because he rarely made more than one matrix for his own use, and matrices seldom required to be renewed. But in making linotype matrices the letter-punches are in constant use, and a seriously large proportion of them are broken under constant use. Not infrequently a punch would break on its first using. In fact, the enormous task of furnishing the original punches for a number of linotype faces was not nearly so great as the work of replacing the broken punches. Mergenthaler had relied upon hand punch-cutters, not realizing that there were not enough of them in the whole world to meet a tenth of the needs of the linotype. He quickly discovered that when a punch broke no hand punch-cutter could duplicate it with sufficient accuracy. Punch-cutting was an art few could master; it required a special aptitude and temperament; thus it was ever an undermanned profession. We remember, as some of our readers may, the peculiar appearance of the *New York Tribune* when it was first set by linotypes. Each line had wrong font characters in it. There would be two or three kinds of letters e or c or t in each line, each change of character indicating the breakage of a punch. This inability to get a sufficient number of punches and matrices, thus restricting the sales of the machine, was "a seemingly insurmountable obstacle" to the financial success of the Mergenthaler Linotype Company, though a number of linotype machines were in use. As this unfortunate outlook confronted the stockholders, relief came from an unexpected source. R. V. Waldo, Benton's partner, came to New York to interest the newspaper publishers in "self-spacing" types. He had never heard of the linotype, and knew nothing of its difficulties. He eventually entered the *Tribune* composing room, the superintendent of which was little interested in the story, until Waldo made the claim that better stereotype matrices could be made from "self-spacing" types, "because the punches from which the matrices were made were cut by a machine which finished the bevels below the face of the letters as smoothly as the faces of the letters." A machine to cut letter punches! This interested Mr. Milholland mightily. He knew of "the seemingly insurmountable obstacle" to the success of the linotype. He asked Waldo to repeat his story to Whitelaw Reid, who represented the majority of the stockholders. Reid informed Waldo that the *Tribune* was not interested in his types — it had got beyond the need of typefounders' types. Not a word was said about punches. Waldo was mystified and considered his visit a failure, whereas it was the beginning of the success of the linotype and the origin of many large fortunes.

Waldo returned to Milwaukee, and soon after Philip T. Dodge appeared on the scene. The Benton punch-cutter was shown to him. It had never cut in steel. It was cutting in type metal, for Benton was using electrotyped matrices. When asked if his machine could cut in steel, Benton said he did not know. He was not eager to stop work to experiment for other folks. He did not know how much of good or evil depended upon the answer to Dodge's question. However, he was persuaded to try, Dodge agreeing to pay him $50 if he did not succeed, as compensation for wasted time.

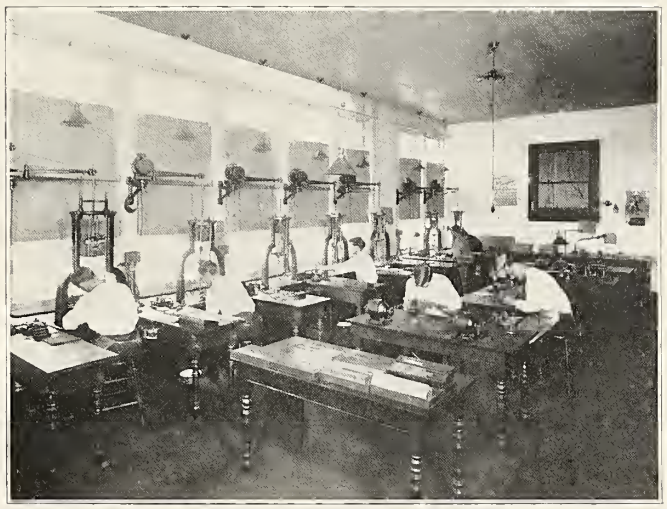
When Dodge saw Benton the next day that memorable punch was ready for him. By a slight change in the cutters the steel was cut and Dodge's question was answered affirmatively. Soon after Benton received an order to cut ninety steel punches. These were satisfactory. The Mergenthaler Linotype Company and Benton entered into an agreement for leases of Benton's machines. In a report submitted to the directors of the Mergenthaler Linotype Company at that time it was written that "BY THE ACQUISITION OF THE BENTON PUNCH-CUTTING MACHINE WE HAVE OVERCOME A SEEMINGLY

INSURMOUNTABLE OBSTACLE TO OUR SUCCESS." Nothing is surer than that without the Benton machine, or a similar invention (apparently not in any other man's mind) the Mergenthaler Linotype Company could not have recovered the cost of its long series of experiments before its patents had expired — if at all. The same is true of the Lanston Monotype Machine, which also depended upon Benton's wonderful invention to make it practicable. Benton had achieved greater things than he ever imagined.

In 1892 the Northwestern Type Foundry was merged into the American Type Founders Company, of which Benton became a director. In 1894 the Northwestern Type Foundry was removed to New York, Benton having been appointed New York manager of the American Type Founders Company in 1893. Until that time the Benton machine had not been used in any other typefoundry. The old-fashioned typefounders "didn't believe it could be done," just as they didn't believe that types could be composed from matrices. In New York Benton's first work was to cut a series of punches in collaboration with Theodore L. De Vinne. This was named the Century series, and was used in the *Century Magazine*. When Robert W. Nelson became general manager of the American Type Founders Company he gave Benton the authority to establish a letter-designing department, in which Morris Benton was (and is) chief designer. This department soon became a most important asset of the type company, and soon after it was established it was determined to abandon the use of punches and engrave the matrices on the machine in intaglio, thus eliminating the punch, and the driving of the punch to form a matrix, besides saving much time in fitting the matrix. When the Benton punch-cutting machine is required to cut a punch the outside of the pattern is used; when it is required to engrave a matrix the inside of the pattern is used. The first font of type to be made from matrices directly engraved on the Benton machine was twenty-four-point Roycroft, October 4, 1900. Next month eleven-point Cheltenham Old Style was engraved. Since that time the Benton machines have produced the matrices for an extensive and admirable procession of type designs. The hand punch-cutters' occupation was gone. It would have been impossible to carry out Mr. Nelson's policy of issuing great families of type designs, with which to provide a market to replace that which the composing machines had taken away — the bulk of the body types — if he had been compelled to rely upon hand punch-cutters.

The Benton method of making matrices has not yet been explained in text books, although it has been in use in the more advanced typefoundries for a quarter of a century. The best description of typemaking in the English language is found in De Vinne's "Treatise on the Processes of Typemaking, the Point System, the Names, Sizes, Styles and Prices of Plain Printing Types," one of the series of four books on "The Practice of Typography," issued in 1899. In this work the processes of punch and matrix making are described as being identical with the processes used when Moxon described typemaking, in 1683, in his "Mechanick Exercises." In De Vinne's treatise Benton's invention receives brief mention, towards the end of the book. De Vinne evidently did not foresee that what he had written about punch and matrix making was being made obsolete by the Benton methods. We will now describe how Mr. Benton makes matrices in the central plant of the American Type Founders Company.

The original drawing of a letter or ornament may be of any size, but preferably not larger than ninety-six typographic points. Each character of the artist's design is placed under the microscope on the Benton delineating apparatus, a refined pantograph, with microscope attachment. On the face of the microscope two single filaments of silk are placed, crossing each other in the center of the focal point. A sheet of drawing paper is placed on the bed of the apparatus, under the tracing point of the pantograph, which holds a small pencil lead. Grasping the pencil holder, and keeping his eyes entirely on the focal point of the microscope, the operator focuses the intersection point of the silk threads on the outline of the design, which he follows by moving the pencil holder, the lead in which traces an enlargement of the design, usually ten inches high on a capital H. This enlarged reproduction of the outline of the original design may be made with micro-



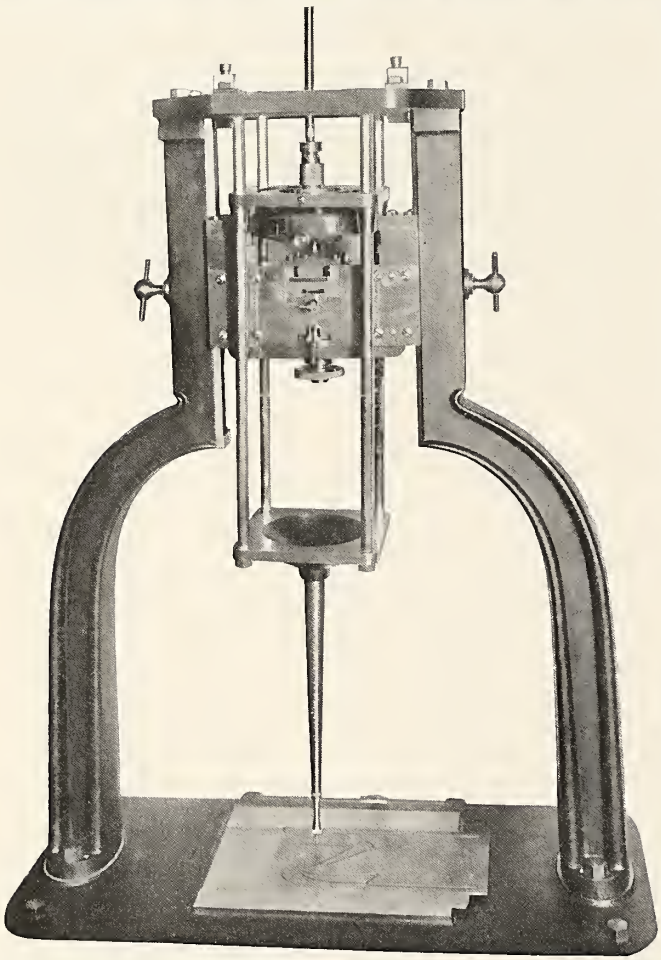
The Matrix Engraving Room of the American Type Founders Company, with seven Benton Matrix-Cutting Machines. At the left is W. F. Lietke, foreman, who grew up with the machine. He is measuring the chisel edge of a tool through a microscope. Next to him is an operator sharpening a cutting tool on the Benton Tool Sharpener.

scopic accuracy, if desired. With this outline before him, a type designer proceeds to adjust it to the limitations which the standard lining system and the point system and the exigencies of typecasting prescribe. The drawings of a letter designer not thoroughly trained and experienced in the typemaking art must always be adjusted by a type designer. When the enlarged outline drawing is adjusted, it is again placed on the bed of the Benton Delineator, from which the microscope attachment is removed, and in place of it a tracing pen is attached. The operator now proceeds to reduce the design to a practicable size. He may choose to know how it will look on thirty-six-point body or on any other body. He puts a tracing pointer (instead of the pencil) in the tracing end, and guides the pointer carefully over the ten-inch outline design, whereupon the tracing pen makes a reduction in outline on a small piece of paper. When this reduced outline is inked in it has all the appearance of a sharp impression from a type. If upon the first reduction the design is not satisfactory, alterations are made in the ten-inch outline drawing, and the process of reduction and inking-in is repeated until the letter or ornament is approved.

This seems simple enough, but many mechanisms in the Delineator are unique. It has a tracing pen that inks in a line of equal thickness in whichever direction it is guided; from one drawing it can enlarge a letter normal with the drawing, or condensed, or extended, or italic, or back slope, and during these extraordinary performances the microscope attachment automatically conforms with the varying focal points. One Benton's Delineating Apparatus is sufficient for the purposes of the American Type Founders Company, and thus a second has never been built. It is a miracle of accuracy and flexibility. When Mr. Benton applied for a patent his application was promptly rejected on the ground that he was trying to patent "a mechanical impossibility." He showed the patent office that "the mechanical impossibility" had been in use for months, and quickly received his patent. Prior to this ingenious invention new designs of types had to be

cast and printed before they could be criticized. With Mr. Benton's invention each letter may be examined separately and in combination with other characters before the matrix has been made, thus saving a great deal of time and expense.

When the ten-inch outline drawing of a letter has been tested on the Benton Delineator and has been approved, it is placed on the bed of Benton's Wax Plate Machine. This also is a pantograph machine. It holds a brass plate, coated with electrotyper's ozokerite, face down, while a tracing tool attached to the pantograph engraves an outline of the design in the wax, as the operator carefully follows the outline drawing with a pointer. As the design is reproduced in the wax it is reduced about one-third. When the design is thus reproduced on the wax plate, it is electrotyped, with the result that all the lines cut in the wax come out as raised surfaces, forming a pattern about three points deep, in which the letters



The Benton Matrix-Cutting Machine. The follower is engaged in a pattern of a Japanese word character. Photograph is from one of two machines sold to the Imperial Printing House of Japan for use in its typefoundry. This is one of the most perfect mechanisms made in America.

are three inches from head to foot. This pattern may be used to cut punches or matrices, as desired.

The electrotype pattern is now placed on the bed of a Benton Matrix-Cutting Machine, of which we show a picture. From this large pattern matrices are cut in any desired size in an alloy much harder and more durable than the copper formerly used in matrices. Letters are cut for souvenirs to visitors to Mr. Benton's department which are small enough to go on a half-point (144th of an inch) body, if a type mold so small were made, which are readable only through a powerful microscope. From the same pattern the same letters may be cut to fill a 144-point (2-inch) body. With the Benton Punch-Cutting Machine the sixty-eight words of the complete Lord's Prayer have been cut and matrices made for casting them on the square of twelve points. There are various cutting tools — some for clearing and others for cutting in corners and also for smoothing the bottom of the matrices to give a perfect printing surface. These tools have chisel edges, and vary in length from one one-thousandth to eighty one-thousandths of an inch. They revolve at a speed of from eight thousand to twelve thousand a minute, sinking about one-eighth inch into the hard metal. As the accuracy of the matrices depends upon the accuracy of the cutting tools, Mr. Benton invented a special grinding machine which grinds with automatic accuracy when the gage is properly set. The dimensions of these cutting tools are so minute that they can only be gaged under microscopes. Across the center of the lenses of these microscopes a fine scale is arranged, the spacing between the lines being one-half of one one-thousandth of an inch, about half the thickness of a cigarette paper. As a tool with a cutting edge of eight one-thousandths of an inch looks like a heavy nail under these microscopes, the cutting tools are easily gaged by the eye — the 0.025 tool covering 160 lines on the lens, the 0.001 tool two lines.

When the matrix metal and the proper cutting tool are in position and the machine is adjusted for the size of type required to be cast in the matrix, the cutter is directed by means of the follower or pointer resting within the electrotyped pattern on the bed of the machine. It would be tedious to explain fully the marvelous mechanical movements of Mr. Benton's machine — even if we were competent to do so, which we are not — but one marvel may be readily grasped: With a pattern which may be as large as five by nine inches, in tracing which the pointer is deflected to all points of the compass, the cutter is made automatically to adjust itself, so that at all times it makes a cut of equal depth, insuring uniformity of height of the types to be cast from the matrix. When the matrix leaves the Benton machine it is complete, but not quite ready for casting purposes. It goes to a matrix fitter, who gives it its final adjustments for line, width and depth. These adjustments are effected in a much shorter time than was possible with punch-driven matrices.

As head of the general manufacturing department of the American Type Founders Company, Mr. Benton has constantly applied his inventive genius to the improvement of the product and of manufacturing methods. He has made important improvements in the Barth Automatic Typecasting Machines and in type molds. One of his important inventions is a machine for making brass rules. During the past century many brass rule machines have been invented at great cost, but not one of them proved practicable until Mr. Benton undertook to solve the difficulties in the way. He achieved complete success in a comparatively short time with very few changes from the first plans he put on paper.

American types, as now made, are the most accurate of any manufactures produced in great quantities. This distinction is largely due to Mr. Benton's inventions and his devotion to an unprecedented degree of accuracy in all the work done under his direction. He knows no way of doing anything but the right way, and believes that in the end that way is the cheapest.

At the age of seventy-eight years, Mr. Benton outdoes his youthful years in humor and geniality. An observant man, he has accumulated a great fund of genial anecdotes. With a clean life, based upon absolute probity, he commands the admiration and respect of all his associates. He has as ardent an interest now in every detail of typefounding as ever he had when confronting its most difficult problems in earlier years. He permits nothing to interfere with a most punctual attention to his duties, though these are largely self-imposed. His vocation knows no avocation. The printing industry has been immensely benefited by this, the most modest of inventors, whose name will live forever in the annals of typography.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Combination of Operations Into One

A subscriber asks regarding the proper way of charging for numbering done at the same time as printing. Another asks about printing and punching at the same time.

This brings up a very important subject, and one that has caused many printers to lose money and good customers by attempting to do the impossible and make a big profit at the same time.

The printing presses in the general printing plant are built for the one purpose of printing from type, electrotypes and cuts; and are very effective for the purpose for which they were constructed. Plants making a specialty of certain forms of commercial printing are equipped with special machines for doing certain combinations of operations at one handling. In nearly every case these machines are limited in the adjustment possible and are built to run at high speed.

Taking these facts into consideration, it is futile for the printer with average equipment to attempt to compete with the specialist. But they will do it, and this has made a market for certain so-called punching and perforating and cutting attachments for job presses. Many of these do fair work on short runs, and by cutting the price below that for separate handling of the printing and punching, etc., help the printer to secure orders that he might not otherwise get.

The combination having the greatest vogue is that of printing and numbering, and most disgraceful prices have been made for it. The prices vary from nothing for the numbering to about half the usual price for separate numbering, the latter very seldom.

The cost of numbering and printing at the same time is higher than for printing the same size of sheet without numbers, because the pressman or the feeder must constantly watch the numbers to see that the numbering machine does not stick or skip. The more numbers there are to the sheet the greater the drop in speed of handling, and the more risk of spoilage. In the average this slow down would be about ten per cent for a single number running at ordinary hand-fed speed; while a form with eight numbering machines might easily cut the production twenty per cent.

In estimating for printing and numbering at one impression it is advised that the speed be calculated the same as for good halftone work, and that in addition a charge be made for the use of the numbering machines. On this basis the running cost of numbering and printing would be about twenty-five per cent higher than for the printing alone.

The personal opinion of the editor is that a separate charge for the numbering should be made, equal to one-half the price for separate numbering of an equal quantity of numbers on a modern numbering machine. This would divide the savings between the printer and his customer and would be fair to both.

We can not give a price list here, because the details cover several classifications, such as duplicates and triplicates, and so on.

Punching in connection with printing has not been generally successful, because of the difficulty of taking care of the punchings and keeping them off the rollers or other parts of the press where they might do damage. In visits to plants making a specialty of work requiring punching we almost invariably found that the punching was done as a separate operation. Any savings that were made were in the shape of doubling up and gangs with multiple punches, which, of course, the general printer would not have.

One of the more general combinations is that of printing and cutting as done by the boxmakers. This work takes care of itself, as it requires extra heavy presses, and really the cutting is the main operation and the printing incidental. But even these concerns separate the operations when they want good work.

Giving Away the Savings

Every once in a while some keen-witted printer discovers a method by which he reduces the cost of a job by some little kink in handling. The question then arises in his mind as to whether he should not give the customer the advantage of his saving. Printers seem to be such noble-souled, honest fellows that it pains their consciences to charge the customer any more than the minimum cost — they would never take any profit if they could live without it. One of these has asked a question. He has been able on a certain job that was to be interleaved to feed the paper alternately from two piles of different color so that the interleaving was practically automatically done by the pressfeeder. He seems to feel a doubt about charging the customer for interleaving. Didn't cost him a cent, why should it cost the customer anything?

This was just one of those cases where the ingenuity of the pressman enabled him to make a saving for his boss. The sheet was small and he could get two piles on the feedboard and take a sheet off each alternately. It practically cut out the cost of interleaving.

But did the press run just as fast as it would if there had been only one pile of stock to look after? Were there not more stops to fix up the sheets when one was accidentally taken off the wrong pile? Was this not a very exceptional case? We can not see any reason why the customer should not pay for the interleaving at the usual rates, for such cases are too few to make a difference in the general run of the shop.

If there were no charge this time and the same customer should next month send in another job too big to handle the same way and was charged for interleaving he would immediately set up a howl. Then he might decide in a short time to use a triplicate; how he would kick when he compared the price for interleaving the triplicate with the free interleaving of the duplicate. Business policy, common sense and the ethics of competition demand that the interleaving should be charged for at regular rates.

One of the curses of the printing business is the fact that the men engaged in it seem very anxious to give away every

improvement that they get in their plants or in methods of handling work. What inducement is there for the ambitious workman to improve his work or devise labor-saving methods if he knows that he will not receive any recompense because his boss will give it away to the customer?

Quality Versus Quantity

The old contest of quality against quantity goes merrily on in the buying and selling of printing. No, we did not make any mistake in putting quality first, for quality is rapidly gaining in the race. There is more printing sold today on the quality basis than ever before, because buyers of printing are beginning to realize that the buyers of their goods who are willing and able to pay profitable prices are more easily attracted by good printing.

A cheaply printed circular or booklet on ordinary paper finds no response in the minds of people of taste and refinement, nor has it any attraction to those who want their money's worth. The fact, as stated in a little booklet now before us, is that "We do not waste our money in fancy printing but put it into the quality of the goods." The other kind has very little effect upon the mentality of the average buyer and none at all on the better class of buyers.

The printer who is meeting the present demand and is selling his customer service will do well to forget the old idea of getting as large an order as possible and, instead, talk of the business-bringing results of smaller editions of better grades of printing.

Sometimes you can secure the coveted press runs by suggesting that an extra color will bring back more than its cost in orders, but the first aim should be to sell quality in the quantity that will bring your client the largest return per dollar of his printing investment. If you can do this you need not worry about the repeat orders — they will come without being solicited.

Always find out, if possible, how much the buyer can afford to spend per inquiry or sale, how great a percentage of inquiries he received from the last catalogue or booklet, and how many of these resulted in sales. Then figure on selling him something just a little better and with more pull, even though you can not sell so many. Be sure to let him know that you are figuring on giving him something that will reduce his cost per inquiry. Confer with him as to what particular items he wants to give particular emphasis. If you do this you will find that it is easier to sell quality, and more of it, the next time. But do not let your customer overload himself in order to get a cheaper price per thousand; if you do you will be the one to suffer.

There will always be some propositions that can be put over with a flood of cheap printing which appeals to the masses, but there will always be cheap printers who will scramble for those orders and cut the life out of the prices. To slightly paraphrase a well known scriptural verse: The poor printer ye will always have with you. But taking the printing market by and large, there is a decided demand for better printing, and that demand is growing more rapidly than the call for cheap volume.

The printing business is coming into its own and it behooves every printer to use his best endeavors to encourage the demand for quality and not volume. If he will do this the results will be so good that much of the money that has been diverted to periodical advertising will be turned into the channel of direct advertising, and the printer will profit in increased volume of quality work — quantity of quality in the end, though not quantity as against quality in order to get the most pieces for the appropriation.

Quality printing will give the most sales per dollar, even though there are fewer pieces, but these pieces must be mailed to a properly selected list.

ARTISTIC TYPOGRAPHERS, READ THIS

The International Association of Printing House Craftsmen wants the best letterhead it is possible to secure, which is, of course, in keeping with the standards of the organization. Therefore a contest has been started by the secretary, L. M. Augustine, which should create a great amount of interest and cause a great many typographers to put forth their best efforts, even though no prize is offered. We quote below a portion of Mr. Augustine's letter to the editor of this journal, setting forth the requirements and rules of the contest, also the copy for the letterhead:

Dear Mr. Hillman: I am about to start a contest for the composition of a letterhead for the use of the International Association of Printing House Craftsmen which will be open to all offices employing members of the craftsmen's organization. This will put the contest in thirty-six cities in the United States and Canada. The purpose of this is to get the best thought in the way of composition, and presswork too, for that matter, and to stimulate interest among our members in the stationery of the international association.

I will ask three of the most prominent men connected with our trade to act as judges, men in whom we all have confidence, but who I can not name at this time because I have not received their consent to serve.

Enclosed you will find the rules and the copy for the letterhead, which I hope will reach you in time for publication in the October issue of The Inland Printer. I would have given these to you sooner, but I have been delaying, hoping that I would receive the names of the ten district representatives from our president. As I am afraid I will be too late for publication if I delay longer, I will simply state that there will be ten district representatives on the letterhead.

The Copy

Buffalo, 1923. International Association of Printing House Craftsmen. John J. Deviny, President, 666 Maryland Avenue, N. E., Washington, D. C. Harvey H. Weber, First Vice-President, Baker, Jones, Hausauer, Inc., Buffalo, N. Y. William A. Renkel, Second Vice-President, 318 West 39th Street, New York city. Edward W. Calkins, Treasurer, The Southgate Press, Boston, Mass. L. M. Augustine, Secretary, 33 White Avenue, Hamilton, Baltimore, Md., and ten district representatives, as follows: District Representatives: John Smith, First District, New York city; Samuel C. Jones, Second District, Boston, Mass., etc., up to ten. (The correct names will be supplied as soon as appointments are made and accepted.)



Share Your Knowledge.

The emblem of the Craftsmen's Clubs must be used with the words "Share Your Knowledge." This cut can be secured from your local secretary in three sizes and must be the design at the head of this copy. However, if the contestant wants to use an emblem of a different size from those in the secretary's hands no objection will be raised to his having an emblem made at his own expense if he so desires to suit his requirements.

The Rules

The contest is open to any printing establishment employing a member of a Craftsmen's club. The letterhead must be set in type and only one style of type face can be used. (This allows the use of capitals, small capitals and lower-case of both roman and italics.) The only ornamentation to be used is the Craftsmen's emblem. This can be secured from your local secretary or will be loaned upon request to the international secretary.

Not more than two colors of ink can be used, but the colors of ink as well as the stock will be left entirely to the contestant. Six proofs must be submitted. No proof shall have a mark by which the judges can identify the contestant, but may have a private mark of identification which must be made known in a letter addressed to William A. Renkel, 318 West Thirty-ninth street, New York city, along with the proofs, so as to reach him not later than November 15, 1922.

The design of the successful contestant will be used on the stationery of the International Association, but no prizes will be given. The contest is strictly in line with the Craftsmen's motto, "Share Your Knowledge."

Incompatibility

BY ANDREW J. FULLER

THE article by Duncan Francis Young in the March issue of The Inland Printer, "Solving Problems of Doubt in Articles We Read Today," appealed to me strongly as reminiscent of my own experience in printing of the past, but I feel prompted to take exception to his contention that the fault with latter-day printers is due to the "age of electricity, gasoline, machines." It is rather, to my mind, a plain case of incompatibility. Mr. Young, with the elapsed years previous to his reassumption of editorial duties was, in the first place, out of his element, and his experiences should serve as full and complete grounds for absolute divorcement.

He would bring the slow, methodical practices of years long passed to the continuous-production plant of the present. A parallel case might be instanced if we could visualize his foreman of today trying to make the mails with leaded ten-point hand composition and a Washington hand press — a physical impossibility. Hence machines. Machines succeeded the inadequacy of hand composition, as supply has always satisfied demand. There is no help for such troubles as Mr. Young describes, except complete readjustment — both mental and physical.

My recollection of the old-time editors is filled with many and varied instances of their seeming inadequacy of expression and slovenly punctuation. They frequently waited for the final proofs before paying any attention to such details of nicety as the proper placing of commas. And how they did ride us comps. with their abominable copy, which perhaps partially explains the tendency when they again break into the game after a period of non-support and partial desertion to blame the printers for everything that goes amiss. Many a brilliant editor of those halcyon days was under deep obligation to the superintelligence of some poor comp. who, because he had the uplifting of the art preservative at heart at all times, was enabled to divine what the writer of brilliant editorials desired to say but certainly did not write.

Compositors could read bad writing in those days — there was little that was not bad, much that was execrable. In those days it was the general belief that the brilliance of the writer ranged upward as his writing plunged downward to the wordless depths of absolute illegibility. How much of that belief was due to the superintelligence of the beridden compositor is left to the personal opinion of the reader. There was also more time to devote to the deciphering of pencil copy, for the correct spacing of lines in hand composition gave ample time for deep and prolonged study of even the most poorly written manuscript. I used to enjoy the reputation of being able to decipher the most unreadable of manuscripts, but I realize now that our aptitude in those days was due largely to our ability to "grasp the idea"— words that would be thought badly written when standing alone were plainly legible in their co-relationships, but would be undecipherable hieroglyphics if written today as guide lines.

I get typewritten copy today with penciled guide lines, and after spending two or three minutes glancing over the copy to learn that the guide line which was plainly though scrawlingly written "Tie Margot," with a cross on the t and everything, is really "The Mayor," I am certainly thankful for typewriters. If I had to keep a linotype or an intertype or a linograph busy on that sort of copy I would have been in an asylum long ago, or been hanged for shooting an editor with a pig of Blatchford's best. And when an operator has to stop to read his copy in advance to get the proper guide line it is just the same to the business office as if he had set it twice, for no one can set type faster than he can read the copy.

There are from seven to twenty things for the compositor of today to keep in mind constantly, in addition to the reading of copy, and he is required to set type about seven times as fast as the swifts of the olden time, but he is only equipped with the same number of brain cells, and it takes more than a few weeks of "schooling" to train those hand-set brain cells to keep pace with the machine.

Written instructions should take the place of the verbal explanations that the old timers used to peddle among the case stands, but *those instructions must be readable.*

A blacksmith is my pet aversion. I abominate him. He ought to be fired, and he usually is in places where I have anything to say about such matters. But the blacksmiths of today are not known by the mark of those other days when we were boys — the pincers and the wooden dutchman. We have them in the front office nowadays as well as the back shop. The operator who fails to drop thin spaces between the words of the lines that require hand spacing is a blacksmith. The proofreader who does not mark such a line for respacing is an aider and an abettor. The front office which refuses because of the expense, or fails through ignorance, to supply thick spacebands for type as large as eight-point or larger, is just as guilty of blacksmithery as was the old-time tramp who justified a line in correcting a page with "one match and a bent thin space." A little more mechanics in the front office and there wouldn't be so much hurrying and worrying in the back office.

And there is just as much artistry today, even with machine composition, as there was in the older times. The trouble is that art, as in printing, has been subject to continual changes as the days have slipped by. But we should not apply the standards of the past to the product of the present.

One reason the printing business today enjoys such ill repute with the old timers is that the real artists did not stay in the business — some of them took to banking. If Mr. Young had stayed in the printing business and had acquired at least enough machine experience to enable him to fully appreciate the multiplicity of worries the operator has to contend with, he not only would be more considerate of his "juggernaut" machine, but would be a better writer as an editor and a saver of money to the business office.

I have always contended that every printer should learn the machine if only for the reason that, although he might never develop into a real printing operator, he would be more considerate and intelligent in the handling of the work that goes through the machines. Eventually the congenital barnstormer gets into the ad. alley anyway, so there is no need to worry about an incompetent taking a situation away from a real printer-mechanic.

Art has never given way to sordid business, but sordid business has failed to keep pace with art.

Mr. Young's reference to his foreman who also had several other assignments that limited his period of superintendence, and his reference to the operator who was doubling in reeds in a picture show orchestra seem to indicate Mr. Young's surroundings are rather unusual instead of the regular thing. But we all make the mistake of compounding universal unguents from the microscopic diagnosis of specific festers.

I may be convicted of that same heinous offense myself before I have finished with this, since my later experience has been confined to printeries in the smaller towns, while Mr.

Young evidently has drawn his aspersion from his experience in a place at least two or three degrees removed in the direction metropolitan. But the comment I wish to make in this connection is this: Proper pay for proper printers would eliminate the necessity for outside occupations. Speaking of such a sordid thing as money as remuneration for the services of printers brings my hand to my pocket and my mind to the bank balance — I count the change and am led to make this interjection: I wonder if an old-time comp., fulfilling all of the requirements, would receive pay in proportion to his attainments in the printing office to which Mr. Young has referred.

The indigent operator who drops in a "nut" or a "mut" quad between the last two words to fill out a short line more than likely draws the same pay as the old timer who counts his spacebands at a glance, drops down the required number of thin spaces at a touch, and then diligently places them in their respective locations between the words of that short line. And when you consider that with eight-point type in the ordinary thirteen-em column close to fifteen per cent of the lines must be hand spaced where the ordinary, or thin, spacebands are used, you may well wonder that the old timer keeps the machine busy and galleys the longest string of slugs in the day.

The places where artistry is appreciated are few and far between, and the real artist who has stayed in the business under such adverse conditions and kept pace with the fast marching events that have made the printing business what it is today surely has the uplift of the printing business at heart. He certainly can not be accused of being in the business for money, therefore he must nourish a bit of secret glorification to stick so long amid such uncongenial associations.

The Printing Needs of the Farmer

BY W. A. FREEHOFF

THE greatest opportunity for printers among the farmers is the letterhead. Records kept by the Wisconsin College of Agriculture show that out of thirty-six thousand letters received, only five hundred were written upon printed letterheads. Dane county, where the college is located, has eight thousand farmers, which really means that the printers of Madison have eight thousand letterhead prospects.

Professor W. A. Sumner, who has been collecting and filing the letterheads used by farmers, reported that the farmers who used letterheads several years ago are now using better ones. The purple chromos, so dear to the country printers, with their stock cuts of a hog, horse or cow, are gradually disappearing.

As a general rule, farmers have only a vague idea of what they want in a letterhead. Farm papers have been preaching farm names and farm stationery so long that hundreds of farmers are ready to order letterheads, but they are uncertain as to copy. Usually, their taste runs to something cheap and flashy, but after a little while they wake up, and are angry with the printer who flimflammed them.

The farmer instinctively wants to put as much into his letterhead as the paper will hold and still leave space for a letter. The printer, on his part, wants to use all the type faces in his possession. The result is a cheap piece of work every way you look at it.

Letterheads are of two kinds: the illustrated and the unillustrated. Nearly always the unillustrated is the more suitable. The most prominent thing to be played up in the letterhead is the farm name, while the name of the proprietor should be carried less conspicuously. The breed of live stock or the farm crop specialty should also have a subdued setting.

Once in a while it happens that a farmer will bring a really excellent photograph, one which will not only reproduce well but for which the subject has been properly posed. When that happens it may be all right to order a small cut and run the letterhead off on enamel paper. But as a rule a plain white, sixteen-pound bond is best for farm letterheads. The only objection to bond paper is that it permits no illustrations except line drawings.

A farmer recently sent his letterhead to the Wisconsin College of Agriculture. He wrote: "I can feel that this letterhead has something not just right about it, but I can not put my finger on the trouble." The college wrote his printer and explained that too many kinds of type were employed and that the balance was bad. The printer saw the point and reset the job, to the satisfaction of all concerned.

How will the printer get his share of all that letterhead business? He must do what he is always advising the other man to do: advertise. If he is the publisher of a weekly or daily he can devote some space in every issue calling attention to his fine work on letterheads. In that advertisement it would be well to set up about five styles of letterheads, giving each one a number. Farmers bring in their copy, and signify the style they desire by number. The printer should have the courage to advise his customers regarding this copy, as in nine cases out of ten the farmer is willing to leave this to the judgment of the printer.

These letterhead jobs will be small, of course. A supply of five hundred letterheads and envelopes to match will last most farmers at least a year; in many cases two years. But if they liked their first letterhead they will reorder from the same printer and ask for simple duplication. Very few will go from one printer to another and haggle over the price, so there is no real need to cut prices. However, the printer should not succumb to the temptation to charge more than the traffic will bear. A satisfied buyer of letterheads may later develop into a customer for a more profitable product.

The next easiest printing field to cultivate among the farmers is the advertising card. Live-stock breeders especially buy these by the hundred to distribute at the fairs and to hand around generally. These cards often exhibit the same faults as the letterheads: they are too gaudy and wordy. Here again the printer will do his customer a service by insisting on simplicity and strength.

Printers who are located in sections where live-stock farming has been quite generally developed, have a good field in form letters, simple pedigree charts, and four-page illustrated folders. The advertising booklet of more than four pages is at present only for the few.

Business houses which order thousands of dollars' worth of printing usually have experts who specify just exactly what the printer must do. It is different with the farmer. He knows little about type forms, engravings and paper stock. He has to take his printer's word for things. For this reason the printer who desires to serve his rural customers well must learn their needs and give them not what they want so much as what they should have. Of course, the occasional customer who knows what he wants and insists upon it, even though it is the wrong thing, can be given his own way. After all, it is his money which is involved.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Names of Deceased Persons

L. F. G., Allentown, Pennsylvania, asks: "In arranging programs, circulars or any printed literature whereon the name of a deceased person is to appear, which method is the more proper to use — 'deceased' either offset by a comma, dash, or parenthesis; or 'the late'? For example: 'James H. Murray (deceased)' or 'The late James H. Murray.' If four persons are members of a corporation and one dies, in what rotation of the printed names should the deceased appear? Does the age of a person or senior membership govern the position of name? Is there any book which thoroughly covers the questions at hand?"

Answer.—This is hardly a proofroom subject, since the proofreader's duty is merely to make sure that what is in copy is reproduced in print. I do not know of any book in which such questions are considered, and should like to be informed if any one else knows of such a book. My impression is that the statement of decease of any one of a number of persons named is rarely necessary, and when thought necessary the expression to be used and the order of the names is so purely a personal matter that it has never been thought proper to be subjected to rules.

Indention in Addresses, Etc.

S., New York, writes: "I have had some trouble with the proper representation of address, salutation, etc., in letters as small-type extracts within a large-face text, especially using narrow measures, and have about decided to omit indenting on either side of the type. For example:

80 Washington avenue
Syracuse, New York
October 10, 1921

Messrs. Payne & Colby
53 W. Devereux street
Chicago, Illinois

Gentlemen: We are glad to comply with your request (stated in your communication of October 2d), and the files you desire to examine will be duly forwarded, etc.

Yours truly,
John Castlemain Company
John Castlemain
General Manager

Ref. to
Yearly File Blanks

Thus setting the type flush at the left, and on the right allowing the longest line to govern the line-up. Does this seem a wise plan, as far as you have noticed these matters? Do well-prepared style-books show examples of this sort?"

Answer.—This plan seems good. It is much used in writing, being less troublesome than the probably more prescribed method of indenting so that lines end even on the right. Of course both methods are newer than the old one of indenting each line more than the one preceding, which is now seldom used, if ever, in print, though not infrequent in writing. Examples of this sort are not commonly shown in style-books, as such things are not common in print. When such things are printed, there is always a chance that the author will wish a change in form, and of course the change must be made. For regular office style the choice in the letter is good.

Heading a Marriage Notice

L. E. C., Palmer, Massachusetts, says: "You said in June, discussing the heading of a marriage notice, that it is 'common practice' to put the man's name first. That is not so in this neck of the woods; I send you two notices from a Springfield (Mass.) daily. Nearly all papers hereabouts put the name of the woman first. It is the woman who is married 'to' the man, and (I presume) that is the reason for the arrangement in the East. Personally, I like it better than the other."

Answer.— I said that it is common practice to put the man's name first, and maybe I was hasty in such assertion, but it is true that all the papers in New York do so. There may be some localities where the other order prevails, but I did not know of any particular district where it was so until this letter informed me of one. I must confess that the information surprised me, as I supposed the people generally did what New York people do. The reason as presumed by L. E. C. does not seem as good as the one I named, as the plain fact is that the woman is not married to the man any more than the man to the woman, and if she were, the order of the names would not tell it. I can not say anything against personal preferences, but if one wishes to do in such a case as nearly every one does, he will put the man's name first.

The Proofreader as Educator

V. K., Port Chester, New York, asks a strange question as follows: "A writer in the *Meteorological Magazine* of September, 1921, gives as title to his article 'Could the Drought of 1921 have been *Forecasted?*' I have seen this italicized word in the New York *Times*, Boston *Globe* and *Transcript*, Springfield *Republican*, and elsewhere. Should not proofreaders use every means in their power to educate the public as to correctness?"

Answer.— It jars upon my sense of correctness to write that the word forecasted seems to have become almost universal instead of forecast. But almost every one writes forecasted now, although the dictionaries say distinctly that the preterit and past participle is forecast, and the style-book of the *Detroit News* tells its people not to use forecasted. The same persons who speak of anything as forecasted say that a thing was cast, not that it was casted, forgetting that the same word is a part of the longer word. There was once an idea common that the proofreader was a thoroughly educated man and all such blunders were expected to be corrected by him. Such idea was exploded long ago, and the proofreader who exploits his special knowledge by actual interference with the words of an author is no longer considered desirable. One

working in a place like the *Detroit News* might even be commended for changing forecasted to forecast, but no doubt the reader there is not expected to do so, the rule being made for writers, not for printers. Proofreaders are now, and have been nearly always, selected mainly as preservers of what is in copy, not as correctors of copy nor as educators of the public. So many are now employed that it would be little short of miraculous if most of them were really adept correctors even of literal errors. The proofreader can not acquire too much real knowledge, but very useful knowledge to him is the knowing when he must confine himself to the preserving of what is written, however sure he may be that something else is better.

Curios Found in the Dictionary

BY F. HORACE TEALL

MORE curiosities are to be found in dictionaries than the most inquiring mind would imagine until enlightened by discovery of something strikingly new to it, such as a word or a use of a word that was hitherto unknown to the inquirer, even though really established in common use. Naturally, local usages known familiarly to every one in a certain locality are not immediately recognized by hearers elsewhere when expressed by one to whom they are native, as when one speaks of his "gums," meaning rubber overshoes, or when a person speaks of going in a barge to one who does not know any barge other than a vessel and is surprised at learning that an omnibus is meant. It is unfortunate that most dictionaries merely say that such use is local, without stating the locality. This is by way of a hint to those who pin their faith too closely to the dictionary that lexicographers are not infallible.

Curiosities are found among common words and their treatment in the records, and we shall endeavor to exemplify some of them here, by selecting a few cases which seem to excite curious inquiry rather more than usual. In making the selection we are quite certain that we shall invite surprise and wonder at the numerous curious instances of omission, but plead in excuse the well-known capriciousness of personality.

A typical example of lexicographic development is the increased number of definitions given of common words seen in all recent dictionaries, the new ones not always showing actual added senses of the word, but often mere slight differences in application. Thus, while face was defined by Webster's Unabridged Dictionary in nine ostensibly differing senses, the differences were mainly of application, and the real meaning in each use was an easy extension of the sense of the word as meaning a man's face. Webster's International, the next edition of Webster's, gave two more definitions, and between this and the next edition appeared the Century with twenty definitions, and the Standard with even more, but many of them grouped as specific uses of the word under one general sense. The latest Webster's, the New International, has twenty main definitions and groups of six, four, and two as subordinate applications. Now this is not by way of objection to such expansion of records, for it is merely an effort to make clear distinctions. But it may stand as a hint toward a better treatment of such matters by making fewer actual definitions and showing different applications by mention under inclusive senses. For there is no doubt that most uses of such words are mere extension of sense, and not what such separation makes them appear, namely, new senses added to the language since the earlier records were made.

Another striking example of what seems to me to be needless and confusing lexicography is the word head. It certainly incites to curious inquiry, but is baffling to any ordinary mind, to find that such a word has so many differing uses. Webster's New International gives twenty-seven main definitions, with many subdivisions showing special uses grouped under a general sense, and the New Standard includes all uses of the word by so grouping more than Webster's entire number under one or two of fourteen main divisions. Webster's Unabridged, which for many years was thought to be the final dictionary for all time, had fourteen definitions of head, while earlier works had still fewer than that number, though most of the uses at present made of the word were actual or at least potential always.

Greenough and Kittredge, in "Words and Their Ways in English Speech," page 263, in a chapter on "Special Processes," class such growth as radiation, and say: "By a succession of radiations the development of meanings may become almost infinitely complex. No dictionary can ever register a tithe of them, for, so long as a language is alive, every speaker is constantly making new specialized applications of its words. Each particular definition in the fullest lexicon represents, after all, not so much a single meaning as a little group of connected ideas, unconsciously agreed upon in a vague way by the consensus of those who use the language. The limits of the definition must always be vague, and even within these limits there is large scope for variety."

We are all of us apt to use some words where our meaning is better expressed by others, and I find my curiosity aroused by the common use of single words as definitions, as in defining fast as meaning immovable, steadfast, faithful, durable, lasting, tenacious, rapid, swift. These are given as different meanings of fast in Webster's New International, and in other dictionaries, and the fault, if fault it be, is repeated in all similar cases. What makes it strikingly curious is the fact that a dictionary definition is ostensibly an exact statement of meaning, containing neither more nor less expression than the word defined, and each of these defining words has distinct sense other than that of fast, so that they are not used clearly with the identical meaning properly belonging to fast. And the same is true in most instances of single-word definitions of other words. The temptation to use the words as exact synonyms is counteracted by the discriminating paragraphs now common to all dictionaries under the head of synonyms, which usually means that the words treated convey meanings partly similar, but each having some use distinguishing it from the others. It is to be regretted that so few persons read enough in the dictionary to get therefrom the valuable information given in the paragraphs of discrimination of synonyms, which are now so universally considered indispensable by lexicographers.

Here is an apparent contradiction of what I said about synonyms. Flicker and flutter are not distinguished in our current dictionaries, but are defined as true synonyms, though Trench wrote more than half a century ago that they had been thoroughly desynonymized, and he spoke truth when he said that a flame flickers and a bird flutters. This distinction had been practically made some time before Trench wrote, but was not so thoroughly established as he said, and has not been preserved by lexicographers. The synonym paragraph in Webster's International (curiously, it is found under the verb flit) says that "to flicker (once common of birds, now chiefly of light or flame) is to flutter lightly or to waver fitfully."

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Soot Clogs Gasoline Burner

A Wyoming operator states that the burner on his machine becomes clogged after a few days' use. He states that a good grade of gasoline is used, and that he has a pressure tank.

Answer.—We suggest that you heat the generator with wood alcohol, and when you turn on the gasoline give it a small amount to begin with, gradually increasing the supply until a good blue flame is secured.

Bristle Caught in Magazine

A Western operator in cleaning his magazine had several bristles from the brush lodge in the magazines out of reach of his tweezers. He removed the top channel plate and removed the obstructing hair. He wants to know if he did right in removing the magazine top plate.

Answer.—It was unnecessary to remove the top channel plate. All that was needed was to take a wire with a sharp point inserted into the end of a match. Light the match and singe off the bristle.

Sidewise Movement of Metal Pot

A Pennsylvania operator wants to know why he can not move the legs of metal pot sidewise, as it appears there is room for movement between the parts of the machine base. The right-hand jet of pot mouthpiece does not come fully within the mold cell, which is the reason for the question.

Answer.—The pot legs rest on the upturned nipple of the pot-leg bushing. This nipple fits in a hole only large enough to receive it. For this reason there can be no sidewise change of the pot.

Charges for Machine Composition on Country Papers

A Minnesota operator wishes to know what prices should be charged for tabular composition with heads centered in bold face. Samples were submitted to show the nature of the composition on which information was requested.

Answer.— Charges for composition vary in different localities. However, where there is more than one column of figures the double price charge is observed. The price for composition on nearly all county board proceedings is either one and one-half or double. All centered lines in black face are double price; in roman, price and one-half. Leader lines ending with one line of figures are price and one-half.

Gasoline Burner May Need Attention

A California publisher describes how his slug appears and also asks if fifteen pounds pressure is too much for his gasoline tank. He wants advice regarding the gasoline burner.

Answer.—We believe that fifteen pounds pressure is not too much where the needle valve opening is very small. Ordinarily from five to eight pounds pressure is sufficient to give good results. The left end of the mouthpiece should be just as well heated as the right end. See if the front end of burner is in proper position and that it gives a blue flame. It is just a trifle harder to control your heat with gasoline, but if you keep a close watch on your slug it should not take long to acquaint yourself with the peculiarities of the burner. Burners vary somewhat in their behavior, but a close watch should be kept on the face of the slug to insure its being printable. Of the two evils, cold and hot metal, it is better to carry the temperature nearer the hot point than risk bad faces by low temperature. Be certain that the mouthpiece jets and cross vents are kept open. To determine if the plunger fits properly in the well, observe if the surface of the metal is disturbed as the plunger descends; there should be no unusual movement upwards of metal. Apply a new plunger if a loose fit is noted.

Applying a New Plunger

A Massachusetts operator writes: "I should like to have you describe more fully, if possible, the application of a new plunger when metal bubbles up around old one. Would a plunger last as long as the machine itself if properly taken care of? Is it easier to put in a new crucible than to attempt grinding in a plunger? Would the added expense warrant such action?"

Answer.—If it is the first new plunger applied and the machine is not more than four or five years old, it is quite likely that a regular plunger will answer. F-879 is the number. If it is an old machine and has had a number of plungers, it may require an oversize plunger. In that case ask for a .005 inch oversize plunger. A new crucible may be needed if it leaks, and only where an oversize plunger fits too loose. Not knowing the age of the machine we can not suggest any further plan. A plunger and the well of crucible are parts subject to unavoidable wear. The life of these parts may be prolonged by cleaning and by the occasional use of graphite to reduce friction.

Persistent Distributor Trouble Not Corrected

An Illinois operator describes a distributor trouble, but gives no hint as to its nature further than to state that the screws stop frequently and that matrices are clogged between the guides of the channel entrance.

Answer.— It seems strange to us that the exact cause of your trouble has not been ascertained after such an extended period. The precise cause of trouble, we believe, you can determine by a little observation on your part. First be sure that the floor is not shaky, and that the machine is approximately level. It is permissible to have the right side of the machine (facing it) a trifle higher than the left side. Have a shaded light where you can examine the distributor while it is running. While you are watching it have some one sending in lines, and scrutinize closely everything that occurs during distribution. You should be rewarded in your search if you persist. You will not be disappointed if you have the occasion to operate a machine with an electric pot. It is the last word in machine improvement.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

Up to last reports no decisive action is to be noted in the settlement of the printing trades wage controversy.

Lloyd George has written a book of memoirs, for which, according to report, he is to receive £90,000 for the British and American serial and book rights.

It is now fifty years since the *Newspaper Press* was incorporated with the *Printers' Register*. This latter publication is now in its sixty-second volume, the latest monthly running number being 709.

William Abrahams, recently deceased, who for nearly forty years was printer of the *Morning Advertiser,* left £250 to the Lloyd Memorial Home, at Deal, for two beds, to be named in memory of himself and his wife.

The postoffice department has made a regulation that matter for transmission at the halfpenny rate (recently established) must be posted before 3:30 p. m. After that time other mail matter, especially letters, will have precedence in receiving the attention of the postal service.

Four newspapers at Limerick — the *Chronicle, Munster News, Leader* and *Echo* — have announced a temporary suspension owing to the conditions prevailing in Ireland. These papers last March refused to submit to censorship by the Irregulars and as a result suspended for a fortnight.

Charles T. Jacobi, a prominent figure among typographic literati, who has written much for the printing-trade press and who is the author of several notable books relating to typography, has retired after fifty years' connection with the Chiswick Press.

American printers are so used to the ream of 500 sheets that it is rather surprising to read of an assertion by a well known English paper salesman that nine out of ten of his printer customers refused to accept 500-sheet reams and would place orders for only the old-style 480-sheet reams.

The scheme for posting advertisements on the walls of postoffices has been given its first trial application at the Shaftesbury Avenue substation, in London. A contract is being negotiated between a large advertising firm and the postoffice department, to cover the walls of 1,450 postoffices in the British Isles with framed advertisements.

Since the lower postal rates came into force the revenue from stamps has steadily increased. For the period of April 1 to August 5 the postoffice receipts were £17,550,000, as compared with £15,250,000 in the corresponding period last year. This is an eloquent argument for lower postage rates. Besides, they are appreciably helpful to the printing trade.

It is claimed that in 1913 over 19,000,000 sheets of foreign (mainly German) gold leaf were used in England as against 390,000 sheets of the home-made material. It is said that the book-edge gilders had never, for many years, used English gold leaf. It seems that, for climatic reasons, gold leaf can not be made as thin in England as it can on the Continent. There is about sixty per cent more gold in an English book of gold leaf than there is in a German book. This of itself, not to reckon lower labor costs, makes the foreign sell far below the English product.

A committee, under the auspices of the Stationery Office, has been considering the subject of type faces and display in government printing. Some of its recommendations may prove of general interest and are therefore cited: Types in which the contrast between the thick and thin stroke is exaggerated or in which the face is unduly compressed should not be used. Tabular matter should be set in carefully chosen modern or modernized old-style figures; further, in body sizes up to eight-point, recourse should be had wherever it is possible to figures cast on the ⅔-em space. There should be adequate space between each two lines of figures; and when rows of figures arranged in columns are to be read across the page, a white line should be left at every fifth row. For covers and title pages the type should be as far as possible of one font and of the same family as the letterpress; extra-condensed faces should be avoided.

GERMANY

A decline in revenues of about fifty per cent is reported as the result of the last advance in postal rates made by the German Government.

A paper house at Berlin has inaugurated a contest, with prizes to the value of 100,000 marks, to be given for the best specimens of letterheads printed on the brands of papers which it produces.

The master printers and their employees of Nuremberg have jointly established a "Book Trades Hall," which is intended to further business interests as well as to educate the public concerning the value of good typography.

The standardization committee of the graphic trades on June 1 issued a tentative table respecting the viscosity of printers' varnishes and oils for mixing with inks. All objections to the standards set were to be sent in before July 31.

The *Zeitschrift für Deutschlands Buchdrucker,* organ of the Master Printers' Association, which has hitherto been printed in *Antiqua* (Roman) type, is, from January, 1923, on, to be printed in *Fraktur* (German) type.

Announcement is made of a new patented halftone process, whereby the printing surface is etched, not in metal, but in zellon, apparently a celluloid-like material. Important advantages are claimed for the new process, cheapness being first among them.

The editor of The Inland Printer is honored by being the recipient of copy No. 30 of a numbered edition of 175 copies of a collection of selected printing done by the students attending the *Technikum für Buchdrucker* at Leipsic-Reudnitz during the term of 1921-1922. The volume gives high testimony for the efficiency of this typographic school.

At a recent auction of old wood-cut prints in Leipsic there was paid the sum of 920,000 marks for the oldest known specimen, depicting the "Carrying of the Cross," and done by some unknown artist of the fourteenth century. The buyer was a Swiss from Geneva named Proehl.

A committee has been at work to select and perfect a standard German shorthand writing system. It had a three-day session recently, in the offices of the Ministry of the Interior, and settled upon a tentative plan to be presented to the Government and to others interested.

According to a new price list for printing, issued by the Price Commission of the German Master Printers' Association, under date of July 10, 1922, an increase of 165 per cent is made on the previous percentages over the prices of 1912. These percentages were as follows: Jobwork, pamphlets and brochures, 7,300 per cent; catalogues and price lists, 6,950 per cent; books, periodicals and newspapers, 6,600 per cent; special quality work, 7,670 per cent.

In announcing the recent suspension of the Hamburg *Tageblatt,* a German national newspaper, the publisher said that he was compelled to quit because of the exceptional ordinances for the defense of the German republic, since he could not risk being condemned to pay fines of half a million marks, with the alternative of imprisonment. Another paper, the Altona *Tageblatt,* which has been published for seventy-two years, has been suspended for the same reason. Another Hamburg paper, the *Neue Hamburger Zeitung,* has also ceased publication, financial reasons being given as the cause of suspension.

SWEDEN

Since 1921 there exists an extraordinary lack of employment in this country, which is also felt in the printing trade. Of seven thousand printers there were one thousand who had to be assisted by the national non-employment fund. To pay out-of-work benefits the Typographical Union had to increase its assessment on the income of its members to ten per cent. In 1921 its expenditure for such benefits amounted to 700,000 kronar.

FRANCE

An exhibition of books, printed in the fifteenth century, was held in July in the Sainte-Genevieve Library at Paris.

Blame is put upon the misprint of a single word for the death of Georges Dupuy, at Lannepax. The error occurred in printed instructions regarding the control of a motor car, and led to the car being overturned.

SOUTH AFRICA

The Transvaal Provincial Council has under consideration a ten per cent tax on advertisements.

TYPOGRAPHY



An Exhibit of
the work of ARTHUR C GRUVER
Pittsburgh · Pa

THE INLAND PRINTER
OCTOBER 1922



SINCE the days of the crude chronicling of events as interpreted by Neolithic man, depicting with a pointed flint stake himself and the wild animals he pursued, through all the ramifications of cuneiform, Egyptian and Runic pictorial art to those superb creations of Greece, Italy and the Renaissance; from the period of Tubal-cain, artificer in metals, to that sublime art of Benvenuto Cellini; from the pyramids to Michel-angelo, the whole story is replete with interest ❧ The history of the graphic arts is no less interesting and instructive. From Chinese block printing to Gutenberg and Koster, from Aldus to Bodoni, Caxton to Caslon, and from Benjamin Franklin to the artisans of the present day, the record is one of progress and achievement; a constant striving toward the ever-beckoning, ever-elusive goal of perfection ❧ The romance of craftsmanship is as fascinating as any in the records of time, a definite accomplishment of a purpose as a reward for the sterling efforts of the devoted disciples of the past and the studious craftsmen of today ❧ May the organization of Printing House Craftsmen continue to flourish in this wonderful period of which we are all an integral part; a big and unselfish movement, dedicated to a cause for common good, the advancement of our own Arts Preservative of all Arts ❧ The slogan of the Craftsmen "Share Your Knowledge" is surely indicative of that progressive spirit which has characterized the elevation of the craft; with the realization that as we extend our knowledge to others, we automatically help ourselves ❧

TEXT AND TYPOGRAPHY BY ARTHUR C. GRUVER
PITTSBURGH, PA.

◆

Decoration by Bruce Rogers for Bartlett-Orr Press
New York City



"Poems are made by fools like me,
But only God can make a tree"

—JOYCE KILMER

JUST the same with printing—there will always be the two kinds, good and otherwise. In most instances GOOD PRINTING is cheapest, for value received is that necessary attribute in any merchandising obligation. Think this over before placing that next order; or better yet, call SMITHFIELD 751

MacGregor-Cutler Printing Company ~ Pittsburgh, Pa.

THAT something termed character is not achieved overnight or created at will ~ It is a structure founded and maintained by performance ~ No way has been invented to hurry it but when maintained it makes past achievement an enduring part of To-day and a guarantor of Tomorrow ~ ~

MacGregor-Cutler Printing Co., Pittsburgh, Pa.

632 DUQUESNE WAY · PLATE GLASS BUILDING

AND it is still possible to purchase good printing at a reasonable price. No man can get something for nothing without being penalized, nor can he continue to give something for nothing and keep out of bankruptcy. Good printing has a value and the value is reflected in the price it costs.

MACGREGOR-CUTLER PRINTING CO., PITTSBURGH, PA.

Variety in small check book blotters



ARTHUR C GRUVER · TYPOGRAPHER
PITTSBURGH · USA

E. G. J. GRATZ, *President*

A. C. GRATZ, *Assistant Manager*

STANDARD ELECTROTYPE COMPANY

Lead Moulding
Nickeltyping



Stereotyping Mats
Wax Engraving

DUQUESNE WAY AT BARKER PLACE
PITTSBURGH, PA.

BELL PHONES
Residence FEDERAL 781-J
Studio COURT 398

Music For All Occasions
MEMBER A. F. OF M. LOCAL 60



Wolfe's Band and Orchestra

"The Harmony and Entertainers"

PITTSBURGH, PA.

STUDIO
413 PENN AVENUE
Near Hotel Chatham

RESIDENCE
312 RADCLIFFE STREET
Corliss Station

Dignity in Letterheads

A Modern ELECTRICAL HOME



"With Happiness in Every Room"

EXHIBITED BY

The ELECTRIC LEAGUE *of* PITTSBURGH

April 13 . *May* 6

5643 KIPLING ROAD · PITTSBURGH · PA

A Fairy Tale

ONCE upon a time—for that is the way all fairy stories begin—there was a kite and a key and a man whose name was Benjamin Franklin. By these means, as we all know, there was captured from the air, a strange new "something." Then there followed other men, Ball, Westinghouse, Edison, Steinmetz and many more, who with their magic brains and ever busy hands took this "something" and made it do the most marvelous things that man ever heard of. Indeed this new fairy, which we call Electricity, did much more wonderful, more seemingly impossible things than the marvels of Aladdin's Lamp.

For some strange reason which we don't understand—and that's the way with fairy stories—this new fairy was made to help everyone except the ones most deserving. Oh, yes, it did lots of good. It ran factories, pulled trains, dug coal and watered farms. It worked for industry but it neglected the most important thing, the heart and center of our lives—home.

Of course you understand that was long ago before this new fairy, which some say comes from the snowflake on the mountain top, learned about home and what happened there. Now the fairy, which was first captured by a kite and a key, is living in many homes, modern electrical homes, and is doing things more wonderful than ever before. More wonderful because they are more loving, more kind, more human; because they really help mother and father, because they make the children happier and the old folks more comfortable. And when this good fairy comes to dwell in any home, the people there—you know all fairy stories end this way—live happily ever after.

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Two pages from Attractive Booklet

Grand Opening

DRAVO

RECREATION PARK



First Annual Basket Picnic

Regatta

Field Tournament

NEVILLE ISLAND

SATURDAY · JULY FIFTEENTH · NINETEEN TWENTY-TWO

Official Souvenir Program

First page of an Outing Program

MACOGRAMS

A Monthly
Harbinger of Good-will ana
Incidentally
A House Organ of Ideas



AUGUST · 1922

Issuea by

MACGREGOR-CUTLER PRINTING CO
PITTSBURGH · U S A



THE REYMER LUNCHEON AND TEA ROOM IN OUR OLIVER BUILDING STORE OFFERS A REASONABLE AND APPETIZING MENU. PROMPT AND ATTENTIVE SERVICE

BELL PHONES
Residence FEDERAL 781-J
Studio COURT 398

A. F. OF M. LOCAL 60
Music For All Occasions



Wolfe's Band and Orchestra

"The Harmonyland Entertainers"

Studio 413 PENN AVENUE
PITTSBURGH, PA.

312 RADCLIFFE STREET
CORLISS STATION
PITTSBURGH, PA.

The work of Arthur C. Gruver

Ralph S. Clawson
JEWELER



DIAMONDS · WATCHES
KODAKS

LINCOLN HOTEL BUILDING
ROCHESTER, PA.



SCHMIDT'S
Cash Grocery

452 *Adams Street*
Rochester, Pa.
BELL PHONE, 468-R

Meet me in
The Candy Land
HOME OF
PURE ICE CREAM
HOME MADE CANDIES



FANCY BOXES FILLED
WITH HIGH GRADES OF
ASSORTED CHOCOLATES

Rochester · Pennsylvania
BOTH PHONES

GARAGE, BELL 106-J GARAGE B. C. 7176

FORD
and LINCOLN
Motor Cars

Accessories
Supplies & Repairs



Grandvue Garage
JOSEPH H. GRANDEY
AUTOMOBILE AGENCY

An attractive page of ads from College Annual

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Producing Direct Advertising

Because of its elasticity as an advertising medium direct advertising is far from being as standardized as many of the other mediums. In this article we want to take up a subject which at first glance it may seem unnecessary to cover in a printers' magazine — the production of direct advertising.

Producing magazine advertising has been the means of building up a powerful form of business — counseling service, known as the advertising agency. *Producing* outdoor advertising has built up specialized sellers and manufacturers of outdoor advertising posters for walls and other such displays. *Producing* street car card advertising has called for the combination of many local card advertising organizations, until today you can place one order with a central office and have your street car card advertising appear in almost every city in the Union.

Generally speaking, the same situation exists in a greater or less degree in all of the other mediums of advertising, except direct advertising.

Producing direct advertising often is still conducted on a somewhat haphazard basis. The medium will never reach the pinnacle it deserves until its producers show as much interest in its *production* as the producers of competing mediums do in the production of theirs.

Therefore it is not enough for the printer desiring "to enter the direct advertising business" to learn the general aspects of direct advertising; to study how to compile and use a good list of names; be familiar with the physical classifications of the medium; realize the interrelation of direct advertising with other forms of publicity; know how to analyze the market and plan a campaign for that market; plan from the mechanical and physical aspects the unit or units to be used in the campaign; to be experienced in planning "the outside" and the "come-back," those two extremely important parts of most direct advertising; nor to know how to write direct advertising copy; have experience in securing and using the right illustrations; in short, to know how to *create* a piece of direct advertising or a direct advertising campaign. Far more important as we look into the future of this business-building force is the ability of the direct advertising printer to know how to *produce* direct advertising.

NOTE — Though we carefully examined a large number of exhibits sent in to THE INLAND PRINTER to secure illustrations for this article we had to fall back on an illustration taken from a publication which we edit, and supplement that with some quotations from "Effective Direct Advertising." May we again urge the submitting of samples of direct advertising units and campaigns which you have produced? Send them direct to the office of publication, and accompany the specimens with any details as to results, lists used, plan of campaign, etc., which you can supply. Even though you may require that we camouflage the names and addresses of your clients, may we repeat this appeal for specimens?

An example, with names camouflaged, of course, though the instance is a true one in every detail, will make this plain. The Bankers' Manufacturing Company were makers of an office appliance the name of which is now quite well known. The active head of the company was a man whose experience had been gained in a bookkeeper's position and whose turn of mind was that of an accountant. He decided it was time for the Bankers' Manufacturing Company to do some direct advertising. He sent for no fewer than five of the leading printer-producers of the country. What happened to two of them I do not know, but three of them came to the bat with what they termed direct advertising, but which was in effect so much printed matter, as I shall try to make clear as we go along.

No. 1 came the nearest to producing a piece of direct advertising, a single unit campaign. This firm suggested the use of a booklet in story form, with an intriguing name, splendidly illustrated, and compellingly worded, to pass on to the business world the facts about the Bankers' appliance. No. 2 suggested a most elaborate book, full of very expensive halftones showing the plant and about two views of every operation from the start of the appliance in the raw materials room to its crated-for-shipment stage. No. 3 suggested still another book, which from a third viewpoint told of the wonderful appliance the Bankers' company made.

The man who had the power to make appropriations bought all three of these so-called "ideas." He insisted upon calling them direct advertising. They were not. The first booklet was eagerly sought after by school children and doubtless gave not a little publicity to the company, but what was needed at that time was not publicity but sales promotion.

The second book was so expensive in the end that over ninety per cent of its original run was lying on the storeroom shelves some two years after it was produced, because none of the endless procession of advertising managers could find a correct and legitimate method of distributing this "white elephant."

The third was purely a "puff" book, built to please the presiding officer and get a "press run" for its maker. It had no excuse for existence as a piece of direct advertising.

Perhaps you will say this writer is splitting hairs over what is direct advertising and what is printing. You may add that you have seen a lot of publication advertising which had for its motto "pleasing the president," rather than "selling goods." The impeachments are granted. But get the distinction. Book No. 2 referred to above cost the Bankers' Manufacturing Company approximately $10,000. That same sum invested in a well known weekly would have bought not quite two pages of space. Once the order had been entered and put through, the money would have been spent, the advertising (or publicity) secured and that would have been the end of the story.

But when the $10,000 was put into tangible form such as a book, and then not distributed, not only was the loss more noticeable — the books lying there in the stockrooms taking up many square feet of floor space were very noticeable — but it was a bigger loss! The books got out of date before they were distributed. There was no mass effect; no publicity value, and all because the so-called creator of that book did not produce it as a piece of direct advertising, but merely manufactured a piece of printed material.

"But I can not act as a wet nurse to foolish buyers of direct advertising. I am running a printing plant, and if they want to buy $10,000 worth of my product and then put it in the storeroom and keep it there, it's not my fault," comes from the testily inclined reader.

You are quite right, you have no *legal* obligation to see that the buyers of your product use what they buy, but the point I want to make clear is that *producers of direct advertising* — as distinguished from producers on a purely manufacturing basis — will see to it from a purely *moral* aspect.

Agencies, as the advertising agents are called in the advertising world, have come in for a lot of criticism, but I never heard of one who prepared a magazine campaign costing, say, $10,000, and then after being paid for getting it "manufactured," turned it over to the buyer and said in effect: "Now you can distribute this, put it in the garret or sell it to the junk man; we have manufactured what you wanted."

Many campaigns for publicity in magazines, etc., have been prepared and not used. Some have been partly completed and canceled, but I have yet to hear of one which was handled in the reprehensible manner of book No. 2 of the Bankers' Manufacturing Company referred to at length herein.

"But wasn't that an isolated example?" some one asks. Unfortunately it was not. It is one of the most glaring cases we know of, but only one of a great many instances where after an idea or campaign had been partly planned the organization doing the work suddenly ceased acting as a service agency and once more reverted into a manufacturing concern.

Purposely we have shown the dark side first; now let us look upon the brighter side:

"Just what do you have in mind by 'producing direct advertising'?" you ask.

The reply is this whole article but specifically, the production of the unit or units in the order they should go out, in a way that they will make the best impression on the prospect, and so manufactured that they are delivered to the prospect in the proper manner promptly.

Suppose it is a catalogue you are producing for a client. Have you ordered the envelopes or mailing cartons? Have you called your client's attention to the fact that the catalogue must have such? This is the simplest form of production service which is all too often overlooked by the printer-producer.

Or, suppose you are getting up a series of mailing cards with an unusual fold, have you gotten the O. K. of the postoffice on the fold, and the use of the sticker or seal for mailing purposes?

Or, suppose your client has ordered 5,000 pieces and later he informs you, "I expect to send one of these to every bank in the United States." Instantly you will suggest, without a doubt, that there are 33,000 banks in the United States. Now, I am not impeaching the honesty of producers generally, many of them do help their clients, but would all of you call to the client's attention the reverse of this situation? That is, suppose the client ordered 50,000 copies of a booklet "to send to every bank in the United States," as a producer of direct advertising working for and in the interest of your client you should query immediately as to the distribution of the remaining 17,000 copies. The advertiser may want them for extras, for additional distribution direct or by salesmen, or in other

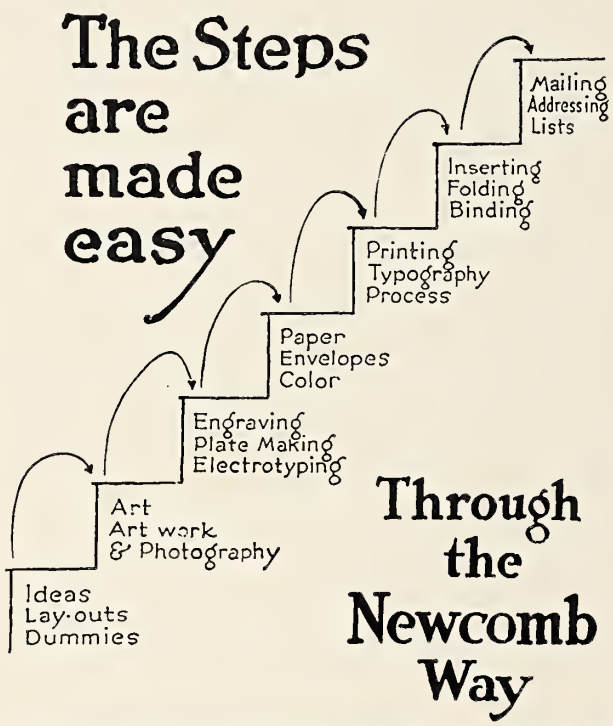


Fig. 1.— How one firm of specialists in direct advertising points out to its clients the numerous steps in the production of direct advertising. From *Direct Reflections*, house-organ of James F. Newcomb & Co., New York city.

ways, but it is the writer's opinion that the 17,000 should not be manufactured under the circumstances set forth until the client has had the situation explained.

"Oh, that is far fetched!" some one shouts.

"Far fetched?" Go look in the stockrooms of the average buyer of direct advertising and see if it is. Innumerable overruns are made without rhyme or reason, because in too many cases the direct advertising is not produced as direct advertising but as so much printed matter.

But what is more important than all which has gone before in the production of direct advertising is: In its preparation are you keeping in mind the attitude of the recipient? An outstanding reason for printers producing direct advertising is their ability to help with the outside viewpoint.

Almost all of the good magazine advertising is good because it is prepared by an outside specialist, an advertising agency which keeps the outside viewpoint and frequently, if you please, keeps the advertiser in awe of him. The only excuse any form of advertising can have for economic existence is that it serves the recipient, or those it is thrust upon.

Witness how quickly the big general public sickened on the "We Won the War" advertisements in general magazines. They had no service to perform for the general public. The agencies inserting them in many cases were of the mushroom type, out to get a big appropriation over on an extra fat war baby.

In my opinion direct advertising should be produced by printers. But those printers must specialize in serving their

clients not only as printing manufacturers but as service specialists. One publishing firm in the trade-press field stands out far above the average because it serves its advertisers and helps them get the best returns out of their advertising in its publications.

Producing direct advertising requires the maintenance of the outside viewpoint at all times. This necessarily, as we see it, requires that there be a direct advertising department within the printer's organization or some arrangement whereby service is maintained.

All of this costs money, however. And now we come to the rub! What are you as a producer of direct advertising doing to show your buyers that it costs more money (and is worth it) to produce direct advertising as compared with producing printed matter?

That brings us back to the note appearing in the panel on page 73 — we went through a large number of house-organs, blotters, mailing cards, and what not, but could not find a single example of direct or indirect educational effort to show the prospect that direct advertising is planned printed material and different from printed matter produced without plan or general scheme of production.

Fig. 1 shows how one producer of direct advertising illustrated an article in its house-organ to point out to its clients the many steps in producing direct advertising. This chart

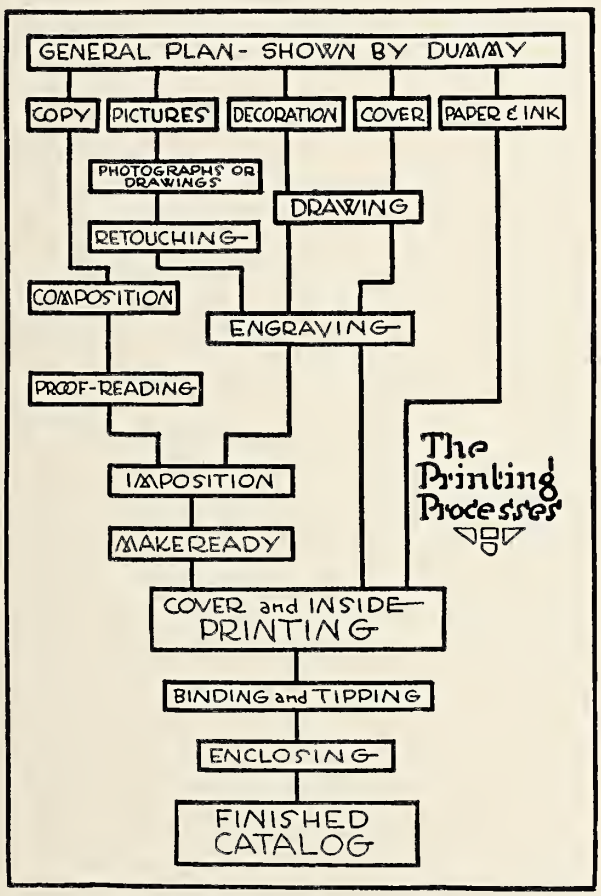


Fig. 2.— Why printing costs money. The various complicated operations, unfamiliar to the layman, which are involved in the production of a large catalogue are shown in this chart prepared by the House of Hubbell, Cleveland, Ohio.

brought out to one advertiser owning his own printing plant the fact that in order to logically compare costs on his direct advertising produced in his own shop with pieces produced by the printer-specialist, he would have to add to his own shop costs the figures for folding, addressing, mailing, and so on, which were included in the prices made by the direct advertising house.

This illustration also points out one simple step in showing the buyer that the producer does more than just print. He goes farther and actually puts into circulation — like the publishers of a magazine, for example — what he produces. He edits, cuts down lists and acts as "publisher"; in short, he produces direct advertising.

Fig. 2 illustrates the steps in a complex piece of direct advertising, the catalogue of fair size. It is taken from an issue of *Individuality*, published by the House of Hubbell, Cleveland, Ohio. The running of an illustration of this type in a house-organ helps to educate the buyer to the point where he is willing to pay for the extra service. Please do not misunderstand this reference. If no extra service is rendered, then no extra charge should be made. If, however, you as a producer of direct advertising go through several extra steps in order to produce direct advertising rather than a lot of booklets or folders or other forms of printed matter, it costs you money to make those extra steps, it is worth money to your customer and your customer should pay you for it.

In short, let us all discourage this indiscriminate getting up of "dummies" on approval, to be used as ideas given away to the customer, provided he will give you the order without competition. That is not producing direct advertising; that is camouflaging the elimination of competition. Prepare a campaign, according to a plan, sell the planned campaign to your customer, sell your organization as the *producers* of the direct advertising, and charge sufficient for your services to make a fair and legitimate profit, and the medium known as direct advertising will improve in its general tone.

There is an appeal for the ideal in this article, it must be admitted; now and then the buyer will order us to print his halftones upside down "to attract attention," and we will go ahead and do it, because we can not do otherwise, but such instances are rare. In my opinion, the Bankers' Manufacturing Company was more to blame than the three direct advertising producers, for the company had no right to call in three competing houses on the old "idea" basis, and then to buy each of the three ideas without coördinating them in any way. The producer of book No. 2, however, most assuredly, should have brought up the matter of the distribution of those 10,000 expensive books before producing them.

Permit me to quote here from "Effective Direct Advertising," written and published before the writer ceased to be a buyer of direct advertising, and therefore most assuredly impartial and yet all the more applicable to the point under discussion:

"It is ever so much easier for an 'outsider' to maintain the outside viewpoint — which usually closely approximates the users' viewpoint — than for an 'insider,' that is, some one in the company or firm's own organization, to maintain this viewpoint. Instances without number could be cited to show that the outside viewpoint is valuable. The outside viewpoint, especially when it is specialized on some angle of the proposition, is very valuable. Some 'outsider' may have made a lifetime study of color in direct advertising, and without knowing anything about some particular business have a viewpoint which would be worth far more than the viewpoint of an 'insider' associated with that particular business or industry for many years."

Then let me add one example to prove this value: "A certain state fair had always met with a loss, but in 1919 its directors put the entire campaign in the hands of a firm of local service printers, with the result that for the first time in its history the fair made a profit, $60,000 to be exact, and drew the largest attendance which it had ever enjoyed. The service men were able to do this because they were specialists in direct advertising as well as in printing."

And now that you may not accuse me of unnecessarily finding fault, let me close with a quotation from a statement

made some time since by Edward Corman, when secretary of the Knoxville council of the Tennessee Printers' Federation: "Too many printers are ever ready to proclaim themselves specialists in any class or kind of printing without taking the trouble to learn anything about it. Any printer can print direct advertising matter, and more or less of it is done in every commercial plant. But knowing how to specialize in it and produce the sort of work that 'reaches the spot' as well as earn good profits for both printer and customer is a very different matter."

Computing Composition

BY JOSEPH S. DICKSON

SOME time since the writer made a talk on "Elementary Computation of Composition" before the Ben Franklin Club of Louisville. The object of this talk was to overcome, if possible, some of the uncertainties which arise in the minds of most students in this line of endeavor. I advocate a system the basis of which is the number of points in an inch — 72. Being in the trade composition branch of the industry, I come in contact with the bulk of the printers who are not adept at composition figures. They everlastingly seek information as to the number of ems in a square inch of this or that size of type. They confuse the standard measurement em with the em of the type size. I believe the publication in THE INLAND PRINTER of the information brought out in my talk would reach a large number who are often puzzled and would prove of assistance to many readers of this journal.

Figuring on the point system, the only thing to be remembered is that 72 points make one inch. The student can then easily figure a square inch of any size of type by dividing the type size into 72, and multiplying by itself. For instance, 8-point type, 8 divided into 72 equals 9; 9 multiplied by 9 equals 81, the number of 8-point ems in a square inch. With 12-point it would figure, 12 into 72, 6 times; 6 times 6 equals 36. Ten-point, 10 into 72, 7.2 times; 7.2 times 7.2 equals 51.84. Six-point is 12 times 12 equals 144.

In the estimation of straight matter composition, a surprisingly accurate method of computing large amounts of type from general run of copy may be developed in the following manner:

An average typewritten line on a letterhead sheet, 8½ by 11 inches, figures approximately 36 ems; 28 lines would figure 1000 ems. A sheet of copy typewritten, single-spaced, full letter size, would be estimated at 2000 ems; double-spaced, 1000 ems. Average long hand, 500 ems.

With these three ideas in mind, go through a pile of copy, counting the thousands by this method, and after the job is in type verify your figures. An allowance, one way or the other, should be made for fat or skinny faces.

Count fifty lines of 8-point 13 ems wide, cut it out, and place in your mind the mental picture of 1000 ems of 8-point. Do the same thing with other sizes of type.

The word system of computing composition would be all right if all writers used the same vocabulary! Some matter will run 250 words to 1000 ems, and some 400 words, depending upon the character of matter, and who wrote it. However, a safe multiplier for word computation is 3.

The problem of how many pages of a certain size type will be the equivalent of a given number of pages of a type of a different size, is one which has stumped, momentarily, many a printer.

When we have computed the number of pages a certain amount of copy will make in 10-point, and the prospective buyer comes to the conclusion it makes too many pages, and asks how many pages he can save by setting it in 6-point, most of us make the computation all over, in the same manner in which we arrived at our original conclusion.

Suppose we figure that a certain amount of copy will make 100 pages, 24 by 42 picas, set in 10-point. The prospect asks: "How many less pages will it take set in 8-point?"

The proportion of the sizes of type resolves itself into a proportion of square points. The square points in one 10-point is 10 times 10 equals 100. In one 8-point is 8 times 8 equals 64. The proportion of 10-point to 8-point would be the proportion of their squares, or 100 to 64; reduced to lowest terms, 25 to 16. In other words, 25 pages of 10-point type would amount to 16 pages of 8-point of the same pica measurement.

Example:

10-point page, 24 by 42 picas equals 28.8 by 50.4 equals 1451.52 10-point ems.

8-point page, 24 by 42 picas equals 36 by 63 equals 2268 8-point ems

25 10-point pages by 1451.52 equals 36288 ems.
16 8-point pages by 2268 equals 36288 ems.

Applying proportion 25 to 16 to the 100 pages, the answer is 64.

In reducing from 10-point to 6-point: The square of 10 is 100; the square of 6 is 36. The proportion therefore is 100 to 36, or 25 to 9.

25 10-point pages by 1451.52 equals 36288 ems.
9 6-point pages by 4032 equals 36288 ems.

In changing from 10-point to 12-point: Square of 10 equals 100; square of 12 equals 144. Proportion is 100 to 144, or 25 to 36.

36 12-point pages by 1008 equals 36288 ems.

By following this system of squaring points you can compute the equivalent of any sizes of type in pages of given size. If you use Monotype faces of various sets, the procedure is similar:

Suppose you have a job figured in 9 set 8-point and you wish to determine the number of pages it will make in 6¾ set 6-point. The square points in an em of 9 set 8-point is 9 times 8 equals 72; in an em of 6¾ set 6-point, 6¾ times 6 equals 40½.

9 set 8-point page, 24 by 42 picas equals 32 by 63 equals 2016 ems.

6¾ set 6-point page, 24 by 42 picas equals 42⅔ by 84 equals 3584 ems.

72 pages by 2016 ems equals 145,152 ems.
40½ pages by 3584 ems equals 145,152 ems.

A client has a job set in 10-point type 8 by 10 inches, and asks how much space it will take up in 18-point. The square of 10-point equals 100; the square of 18-point equals 324. The proportion is 1 to 3¼, and the page of 10-point will make 3¼ pages of 18-point set the same measure. The 10-point contains 80 square inches and the 18-point will contain 3¼ times 80 equals 260 square inches.

The conclusion which we reach and which is a safe one to follow is that the amount of space that will be taken up by different sizes of type varies in proportion to the *squares of the point sizes of their bodies.*

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

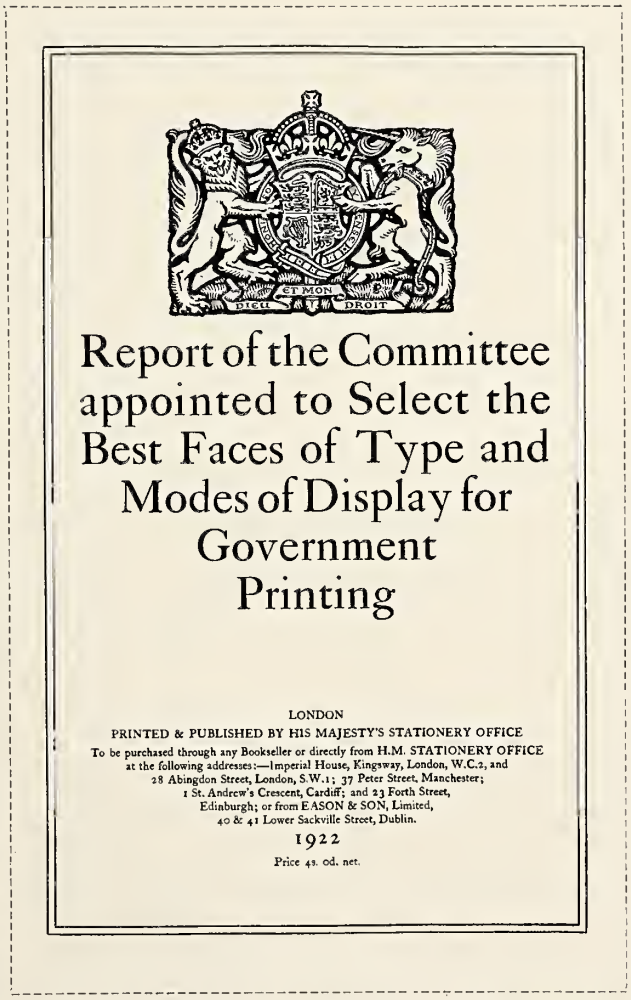
Improving British Government Printing

In appointing a committee to select the best faces of type and modes of display for government printing, the powers that be in "His Majesty's Stationery Office" stimulated an inquiry that has resulted in a report of intense interest. If the recommendations and suggestions of this committee are faithfully carried out, and that seems assured by the fact that the government printer himself seemingly instigated the inquiry, the official printing of *one* nation at least will have been lifted out of the muck.

The report of this committee is contained in a pamphlet of about one hundred folio pages, the first few of which are devoted to the report proper, a number following to schedules of suitable type faces, while the greater number are devoted to contrasting pages from different reports and monographs as heretofore treated with the same copy handled in accordance with the committee's recommendations. Supplementary to this report is another folio pamphlet of about twenty pages, entitled "A Note on the Legibility of Printed Matter," prepared for the information of the committee by Lucien Alphonse Legros, joint author of "Typographical Printing Surfaces," who incidentally was also a member of the committee.

So exhaustive are these reports, particularly the contribution of Mr. Legros, that an adequate review would involve a complete reprinting of them. That being impossible, we approach with fear and trepidation the task of boiling them down, of attempting to select the points of most interest and value, when all are of intense interest and great value.

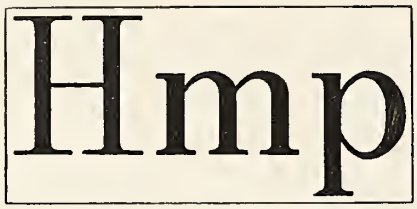
A most significant point is brought out in the eighth paragraph of the report proper, a point that should be indelibly stamped in the mind of every one concerned in any way with the production of printing: "The committee are aware that, in view of the large amount of printing involved, it is especially necessary to have regard to the cost of production. At the same time good printing is, within limits, by no means inconsistent with economy. *To set work in type of good design costs no more than to set it in type of poor design;* and in any case there is no reason why the price of any government publication issued for sale upon a commercial basis should not be so calculated as to cover the full cost of production." This reference is supplemented in the prefatory note by the statement that the committee "sought by a careful selection and arrangement of the type to suggest a standard below which no government publication, produced even under the most rigid conditions as to price and materials, need notably fall." The quotation immediately preceding is in direct reference to the form in which the committee's report is presented, but applies, as well, to suggested treatments for various government forms.



Above is the cover of one of the monographs here reviewed, the report of the committee appointed by the British nation to suggest ways and means of improving the standards of government printing.

Farther on in the report we find this illuminating reference to the legibility of types: "The factors which go to make a type face that is at once legible and simple are so many, and involve so many questions of tradition and use, that it is not possible to frame a series of statements which will hold good in all conceivable circumstances and will be true if taken each by itself. But, as a guide to the principles to be followed in the selection of type faces, it may be said, in quite general terms, that the letters should be as simple in form as possible. *They should be broad in the face rather than compressed, and should avoid both undue thickening and thinning of the serifs and strokes or of reducing the whites between them.* The faces should be so proportioned that leading be-

tween the lines should not be necessary for legibility. . . . The committee feel that while compliance with the requirements of the preceding paragraph is more generally achieved by the old face and the heavier old style than by the modern, a number of modern faces are obtainable which are free from the sharp contrast between the thin and thick strokes, flat serifs, and marked lateral compression sometimes associated with this face of type — with a great consequent increase in legibility."



12-point. 6 times full size.



9-point. 8 times full size.



6-point. 12 times full size.

Fig. 1.— Here twelve-point, nine-point and six-point of the same series of type are enlarged to seventy-two points to show that the smaller sizes of the same series are not mere reductions of the larger sizes. The smaller sizes must be made correspondingly wider and relatively bolder or they would be illegible.

It seems proper at this point to turn to the report Mr. Legros made to his committee. How many know that six-point of a particular type font is *not* a simple reduction of twelve-point, that, in other words, all the different sizes of a series are *not* made from one set of original drawings of the characters? This point is brought out and explained as follows:

"Although type is manufactured or cast in the machines to an exceptionally high degree of accuracy, the printed impression differs from the actual type face to a considerable extent. Type carefully 'made ready' and printed on a surfaced paper gives an impression differing but little from that obtained by smoke impression of the original punches used for its production. The same type printed on rough paper with soft packing, as on the rotary newspaper press, is impressed to an appreciable depth into the paper and carries down the sides of the impression some of the ink, so that the actual inked letter in the print has its lines enlarged both on the outside and inside. From this it follows that the small internal whites in the characters (known as 'counters') can not be reduced to very small dimensions, or such letters as a, e and s, having very small counters, become 'blind.'

"This fact is largely responsible for the curious divergence from strict proportion that is found in comparing type of the same series but of different body size. As the type is reduced in size the small or lower-case letters are not made proportionately smaller; to make the capitals harmonize with the change in the lower-case they are made wider than they would be if proportionately reduced, and, in fact, they have to be redesigned. This similarity affects the tall or ascending lower-case letters, which must also be redesigned to harmonize with the capitals, and for the same reason the descending lower-case letters have also to be disproportionately reduced in the part below the line. (Fig. 1.)

"An equally important detail in the consideration of type faces," writes Mr. Legros, "is the amount of white that separates the main strokes of the letters, or the width of the 'counter.' The investigation of this involves a short examination of the method of procedure of the punch cutter in preparing the original punches. Having marked out the standard letters, H o m p, on steel, the first operation is to prepare the counter punches, that is to say, the steel punches used to produce the recesses in the punch corresponding to the internal whites. Here economy plays a part, for though the four letters b, d, p, q have peculiarities that make them differ, whether inverted or reversed, the same counter punch is generally used on all four. So, also, the counters of the m govern the design of a number of other letters, the strokes of the ligatures ffi and ffl being equally spaced, and the separate letters i l f being also made to conform to the m when placed next to each other. The strokes of the letters h u n are made more nearly in agreement with the b and d, account being taken of the flattening of one side of the counter caused by the straight main stroke. From this it can be seen that once the standards, H o m p, are determined and accepted, the whole of the remainder of the font can be designed in accordance with other generally accepted rules.

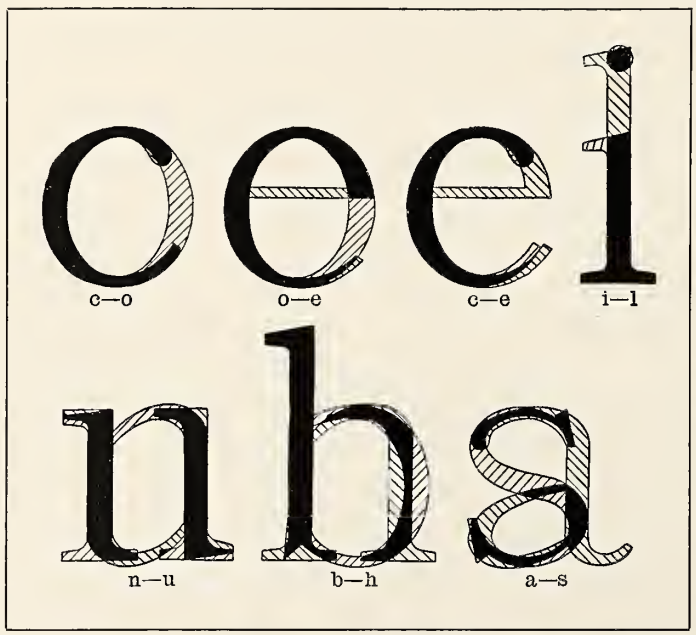


Fig. 2.— Letters that may be misread are superimposed to show what percentage of the printed area is common to both. Upon this basis interesting deductions are made by Mr. Legros with respect to legibility, an outline of which is given in this review.

"The question of legibility of a type face," continues the writer, "is largely dependent on the absence of similarity between those characters of pairs or triplets which are the most easily mistaken for one another. It has been suggested by Legros and Grant in 'Typographical Printing Surfaces' that the ratio of the coincident area to the whole area of some of the worst pairs of characters should be investigated by the superposition of enlarged tracings of the characters in question, and they made measurements, by means of the planimeter, of the area common to both characters of a pair as well as of the areas peculiar to each letter. [See Fig. 2, where the black portions are

common to both members of the superimposed pairs.] From these figures they obtained the sum of the areas peculiar to the individual characters and divided this number by the sum of the total areas of the two characters, the result being styled by them the *legibility coefficient.* If one hundred per cent be taken as perfect legibility (in the case where there is no coincidence, that is, no parts in common), the difference between one hundred per cent and the *legibility coefficient,* where actual problems affecting the legibility of pairs in various styles of type are worked out according to the above plan. Summing up this manner of experiment, the author states, "This trial shows that the method gives the highest figure (specific legibility) for type blacker than is generally used for reading matter, but it would be possible to fix a limit for the blackness and to require that the specific legibility should exceed, say, 2.5 per cent for any selected pair of letters. Such

16. homp nuclei

The old English or black letter, No. 16, has inclined strokes at the angles, derived from the pen stroke connecting the letters of manuscript. The upper and lower extremities of ascending and descending main-strokes respectively are forked, and the first main strokes of h, k, m, n terminate in a portion of a square turned through half a right angle. The added short strokes, of which there are more in the extremely illegible German Fraktur type, tend to increase the resemblance between the more similar characters.

17. homp nuclei

The ecclesiastical style, No. 17, retains the forked ends of the ascending and descending strokes, but substitutes the over-run corner of a square for the short inclined strokes, and terminates the lower end of the first strokes of h, k, m, n without serif or change of form. The upper ends of the short main-strokes are given a greater breadth at the commencement, and connect by a short curve with the main-stroke, forming a rudimentary upper serif. Comparison of this face with the preceding shows a distinct gain in legibility, except in the pair b—h.

18. homp nuclei

In the old face, No. 18, the form of serif of the upper ends of the short strokes of the ecclesiastical face is developed further, and also adopted for the upper ends of the ascending main-strokes, and the thin serif is used at the lower ends of all main-strokes. The thin serifs are very weak, and the ease with which they become broken or battered reduces the life of the type. The avoidance of this weakness has been an important factor in the evolution of other styles of type, but it has been re-introduced, notwithstanding, in the modern face.

19. homp nuclei

Antique old style, No. 19, shows a much heavier serif. The upper serifs are sometimes concave on the upper side, and the lower serifs are connected to the main-stroke by a larger curve than in the preceding example.

20. homp nuclei

The example, No. 20, is the same standard old style face as already shown in No. 4, Figure 1, and No. 12, Figure 4. Here the upper serif is reduced in thickness, inclined on the upper face and connected by a curve to the main-stroke; the lower serif has the same peculiarities, and a durable type face is obtained without the heavy appearance of antique old style.

21. homp nuclei

Modernized old style, No. 21, has some of the features of the old face again introduced; the upper serifs are reduced still more in thickness and are made with less inclination. The form of the curves connecting the hair-line and the main-strokes also undergoes alteration, and approximates more nearly to the form used in the modern style.

22. homp nuclei

10

Modern, No. 22, has both the upper and lower serifs reduced to horizontal hair-lines, the connecting curves are almost absent, and the curves connecting the hair-lines and the main-strokes are formed of true circular arcs.

23. homp nuclei

The Italian style, in which Jenson, No. 23, is an example, carries the upper serifs as a heavy inclined line across the ascenders and the isolated upper ends of the vertical main strokes; the added length involves shortening the main-strokes of the letters such as i and u, with the result that these are disturbing to the eye; the inclination of the hair-line in the lower case e, however, can be seen to aid legibility. The position of the maximum thickness of the main-stroke in curved letters, such as the o, e, c and in the bowls of the b, d, p, q, is brought below the centre line of the small sorts.

24. homp nuclei

The de Vinne face, No. 24, named after the great American expert in printing, combines the heavy inclined upper serif of the old face with a nearly equally-heavy lower serif, each connected to the main-stroke by an arc of less than a right angle. The position of the maximum thickness of the main-strokes is below the centre of the small sorts, as in the Jenson or Italian face.

25. homp nuclei

Sans-serif, also known as gothic and grotesque, No. 25, is a face entirely devoid of serifs. The stroke is made almost equal in thickness for both straight lines and curves. This face is frequently used for titling and display work, it is made with many variations in thickness of stroke and in many widths, the variations in a—z length of sans-serif faces generally cover a greater range than in other styles.

The idea that the serif is a mere ornament and not an integral feature of the familiar type faces used for ordinary reading matter has led many people to suppose that the sans-serif is the most legible style, but this is far from being the case. The absence of serifs actually increases the resemblance between several sorts, as, for example, the i and l which resemble each other more closely in sans-serif than in other styles. Moreover, the sans-serif type is usually so designed that the whites between those characters known as the square sorts, such as m, u, n, i, l, are much narrower than in those other styles in which the presence of the serif ensures the provision of adequate white between the main-strokes of adjacent characters. The feature does not show in the example, No. 25, because the spacing of the characters has been made greater than the normal for the reason that the spacing of the other styles has been followed; it should be noted that in the examples given by the typefounders in their specimen books this style of type is rarely set otherwise than as short display lines. It is very rarely seen set in running matter because of its unpleasing appearance when so used.

26. homp nuclei

The latin face, No. 26, has the upper boundary of the upper serif horizontal, and all the serifs are triangular; when the serifs are as large as in the example they have a less familiar appearance than the equally heavy serifs of the antique old style, No. 19.

27. homp nuclei

The blackfriars face, No. 27, was designed for display and to give durability and legibility; it differs from the preceding examples in the rounding of the ends of the serifs, of which both the upper and the lower are a modified form of the old face upper serifs. It is very legible, suited for display work, and for the same purposes as clarendon

11

FIG. 3.—Here two pages from "A Note on the Legibility of Printed Matter" give interesting information on the serif. Our reproductions are made as large as possible, and at the expense of a pleasing appearance in our own pages, in order that you may read the matter.

expressed as a percentage, may be termed the *illegibility* coefficient. It is obvious that, if the lines of the characters were made very thin, the non-coincident area would bear a higher ratio to the total area of the two characters, so it is therefore necessary to take into consideration another factor, that involving the thickness of the strokes. This was obtained by measuring the total area of the inked surface of the letter and obtaining the ratio of this area to the cross section of the stem, or shank, of the type. This figure, given as a percentage, they term blackness. With increasing blackness, other conditions remaining constant, the coincident areas increase and the *legibility coefficients* decrease. Hence they concluded that the best comparative figure for legibility could be obtained as the product of the *mean* legibility coefficient (taking account of the frequency of occurrence of the characters) by the mean blackness, or *specific legibility.*"

It is indeed most unfortunate that our space does not permit us to carry out this phase as given in the monograph a stipulation would insure that those characters that are most commonly misread should be made to a definite percentage of dissimilarity as measured by the legibility coefficient."

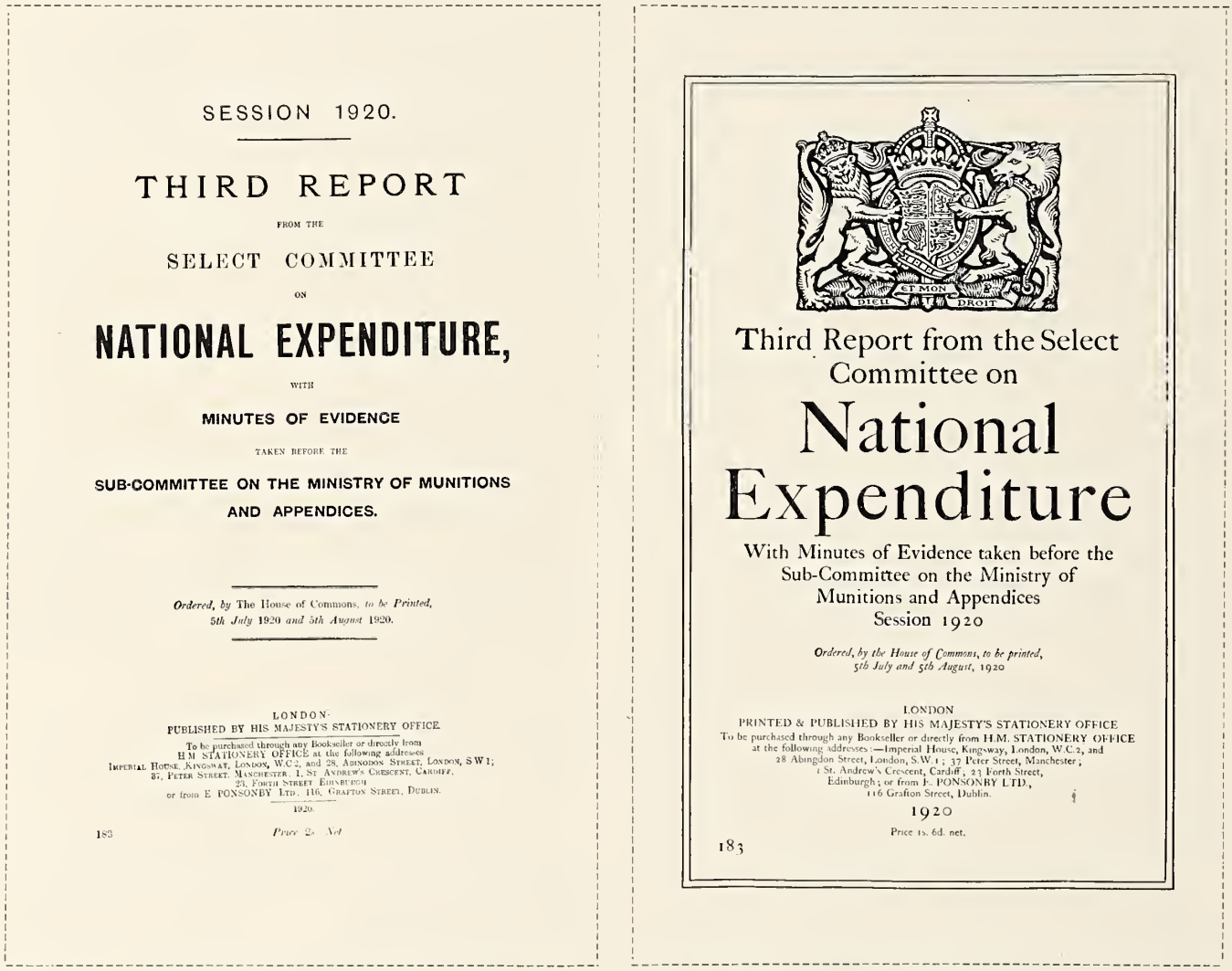
Next we read the startling statement that while "much change has taken place in the form and style of type during the four and a half centuries since printing from movable type commenced in Europe, only one definite change made with the direct effect of increasing legibility of the Latin character can be found. This is the abolition of the long s (f) which so closely resembled the f that it was very difficult to distinguish one from the other. . . . The change was probably not made entirely with the view of increasing the legibility, for the long s (f), which never occurs at the end of a word, requires ligatures for eight combinations, so that, with the abolition of the f itself nine punches and matrices were saved for each font and the composing case was reduced by nine compartments. . . . It is possible that the f ligatures could be abolished with similar advantage, for with

the change in the form of the f, brought about by the necessities of machine composition, the combinations set in separate letters do not attract attention or require spacing as would have been the case with the older form of 'kerned' character. Thus, ff, fi, fl, ffi and ffl do not catch the eye as essentially different from ff, fi, fl, ffi and ffl. . . . The change recommended by Dr. Cattell of abolishing the dot of the i so as to make it more dissimilar from l, may be cited as a suitable subject for inquiry, for though the dissimilarity of these characters would be increased, the combinations ni and in would tend to resemble the letter m, but not very closely, as the white separating the main strokes of the n is practically always broader than it is in the letter m or in any combination of the letters fmil. . . . The modern habits of reading in moving vehicles, by artificial light and from surfaced paper, tend to increase eye strain and to make the use of clean printing from plain type even more important than formerly."

Attention is next given in turn to the amount of space between the lines, the length of the printed line, the separation of panels or columns, the presence of unnecessary lines and marks and, then, in a most interesting manner, the subject of the serif is taken up and discussed at some length. Numerous styles of type with varying serifs are reproduced in large size and the serifs are discussed. We are reproducing two pages from the monograph in sufficiently large size that the comment may be read (Fig. 3), therefore reference here is unnecessary.

Under the heading, "The Quality of the Paper," we find interesting points, namely: "The quality of the paper, if hard and highly surfaced, tends to increase such defects as those mentioned, due to variation in the height of the type, and it therefore has an influence on the selection of the most suitable type faces for legibility. The quality of the paper, the class of backing used and the pressure to which the printing surface is subjected are closely related to each other. Printing on the early rag papers of soft texture caused an impression of appreciable depth. The inking of the surface by hand with the mushroom-shaped balls of the period caused the inclined boundaries of the type face also to be inked, with the result that the actual inked area of the paper was appreciably greater than that which would have been obtained from a smoke print on hard-surfaced paper; it was, in fact, more nearly a parallel to the outline of the letter, the thickness of the strokes or lines being increased on the sides and in the counters. The punch cutter allowed for this effect, with the result that the old style faces of the eighteenth century appear very light when printed under the present conditions on surfaced paper, whereas the modern faces, in which little or no allowance is made for the spreading of the ink, appear heavier."

Pertinent to the subject of paper is this comment on color: "The color of the paper is of great importance in obtaining the necessary contrast between ink and paper. Generally the other requirements are that the paper shall not be so rough as to result in a ragged impression of the type and it should



SESSION 1920.

THIRD REPORT

FROM THE

SELECT COMMITTEE

ON

NATIONAL EXPENDITURE,

WITH

MINUTES OF EVIDENCE

TAKEN BEFORE THE

SUB-COMMITTEE ON THE MINISTRY OF MUNITIONS AND APPENDICES.

Ordered, by The House of Commons, *to be Printed, 5th July* 1920 *and 5th August* 1920.

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1920.

183 *Price 2s. Net*

ST MON
DIEU ET MON DROIT

Third Report from the Select Committee on

National Expenditure

With Minutes of Evidence taken before the Sub-Committee on the Ministry of Munitions and Appendices
Session 1920

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1920
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183

Fig. 4.— Interesting comparison of cover of government report as treated in the past, with a suggestion of what the committee considers a much more attractive handling. We agree, decidedly.

not be so smooth as to reflect a definite beam of light. For ordinary printing in black ink the paper should be white, or only very slightly colored; for covers and advertisements the light green shade selected for the *Westminster Gazette* by the late Sir George Newnes, after much consultation, is generally found most restful for the eyes. The same color is commonly used for green rooms of theaters and for the post-office sorting vans on trains. . . . Where colored paper is used for covers and for distinguishing classes of papers or forms, blue, green or yellow should be used, while violet, orange, red and brown should be avoided altogether or used only in very light shades.

"It may be taken as a general rule that the ink should be the darkest obtainable and the paper as light as possible. Under conditions of modern printing the thickness of the film of ink left on the paper is so small that it is of importance that the pigment should be finely ground as well as dark. Red ink should be used sparingly and only on white or yellowish paper. On paper of other colors black or a deep shade of ink of the complementary color should be used."

We have given the merest glance into the contents of Mr. Legros's illuminating monograph, which we recommend to all readers of this department. Copies may be secured by addressing H. M. Stationery Office, Imperial House, Kingsway, London, W. C. 2, England. The price is 1s. 6d. net.

Referring again to the report of the committee, we find this recommendation: "The committee have given much time to the consideration of covers and title pages for the Reports of Royal Commissions and Public Departments, and they reproduce the covers of nine such publications as at present displayed and as they might be reset with closer regard to the correct principles applicable to the composition of such pages. [Under the title Fig 4, herewith, are reproductions of an original and the reset cover design from one report.] The most important of these are that the type should be, as far as possible, of one font and of the same family as the letterpress [text]; secondly, that the arrangement of the page should be as simple as may be; and, thirdly, that, while the sizes of type used should be as few as possible, it is essential that they should vary with the importance of the information to be conveyed. In particular, the use of extra-condensed types should be avoided; the difficulty of setting a long title can obviously be met by spreading it over two or more lines. Subject to the general proviso that strict uniformity of treatment of the details is neither desirable nor feasible, the committee put forward the suggested covers and title pages as examples of suitable treatment for publications of this kind."

In conclusion, we urge those readers who have determined to send for the Legros monograph to order also the Report of the Committee, the price of which is 4s. net.

PRINTER YARDAGE

The printer would have made an excellent soldier. Nothing pleases him better than taking orders.

The printer would have been in line for baseball. Does he not say with great delight, when he has a press of work: "My inning now"?

The printer would certainly have made a Chinese musician. Is not the clatter of his presses sweetest music to his ears?

The printer should have been a Chesterfield; how he does harp upon the necessity of making a good impression.

The skilful printer should have been an artist. A fine job of printing is to his eye what a fine landscape is to the eye of an artist.

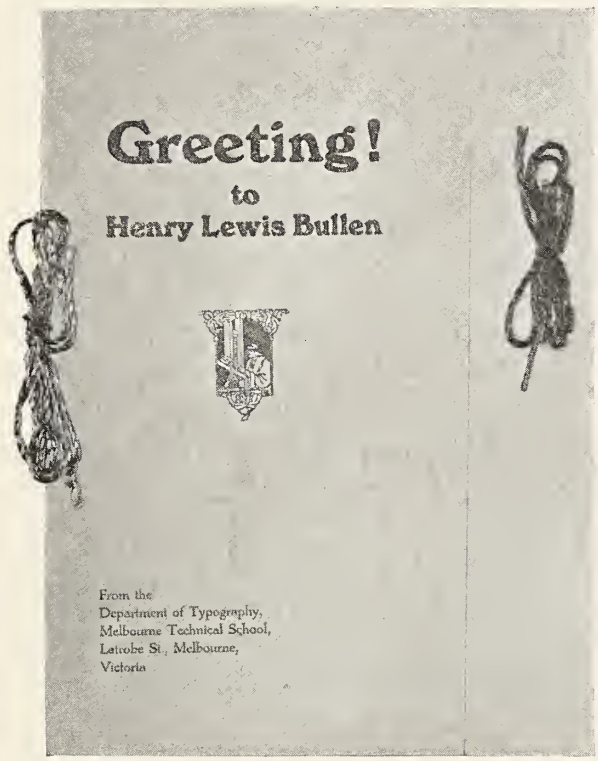
But the honest printer never would have made an Artful Dodger, for he faces the music and says: "Yes, my error, and I will make good."—*George W. Tuttle.*

AN AUSTRALIAN TRIBUTE TO COLLECTANEA

From far off Australia comes a graceful tribute to Henry Lewis Bullen, whose historical and inspirational articles in Collectanea Typographica are enjoyed by a large number of our readers. The greeting takes the form of a printed folder designed and printed by the students of the department of typography of the Melbourne Technical school. The message of appreciation reads as follows:

To Henry Lewis Bullen

Dear Sir: We wish to make acknowledgment of our deep obligation to you for the wonderfully stimulating attitude that you maintain in respect to the Craft of Printing. Your articles (Collectanea Typographica) in The Inland Printer are a fountain of inspiration at which all can refresh themselves. The practical arguments and examples that you present make



Greeting to Mr. Bullen from Australian printing students.

splendid material for lessons to the students of our printing classes. The learning of the fundamentals of our profession is often a tiring matter to the junior students, and we find that an occasional lesson on the lines of your articles — bringing before the boys the power, dignity and importance of our craft to the world at large, and giving them an insight of how vitally necessary printing is to business and the professions — stimulates their minds and gives them fresh impetus for their studies.

It is a matter of pride for us that Australia is the country of your birth, and it will be our endeavor to train our boys so that some at least will fit themselves to carry on the work you have so well begun.

Trusting that this letter will find you in the best of health and prosperity, we are, Dear Sir,

Your earnest well-wishers, The Instructors.

George Leslie, *Instructor in Charge.*
William E. Sampson, *Assistant Instructor.*

Coming as it does from the land of his birth, Mr. Bullen values this token of esteem very highly, and it is no less gratifying to The Inland Printer than to Mr. Bullen personally.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

To Print on Sheet Aluminum

A printer not familiar with the aluminum process of printing asks for information that will be of assistance in producing such work.

Answer.— We judge that you desire to print on aluminum cards. If so, all you need is the sheet aluminum cut to the desired size, the ink to print with, and the form. The best way to print on this material is to use a halftone plate of the form, rather than to use the type or an electro. The make-ready on the press does not differ materially from that of an ordinary card or halftone job. A good job black ink that dries hard, or a bookbinders' black, will give satisfactory results. A halftone plate, 133-line screen, of any type form will give better results than the print made from type or electro direct, as the dots of the halftone surround each character and prevent indentation.

Help for Printers Using Gold Ink

J. Frank Johnson, Battle Creek, Michigan, maker of various pressroom utilities, sends two samples of gold ink printing, one on enamel stock and the other on bond paper. His letter reads in part as follows: "Printers using gold ink and having trouble surely need sympathy and help. We are sending you two samples that are hard to work with gold ink. First of all, flexible and tacky rollers are necessary. Then the plate or form must rest on the bed *without spring or rock* on platens. A wood bearer about one inch wide and cylinders two inches wide should be locked next to bearer to control rollers. To the enamel paper ink we added twenty per cent of transparent process yellow. To the bond paper ink we added a little touch of strong red and some good dryer. It should be kept in mind that gold ink on all stocks but high glue-sized paper should have dryer added to prevent gold ink from rubbing off, as all stocks that easily absorb the varnish leave the powder with nothing to hold it. I would suggest to the Michigan publisher to whom you reply in the September issue of The Inland Printer that there is a roller brake on the market which will prevent his angle rollers from wearing on the end."

Dust a Frequent Cause for Spots in Halftones

In sending some halftone prints on enamel stock an Indiana pressman writes as follows: "Upon close inspection of the halftone prints we are enclosing, you will notice some fine black specks on the high lights and middle tones. What, in your opinion, is the cause of these? The runs on each form were short and the press was washed after each run. The rollers were set by a type-high gage and an expensive ink was used. All of the work was slip-sheeted. Some of the forms are specked and some are not."

Answer.—The preparation of a press prior to printing a job where solids and halftone plates are a feature should include the cleaning of the inside of the cylinder and the wiping of paper dust and lint from the sheet band rods and supports. It is surprising how much dust will accumulate in hidden as well as exposed places around a cylinder press to menace the appearance of the work by falling on the form and getting on the rollers. We believe that many of the faults which appear in halftone work from specks could be avoided if the press above the bed and adjacent to cylinder were kept as free as possible from paper fluff and dust. The attachment for removing dust from the sheet as it passes from the feed board, we believe, is a step in the right direction. Specks of dust from the stock falling on the form is quite a common cause of spots in plates. Bits of roller composition may become detached from the angle rollers, and due to action of the rollers the composition becomes finely granulated. Some of it goes to the form to appear in print and some is later found in the bottom of the ink fountain along with other particles of foreign matter which was not in the ink when it came from the can. If the dust factor could be kept under control by the pressman, as the ink and roller situation is already taken care of by the respective manufacturers, clean printing of fine halftone plates would not be such a difficult matter as it is at present in some shops.

Good Example of Three-Color Work

The front cover of the September number of the *Labor Defender*, Huron, South Dakota, shows a splendidly executed three-color plate depicting a marine, a sailor and a soldier in their respective uniforms. An unfurled American flag is carried by the marine, the bright colors lending a beautiful contrast to the green field and the uniforms of the men. The color plates were made by the Beygeh Engraving Company, of Minneapolis, Minnesota, from a photograph furnished by the Olin Studios, of Huron, South Dakota. The excellence of the presswork is due to the skill of Ernest Wicklund, pressman for the Bowen Publishing Company, Huron, where the publication is printed. It is a pleasure to examine work of this character.

Hard Tympan Required for Bond Paper Printing

An Oklahoma printer submits two specimens of letterheads and asks that we favor him with an examination and criticism.

Answer.— With new rollers set correctly and with a good ink suitable for bond paper you should be able to improve the work on the letterheads you submitted. We suggest that you lock up your form head down about twenty ems from bottom of chase. Place bearers next to sides of chase. Put on about four sheets of hard manila as a tympan with a hard packing sheet just under the top sheet. Make the form ready and when finished you should have a very legibly printed sheet without the indentations as shown on the bank letterhead. One of the forms was not planed down properly to begin with, and it carried too much impression. Perhaps you used a soft tympan, or did not use the sheet of hard packing in the right place, which is just under the top sheet or on top of the top sheet. We do not believe the ink is at fault. For nice work use new type, as old type can not give satisfactory results on bond paper.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

The Dolgeville Publishing Company, Dolgeville, New York.— Your stationery is neat and pleasing.

Tanny, the Printer, Syracuse, New York.— *Printit*, your house-organ, is interesting and attractive. Excellent taste is manifest throughout.

Harrington Press, Harrington, New Jersey.— Your envelope and the announcement, both printed on blue paper, are pleasing, the former being decidedly so.

Ramsey-Burns Printing Company, Pasadena, California.— Specimens are of uniform good quality in all respects, the cards and tickets being of particular interest.

E. C. Gerndt, Milwaukee, Wisconsin.—The dinner menu and program for the 1922 convention of agents of the Northwestern Mutual Life Insurance Company is very neat.

M. C. Henderson, Pittsburgh, Pennsylvania. — Your work with the William G. Johnston Company is of the best quality, every detail being handled with skill and intelligence.

Edwin Uhler Sowers, Lebanon, Pennsylvania.— All the specimens you have sent are in excellent taste, both with respect to typography and with respect to colors used in printing them.

J. E. Foster & Son, Portland, Maine.—Thanks for the bound volume of your house-organ *Rule Inklings*, the excellence of different issues of which has been frequently commented upon.

Printwell Advertising Service Press, New Haven, Connecticut.— *Smiles* for the summer of 1922 is a snappy and happy little house-organ, of which you are hereby licensed to feel mighty proud.

Ace Advertising Company, Los Angeles, California.—Your catalogue of type faces, borders and ornaments, for use on the multigraph machine, is very good indeed, the treatment of the cover being quite unusual.

Maryland Institute, Baltimore, Maryland.—Design and typography are excellent throughout the 1922-23 *Bulletin*. The presswork is poor in spots, the halftones showing a lack both of ink and of impression.

LaFayette Doerty, Findlay, Ohio.— Motto wall hangers are pleasing and effective, quite consistent with what we have come to expect from one of the best of the old-time good printers and contributors to this department.

McMahon Brothers, Pittsburgh, Pennsylvania.— July and August blotters are neat and readable. We have no suggestions to make along the line of improvement, except that the orange ink seems a little too warm a color for use in July.

Johnck, Beran & Kibbee, San Francisco, California.— Specimens contained in your latest package indicate a maintenance of the high standard you established at the outset. The work is characterful, decidedly so.

W. M. Stafford, Lake Worth, Florida.—The large posters are exceptionally well handled; better work could not be asked, at least considering the purpose they were intended to serve. Display is forceful, the arrangement is neat and well balanced.



The cover of a handsome book issued by the Illinois Trust Safety Deposit Company to promote the rental of office space in the magnificent new Illinois Merchants Bank Building in Chicago. It is one of those infrequent jobs of printing — if you can call it that, for it is a work of art and, unfortunately, all printing is not art — where expense was not the governing condition. The cover, a fine quality buff paper, is drawn over the backs and pasted on the inside, thereby giving a flexible effect on the cover. Over the entire front, excellent acanthus decoration is printed in a tint so slightly stronger than the tint of the stock as to be almost imperceptible and to appear in effect like a figure in the paper. This appears stronger in our illustration than in the original book. The seal of the new bank, featuring the entrance, stamped from thin metal and bronzed, is glued near the top, while, underneath it, printed in gold, are the words of the title, lettered in a classic form similar to the Forum type. Rich and dignified, only a suggestion of the original's beauty is attainable from our reproduction. Next month we will reproduce one of the inside pages.

L. J. Herzberg, St. Louis, Missouri.— Your typework is of the best quality, advertisements for the Gardner-Glen Buck advertising agency being particularly effective. Even farm paper advertising is given "life and decent dress," as the saying goes.

Herbert W. Jelley, Woodhaven, Long Island, New York.—The ornaments at either end of the main line of the letterhead for the Bluebird Press confuse and do not decorate. Take them out. The pale and seemingly "washed out" orange does not show up well on the blue stock. Except for the fact that margins are poorly distributed on the text pages, the menu and program for the Park Bank Club is satisfactory, although it would be better if a good roman had been used instead of plate gothic.

Ralph T. Bishop, Greeley, Colorado.— In every instance where you have sent us prints of the originals from which you worked, with your resettings, the latter score as winners. The work is exceptionally pleasing, tasteful both in typography and in colors.

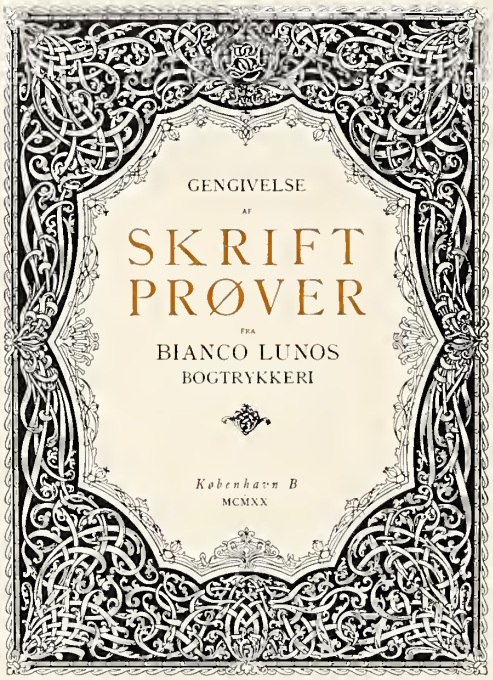
W. J. Duffield, New York city, New York.— Your folder, "Introducing the Work of W. J. Duffield," is very good. As a specimen of your conventional design — a sample of your product — it ought to favorably impress those in need of borders and hand lettering.

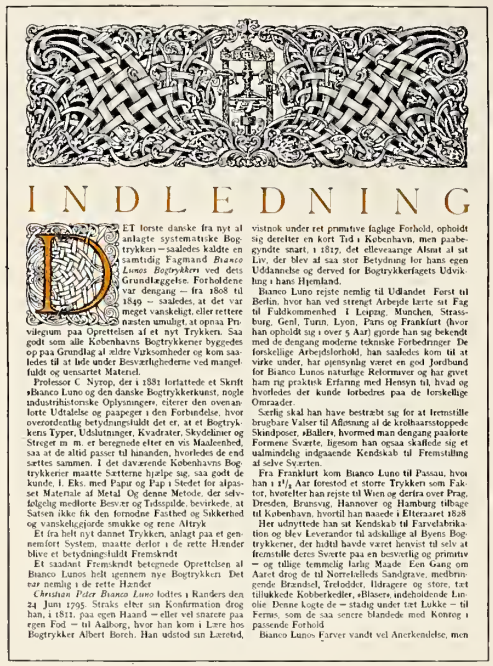
Robert S. Frick, Sellersville, Pennsylvania.— Of the several color combinations used on the letterhead for *The Poultry Item*, which is arranged in an interesting manner, we like the green and black best, mainly because it is sufficiently striking and yet richer than the red or blue.

Gateway Printing Company, Seattle, Washington.— "Progress" is a neat and interesting booklet featuring the color blue in the cover stock and as the second color in the text. Blue is doubtless the favorite color with the great majority of men; it is difficult to beat a soft, medium blue.

Cornell Publications Printing Company, Ithaca, New York.—The work is mighty fine. Your letterhead is a beauty, and it is dignified, too, while the ticket for the recital of Elsie V. Ferguson is neat and attractive in every way. Your work demands no improvement.

G. R. Ledbetter, Burlington, North Carolina.— Except for one small point the program for the Junior-Senior banquet is attractive. There is quite too great a difference in shape and design between the light text (true gothic) and the bold block letter (sans serif), which is used for the headings, to result in a pleasing appearance.





This month our foreign contributor is M. Bonde, Copenhagen, Denmark. Here is the title page of a book designed by him which may convey the germ of an idea to you.

Here is the first text page of M. Bonde's book, which, we gather, mostly by guess, has been issued as a memorial to the founder of the firm with which our contributor is identified.

The Lethbridge Herald, Letbbridge, Alberta.—Some of the specimens are excellent, some just ordinary, but all of them are satisfactory. The most attractive specimen is the menu booklet for Kirby's. The cover design is particularly good, and, due to the character of the illustration forming a border along the left side and at the bottom of the page, is quite characterful. Printing of the cover was in light green tint (illustration) and dark green (type matter) on green tinted stock. We would prefer to see less of the black face machine letter than you employ on folders and booklets. The blue used as the second color on the cover of the booklet for "Coaldale" is too deep and does not make an effective contrast with the black. It does not enliven the page as a brighter and lighter blue would. Cold colors when used with black should be in tints, as in full tones they do not make a good contrast. The gold ink used for printing the type of the booklet for Wesley Hall does not show up well on the brown stock used. Gold is more effective on strong green, purple and blue stocks, because on those colors the contrast is better, but even then it is not desirable to print small type in gold. Some specimens are weakened through the use of too many ornaments thrown in to fill out lines and used otherwise without purpose.

Pocatello Printing Company, Pocatello, Idaho.—The examples of commercial printing sent us rank with the best. Display is effective and typography pleasing, while fine presswork completes the triangle of excellence. Particularly pleasing is the blotter, "The Bride's Month," herewith reproduced, the technique of the illustration being approximated in a way by the bands of small geometric squares running across the page horizontally. With these small squares in gray and the illustration — which is relatively strong in tone — in a rich orange, the light face Caslon typography, printed in black, holds its own. The whole form blends nicely as to tone. Business cards and tickets are likewise excellent, some, as a result of characterful designing, being decidedly interesting and unusual. The many letterheads in the collection are uniformly good, in fact, the collection you have sent



The Bride's Month

JUNE is the month of weddings, of flowers. The bride stands on the threshold of a new life, gazing wonderingly into the future — a future to be explored in a spirit of HELPFULNESS and CO-OPERATION, that happiness and success may persist throughout the years.

It is in CO-OPERATION that business finds its greatest development —its fullest success. For years we have been co-operating with business men in the preparation of their printed matter. And our skill can be turned to good account by you.

The POCATELLO PRINTING COMPANY
[*A Modern Modern Little Printshop Owned and Operated by O. H. Barbold*]
206 WEST CLARK TELEPHONE No. 4

Idaho is seldom represented in these columns, but at Pocatello there are clever printers. The original was in three colors — type in black; ornament, red-orange; and the bands of small squares in gray. The blotter was executed and issued by the Pocatello Printing Company.

us substantiates what we have often stated in these columns, that is, with a series of Caslon Old Style one can give adequate and appropriate treatment to almost any form a printer is called upon to execute. Except for a few lines set in Text and a few more in Outline Caslon all the many specimens you have sent us are composed in the most versatile and useful of type fonts, Caslon Old Style. It is worthy of mention that the presswork measures up to the high standard set by the typographer.

The Record Company, Saint Augustine, Florida. — We wonder if Florida would be the popular place it is today were it not for fine printing. Way off in one corner of the land, you might say off the path of business, we dare say this now great State would not today stand where she does were it not for the artists, process engravers and printers of the caliber of The Record Company. Commonplace printing might market the citrus fruits, might induce corn farmers to become grape fruit raisers, but it would never take the millions of dollars from the wealthy northern tourists that fine printing does in picturing the delights of winter life in Florida. In any event, The Record Company is equal to every occasion. Better facilities are not available in Chicago, New York or any place else than afforded in Saint Augustine by The Record Company. Mention of specific examples would, with a single exception, be confined to a recitation of their virtues, which are so numerous they can only be covered by the blanket expression "excellent." The weakness of the exception is possibly a matter of personal opinion — but here goes: The booklet of the American Motors Export Company is 8½ by 11 inches. On the Castilian stock used for the cover is pasted the label bearing the title, printed on enameled stock. This label is 4¾ by 7½. It seems too large, it is larger than necessary to give good display to the typography of the label, it covers a lot of the beautiful cover paper and, besides, it appears to be out of proportion as to size. Your house-organ, *The Blotter*, is mighty fine, too, and, incidentally, it seems worth while to mention the fact that a blotter accompanies each issue of the paper, which is standard blotter size.





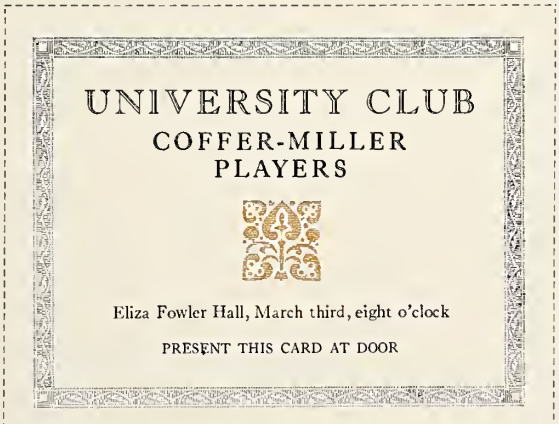
Spottiswoode, Ballantyne & Co., London, England, produced the folders, of which the title pages are reproduced above. The one at the left is from a series done for the Great Western Railway, interesting particulars of which are given in the review on this page. The folder at the right, similar in treatment, was produced for the British Electrical Development Association. The art is decidedly characterful and the outstanding feature.

Middleton Printing Company, Waxahachie, Texas.— All the specimens are excellent. Clean looking and effective display, supplemented by fine presswork, results in a quality product.

Merle B. Rose, La Fayette, Indiana.—"Sales Suggestions for Paper Box Manufacturers" is one of the handsomest books we have seen in many months. The nature of the book, being a text, is such as is customarily given commonplace treatment, but you have made even the text pages interesting. The cover of limp leather is featured by a most pleasing embossed treatment, the title itself being in a gold-stamped panel. Presswork throughout is of the highest possible standard. The book for the Hazelden Country Club is likewise of outstanding merit, while the card for the University Club Coffer-Miller Players entertainment is remarkably pleasing, set in attractive types and printed in light brown and gray inks. The Haywood Company, your firm, is plainly a high-grade print shop.

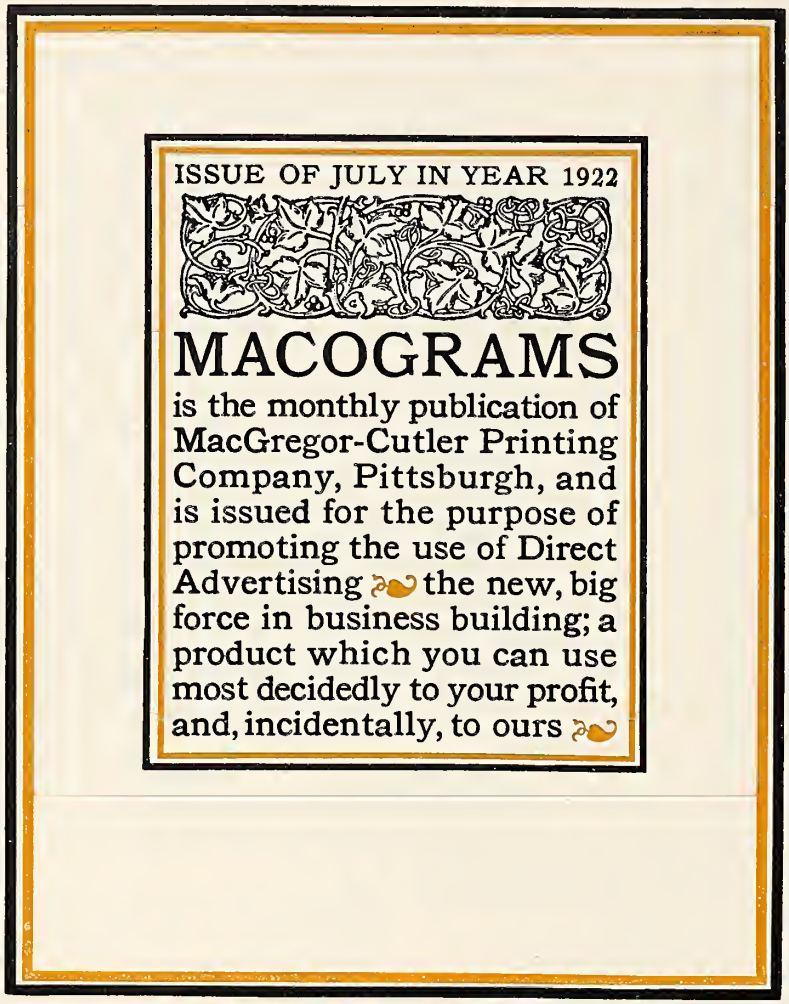
Spottiswoode, Ballantyne & Co., London, England.—The series of leaflets for the Great Western Railway, entitled "The Line to Legend Land," is in every way worthy of praise. Physically, they indicate a perfect coördination between author, artist and printer; the effect is indeed characterful. From a publicity standpoint they are unlike any railway advertising we have ever seen. Each unit treats of some legend, as for instance that of "St. David and His Mother" and "The Woman Soldiers of Fishguard." The text relates the legend and brings out in a thoroughly becoming casual manner the fact that the seat of the legend is reached via the Great Western Railway. That our readers may have a better conception of the characterful treatment artist and typographer have given these folders, the initial page of one is reproduced.

The Fergus County Democrat, Lewistown, Montana.— Your letter shows plainly that you are not looking for a "puff" on the merits of *The Fergus*, the high school annual produced in your shop. It, therefore, affords us more than the usual amount of pleasure to commend you on its excellence. Of course there are details that might be better, but in consideration of the fact that perfection was doubtless impossible for economic reasons, if for no others, it is mighty good. Presswork is excellent, if not perfect. The design on the cover, it seems, might have been made larger to advantage, as on the dark blue stock it appears out of proportion and weak. The type face used for the body is not one that we admire. It gives a rather crowded appearance and does not suggest easy reading as do Century, Bookman, Caslon and some others, yet it is more legible than Packard, for instance, and some others that we might name. It is a letter on the order of Pabst, but is a little fatter. Advertisements, usually a catalogue of all the type faces in the plant of the printer of such books, are here composed almost entirely in Caslon Old Style and Caslon Bold. The important display in all of them might just as well have been set in one or the other of the two faces used — in fact, results would have been better had they been — but you couldn't have done better in using two faces and you could have done considerably worse.



The ticket above was particularly pleasing in the original as a result of a rather unusual color combination. Type and border were printed in light brown; the ornament in a pronounced blue bronze, which at certain angles appeared to be gray. By Merle B. Rose, La Fayette, Indiana.

The Vernon Company, Collingswood, New Jersey.—Your striking hand-lettered letterhead is one of the most interesting we have seen in some time. It is altogether unusual. The other specimens do not begin to compare with it in quality, largely — we might say almost solely — because you have a poor assortment of type faces to work with. In the letterhead for the Modern Equipment Company we find the association of two faces which do not work at all well together. The main line is set in Engravers Old English, a rich and compact decorative letter of slightly condensed shape. The other two lines are set in extended Copperplate Gothic, a block letter having no decorative qualities whatever. When more than a single type face is used in a job the two or more faces employed should be of the same general style at least. Conventional and ordinary as the arrangement of this heading is, had it been set in one good face of type it would have been very nice indeed, as the paper is of good quality and presswork is excellent. On the letterhead



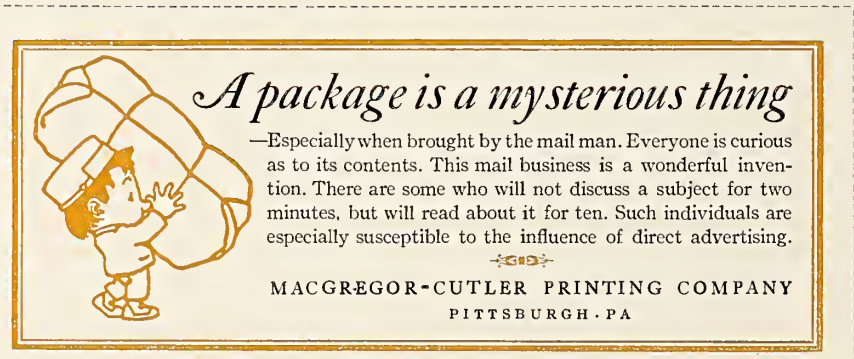
Robust treatment of house-organ cover by Arthur C. Gruver, Pittsburgh, Pennsylvania. The style is suggestive of the work of William Morris, who particularly favored bold types such as Bookman. Quite appropriately, one of the articles in this particular issue was about that great Englishman, who, late in the nineteenth century, did much toward stimulating better typography and printing.

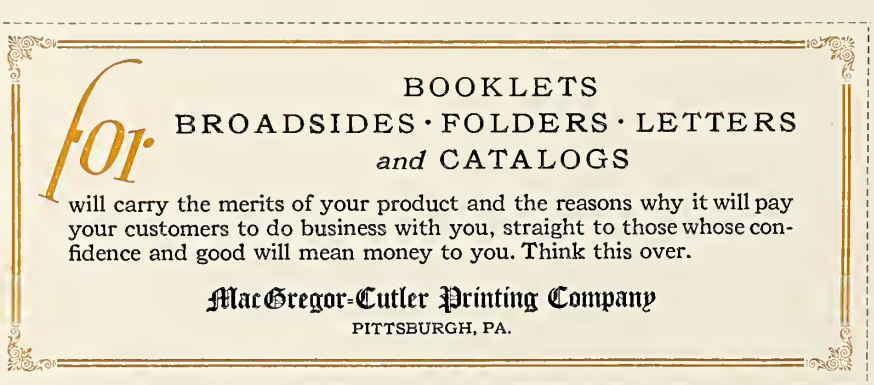
for the Edwin S. Martin Company we see you use a bold block letter surrounded by a light floral border, a decidedly inharmonious combination. If you had a full series of some of the better romans like Caslon, Cloister, Kennerley or Goudy Old Style, a marked improvement would be found in your product. You have New Caslon, but it does not compare with the ligbt (Old Style) for general all-around usefulness.

L. Townsend, Vader, Washington.— It is unfortunate, first, that you composed the program for the annual program of the local missionary society in block letter. That style of letter, void of serifs and with all elements or strokes of equal width, is not a pleasing one and ought never to be used on work of that nature. On the first page there is too much display of equal size, three distinct display features being set in the same size of type. The name of the society should have been given dominant emphasis, and the words "Annual Program" secondary display. It would be no crime to reverse that order of prominence, but certainly both should not be of equal strength. To make them so lessens the opportunity for real and effective display strength on one and thereby on the whole page. The name of the church should have been the third line in size and certainly not so large as the other two decidedly more important features. It is unfortunate, too, that the matter on the inside pages — and the back page, too — was not set in narrower measure so that the type page would approximate more nearly the proportions of the paper page. The wide difference in margins is indeed very bad. Life would have been added to these lifeless pages if the dates had been set in bold face or italic, for, then, tbere would be variety where now there is only monotony.

Arthur C. Gruver, Pittsburgh, Pennsylvania.— *Macograms* for July is quite an innovation when compared to previous issues; it is different. Set in Bookman, the design throughout, as well as the paper and colors, fits the style of type nicely. A robust face, you indicated rare taste in determining upon a page size wider than is your custom, on the use of antique paper India tint in color and on the use of a rich brown as the second color in printing. In the *Mirage* we find one of the handsomest school year books we have seen, the advertising pages set consistently in Caslon being particularly pleasing and hence effective, particularly since the display is man-size. The smaller specimens are of interest, too, the blotters for your firm, the MacGregor-Cutler Printing Company, being especially good and demonstrate what skill can accomplish in obtaining striking and forceful effects in small forms. One thing we have always admired about your work is that, while a great believer in the value of Caslon, you can use other types equally well, thus there is not the sameness to your work tbat attaches to the work of many of our capable typographers.

Printcraft Press, New York city, New York.— Your folder, "Ships," is one of the most pleasing and effective pieces of printers' advertising imaginable. The turning of the phrase constituting the title display on the first page, "One ship sails East, another drives West, on the selfsame winds that blow," to an argument in favor of direct advertising and fine printing is cleverly and effectively accomplished. The fact that the title is not at all trite, but alive with interest, we believe, will help the folder gain interested attention from all recipients. Your house-organ scores because, from first to last, it suggests not something pretty but something worth reading and easy to read. The text starts on the first page, only a small space at the top being devoted to the usual cover or title page material. With a topic of manifest interest to start off with attention is compelled, while the character of the matter and its presentation throughout insure that interest to the end. Too many, we feel, credit the importance of art unduly, forgetting that with the majority of house-organs featuring that element the business man tires of their sameness. In such a situation the pure reading matter paper has distinction, particularly if it is good.





Interesting blotters by Arthur C. Gruver, MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania.

KLIPFEL PRINTING COMPANY, Lodi, California. —The blotter, featured by the word "printing" in big red letters, is effective and strong. A better type face than the heavy block letter used for the feature line would improve it. The one entitled, "Blot Out Your Troubles," is commonplace in arrangement, overdisplayed and so spread out, or scattered, that it does not hit the eye effectively. Too much big type and not enough white space kill it.

MILLARD F. SLATER, Williamson, West Virginia. — While undoubtedly your work indicates talent in display and design, it is weak nevertheless, mainly as a result of injudicious choice of type and a weakness for typographic ornament, often needlessly employed. On the circular, "Forethought," there is no excuse whatever for the quintuple set of hair line rules placed along the left side of the body matter, extending downward from the initial in the margin. Had this been real ornament such as was used by the early illuminators and tied up with the initial it would have been a different matter. Again, nothing is added by setting the border to the right, making the left-hand margin about four times as large as the other three. We agree that the massing of white space is a good aid to emphasis — when it is well done. But the worst fault of all with this circular is that you have set the body in eight-point where twelve-point was easily possible and decidedly desirable. A good rule is to make the type as large as possible up to fourteen-point; that is, of course, when the use of large and readable type does not mean crowding or skimping too much on the margins. The letterhead for Fred M. Johnson is very poor indeed. We admit that to get so much copy on a letter heading with good display is a stiff problem, but better results were easily possible. First off the reel, you injured your chances by using so many capitals. These add to the effect of crowding, which would have been relieved by more lowercase. Space is wasted by the border. Better results, in addition, would have been attained by giving rather more pronounced display to the main lines — appearing, as set, in the center panel — across the top and by arranging the items under the heads "Promoting" and "Booking" along the left-hand side of the letter.

R. L. GRAY, Independence, Iowa.—As the product of students in printing in the manual training department of the local high school, over whom you preside as instructor, the annual *Wapsie* is an achievement of which you may justifiably feel mighty proud. Results of the quality of this book obtained from student work are few and far between. Since you asked it specially we will mention a few of the faults. Small type groups appearing alone on pages, as well as single halftones that are relatively small in proporton to the page size, are invariably printed too low, the effort seeming to have been to center them precisely. Such groups should be placed above the center, first, because of an optical illusion that causes groups placed in the precise center to appear below the center and therefore overbalanced and, second, because in the exact center there is equality in white space above and below. Equality in such cases means monotony, Proportion is better when such groups are above the center. The type of the body appears very crowded indeed, and the skinny type face is not a good one either. However, you could have done worse — even in that respect. On pages like the one headed "Music" the type matter should have been set in a narrower measure so that the group would conform better to the proportions of the page. You have gone through the copy setting it all in the same measure, the measure being determined by pages full of copy and by text running from page to page. Thus, on pages that are short of matter you have great big gaps of space at top and bottom (inside the border), whereas the space between type and border at the sides is very small. While not perfect, the presswork is the best feature of the book, except, of course, the cover design, which is very attractive both because the design is good and because the stock is one of the finest obtainable.

COLOR IN PRINTING

Macograms for July 1922

THERE has been much written concerning color and the use of color in printing and advertising, but the general theme remains unchanged. We will always have our personal likes and dislikes, likewise our personal reasons for the use of a special shade or tint on certain forms of printed matter. Some colors attract, others repel. Under the old regime in Russia, the minds of political prisoners were wrecked by keeping them confined in rooms covered with paper of a vivid purple hue. In recent years the British Government has discovered that certain cases respond more readily to treatment in rooms painted pleasing alternate shades of tan, and records show that insomnia and dipsomania have been relieved by color treatments.

Many people are deeply affected by displays of color without noting or analyzing the reaction on the human system. Certain colors make us draw a deep breath as if we were drinking in those tints. Sometimes we observe a color scheme that makes us hold our breath, or perhaps causes an involuntary exclamation.

As a matter of actual test 85% of all merchandise is purchased on the strength of its visual appeal. Wonders can be accomplished with cold type and line drawings, but color is the only means that can be used to give adequate visual representation of your product. Color strengthens any advertising appeal. At times this is accomplished by varying lines of the text by the use of another color. Quite often the paper stock can be used to a wonderful advantage in this respect, but most often we depend on the engraver's art to accomplish the desired result, especially when dealing with the actual illustrations of products.

Text page of MacGregor-Cutler house-organ, illustrating an interesting treatment. Printing was in black and deep orange, or light brown, on buff colored antique paper.



TIME changes and we change with time. Compare the old sun dial of ancient Babylon with the marvelous timekeepers of today. An epoch of steady progress toward the ultimate perfection of a product.

And then compare *our* printing with some which may have seemed to answer the purpose when originally planned.

We are indeed fortunate to have so many clients enthusiastic about our product.

MACGREGOR-CUTLER PRINTING COMPANY

Plate Glass Building · Pittsburgh, Pa.

CHECK BOOK BLOTTER

An Optimist

A FELLOW who makes lemonade from the lemons handed him. But no one can live on lemonade alone. Some men keep right on making the same mistakes and receiving a continuous supply of lemons as though they really enjoyed them. When you have another lemon handed you as a printed product, call our representative. Or better yet—call him first

MACGREGOR-CUTLER PRINTING CO.

Pittsburgh, Pennsylvania



The price of good printing would not seem so unreasonable if there was a law against selling it

Check Book Blotter

Unusual appeals for interest in a blotter, and they are effective, you'll agree, but no less so is the Gruver typography.

Bookkeeping and Accounting Combined

AN EASY SYSTEM

A Very Easy System

The author of this splendid course has cut out all useless rules and definitions which make the subject hard to learn and which take up much time. Each lesson has been made so PLAIN and SIMPLE and EASY, that anyone of ordinary education can easily understand it. *Plain, simple words have been used throughout the course in order to enable anyone to learn it.* No matter what your schooling has been, you will have no trouble in learning Bookkeeping by our *exceptionally* EASY *method.*

The lessons are arranged in loose-leaf form. This method is the most modern and adds to the simplicity of the course. Every lesson is filled with plenty of illustrations and everything is so clearly explained, that you will be delighted with the ease with which you can master each lesson and the rapid progress you will make. Each step in the instruction is taken up separately in order to avoid confusion, and you absorb the knowledge so quickly that you do not realize you are studying. *You are not required to memorize anything.* You are taught to keep books just as it is done in business. It is rather like reading an interesting novel; you become so fascinated with the course that you will exclaim joyfully: "Why, I never knew that Bookkeeping could be so EASY to learn."

High Quality of Instruction

The author of this course, Mr. Emil M. Winter, has had many years experience with large corporations and in various branches of Public Accounting work. This course contains knowledge which it has taken years to acquire. The highest authorities in the accounting field have been consulted and everything possible has been done to give you the best there is in Bookkeeping and Accounting. *We are specialists; we teach BOOKKEEPING only. That's why we excel in this line.* We take pride in saying that the quality of our instruction cannot be beat.

How the System Operates

When you send in your answers for each lesson, they are referred to an accountant of long experience. You receive private lessons by expert accountants, not by some school teacher who never had a day's experience. You are in a class by yourself. Your work is gone over very carefully and the errors are pointed out to you with an explanation. Great pains are taken to assist the student in every possible way to thoroughly understand each step. If more explanations are necessary, a special letter is sent. The student is invited to ask questions just as if he were face to face with the teacher. It is our aim to leave no stone unturned to furnish each student with all possible assistance in order that he may get the greatest good out of the course.



Big lower-case heads in red, and wide margins, combine to give the pages of the prospectus for Winter's Accounting School a snappy look and to make them inviting to a reader. Credit for the fine work belongs to the Milwaukee Printing Company, Milwaukee, Wisconsin.

ROBERT T. RICE, Milwaukee Printing Company, Milwaukee, Wisconsin.— Of the plain typographical specimens, the catalogue for the Winter school appeals most to the writer; it is decidedly out of the ordinary. The cover design, largely as a result of the colors of ink and the color and character of the stock, is outstanding in beauty and qualities that attract. The text pages, printed from Caslon type in black and red-orange on dull-coated sepia stock, are a delight, the wide margins contributing materially to their effectiveness. They are remarkably easy to read and inviting to the reader. On specimens where process engravings are used they are perfectly printed; in fact, the work is high grade from every standpoint.

COCKLE PRINTING COMPANY, Omaha, Nebraska. — The work is not bad, yet it could hardly be classed as excellent. It is lacking in those small refinements that are essential if one's work is to be classed with the best. The first of these is good type, and you have none of the faces that are generally considered the best. You have a face which looks like Cheltenham Old Style — but which is not — that is a fairly good letter. Then you have Bodoni, which is also fair, and which you employ often with Engravers Old English. A refinement that would improve the title of the Cadillac folder would be to set the type in narrower measure, so that the proportions of the type group would approximate those of the page. The desire here was to carry out the style of the Cadillac's national advertisements, which are featured by an abundance of white space and no display, yet the type of the page might well have been one size larger without getting away from the central idea, and the circular would therefore be more impressive and apparently easier to read. "The Lawn Renovating" blotter speaks in a monotone; there is not enough distinction between the several items of display. In the booklet, "Baby's Milk," you had the opportunity for a fine production, yet missed the mark in design, typography and printing. The halftones are very poorly printed — they are weak, gray looking and flat. The halftone is needlessly large on the cover, where the title seems insignificant. Lines are irregularly spaced, even on a single page; some are leaded two points and others four points. That is inexcusable in a good workman. Margins are very bad, being wider generally at the front than at the back and at the top than at the bottom. The back margin should be the smallest and margins should increase in width from the back to the top to the front and then to the bottom, which should be the largest of all. If there is one fad that we abhor more than any other in typographic work it is the use of incomplete borders. In this book the border is across the top and about one-third down the page on both sides. The effect of something missing is disconcerting to say the least, and no job that appears half done can appear to be a good job.

COMMANDAY-ROTH COMPANY, INCORPORATED, New York city, New York.—To you we must accord the distinction of having submitted the finest collection of specimens received this month; and, we believe it is your first contribution. Unfortunately for our readers, however, it is almost wholly "big work" — large catalogues, portfolios, etc.— featured by process and other color work, a class we can not adequately reproduce in this department. It is seldom, indeed, that we find presswork maintained at such a uniform high quality, seldom that art, layout, typography and presswork are so admirably combined. Manifestly you have the facilities and the ability to undertake the most exacting work and handle it right. The cover of the booklet, "Camp Woodlands," featured by a view of a lake shore through the trees, is wonderfully pleasing and inviting. The text is of the same high standard. Let us have more of your work; its examination is an extreme pleasure.

JACKSON PRESS, London, England.— Not that the quality of the work suggested it, for some of the best printing is done in small shops, but rather your advertising led us to believe yours was a big place. We are indeed surprised to learn it is a "one man and boy plant," as you state. The outstanding quality about your display is its striking appearance, resulting largely from the fact that design is usually unconventional and not at all stilted. About the only fault of consequence is that the impression is often too heavy and suggests that the packing on the tympan may be too soft. On bond papers, especially, a hard packing and a firm impression are essential to print the types clearly and sharply without punching through the paper.

Ink is the name of the Australian advertising man's magazine; it is published by the Queensland Institute of Advertising, Brisbane. We have enjoyed the April number exceedingly — it is so characterful and spicy, both as to treatment and contents. For our copy we are indebted to Jackson & O'Sullivan, the printers, who advertise in the magazine with a four-page insert, printed in colors. This is mighty fine. On the third page of this insert the original of a most unusual and effective six-page folder is tipped. Black cover stock was used for this folder, printing of type (Parsons Bold) being done in silver-bronze and the geometric square border in red-bronze. Here's a color idea, boys, that you might some time use to advantage.

The Story of the Pageant

SUMMER *is flitting away, taking in her train all the bright living creatures, the glory of flowers, sky and water. The Camper pursues her, and begs her to linger. But Summer hastens on to join the Yesterdays of memory, reminding the Camper that Autumn follows her, Tomorrow.*

The Camper, left alone, bewails the coming of Tomorrow, when she must leave the country, with all its beauties, and the camp, with its unique happiness

Woodlands enters, tells the Camper that, before she goes to meet Tomorrow, with its new problems, she may pause in Today, and, day-dreaming, store in her memory the happiness and beauty she has found at Woodlands.

Woodlands calls up, successively, pictures of the Forest, the Fields, Athletics, Art-Studies, the Council-Ring and the Lake, and the Camper finds that from the memories of each of these she will take, to help her through the Winter, Steadfastness, Faith, Health, Beauty, Inspiration and a sense of Freedom and the Joy of Life.

Woodlands then leaves the Camper, encouraging her to go forth gladly to meet Tomorrow.



Here is a rather daring use of white space, but it gets over in great shape; a page from a handsome resort book produced by the Commanday-Roth Company, New York city. Dull coated sepia stock and deep green ink result in a rich effect that is very pleasing indeed.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Edgor Electrolytic Etching Machine

The Edgor Company, of Chicago, exhibited one of its electric etching machines at the Graphic Arts Exposition in Boston, and copper plates were etched by it satisfactorily. An alkalin solution is used, as has been the custom in the electro deposition of gold, silver and other metals since 1840. In this way the solution itself does not attack the copper, the corrosion being done by the action of the electric current passing from the copper halftone, which is the anode to the cathode. The Edgor Company make very strong claims for the machine, as is to be expected. But what should be done is to have a competition between this electric etching machine and the Axel Holmstrom, for instance, and test the speed, first cost, economy of production and, above all, the quality of the work done on both machines. There are a number of etching machines now on the market since the present writer suggested etching by machine forty years ago, and still not one of them possesses all the cardinal virtues of a perfect etching machine.

Photoengraving at the Graphic Arts Exposition

The New England Photoengravers' Association did the photoengraving business a distinct service by showing at the Graphic Arts Exposition the intricate operations through which an engraving must pass before it is ready to print from. The association did this by installing a working plant, in which actual work was done afternoons and evenings. The apparatus was supplied largely by the F. Wesel Manufacturing Company. The whole plant was kept within about six hundred square feet of space. In an adjoining booth John Royle, of Paterson, New Jersey, showed his router and other machinery at work.

There was not a single booth in the whole million dollar exposition that did not have some exhibits of the photoengraver's art, usually in the way of circulars embellished with photoengravings. Some of the publishers' and printers' booths were lined completely with illustrations made by processwork of some kind. The whole culminated in "Honor Hall," where prints were placed on exhibition after having been selected as superior by a committee of judges. With but few exceptions these prints were examples showing how photography aids the printing press.

Line Etching in Australia

E. F. Howard, having used the Austrian method of preventing undercutting during relief plate etching and also our plan of brushing dragon's blood four ways against the sides of the lines, says that the "boiled oil process" on an enamel print is the best of all. He describes it in the *Australasian Process Engraver* in brief as follows: "A gallon of linseed oil is boiled in an iron pot for half an hour, then 12 ounces of powdered asphalt are added. After simmering another half hour 12 ounces of resin are added; once more it is kept simmering for a half hour and 12 ounces of dragon's blood are added and the simmering continued until it runs smoothly. With a glazed roller a little of this boiled oil is rolled out on a slab very thin, and after the first bite it is rolled over the enamel print. The theory is that the oil will run down over the edges and protect the sides of the lines and dots from corrosion. To aid the oil to flow over the edges, the plate is heated not hotter than the hand will bear. After each bite as the etching proceeds, this oil is rolled over the plate in increasing quantities. The method requires much practice and is the popular one in Australasia."

Hints Worth Heeding

Here are valuable suggestions from a most practical engraver, C. A. Stinson: "One very effective kind of newspaper engraving is produced by making first a small fine-screen engraving, then enlarging direct from this to the size wanted. This gives a good, open printing surface, with all the softness of the finer-screen halftones. The high-light engraving always speaks of quality. These plates show the details, but the whites appear naturally from the paper, as the halftone dots have been eliminated. These plates are made from pencil drawings, and to get the right kind of engraving the drawing must be made with strong black pencil lines, not fading into gray lines, but the gray lines must be made by thinning down the pencil lines and keeping them black, no matter how fine they may be. An effective imitation of a high-light engraving can be made by stripping a halftone screen over the line negative, made from a pen-and-ink drawing. Very often two colors will carry unusual color attraction, and it isn't always necessary to carry two-color halftones. Sometimes a line engraving with the second color worked out by shading tints is far more appealing than the more expensive two-color haftone engravings."

The New Photoengraving Process

H. N. Kellogg, of the American Newspaper Publishers' Association, writes: "I have seen a report relative to a new process of photography which is claimed may revolutionize the photoengraving business. Please give me information regarding the process."

Answer.— Charles A. Stinson described the new process before the photoengravers' convention in this way: It is a new photographic process, requiring the use of new screens, and plate-holders different from those now in use. The negatives are made on paper instead of on glass, the photographic plates being brought in contact with the screen. The screen itself contains various elements of light and shade, and the exposure, consequently, is purely mechanical, lasting anywhere from thirty seconds to one minute. The resultant halftone contains all the gradations of tone; the films are stripped from the paper support, are printed and etched in the usual way, except that the halftone negatives thus made contain far more detail than those made by the present method, which in turn calls for less time in the reëtching and the finishing. When the plates are etched to the proper depth they are practically completed. In the event that you wish to produce high-light

plates, a different screen, based on the same principle, is used, which eliminates the high-light dots entirely. We have seen some very excellent examples of this kind of work, and have been assured by some of our members who have seen the plates made that they were produced at the expenditure of a minimum amount of time, very much less than if the same effects were obtained by the present-day methods. The process is now being investigated by a committee appointed by the photoengravers' association.

Etching Steel

Engraver, Boston, asks the best mordant for etching steel.

Answer.—The proper mordant depends largely on the acid resist used to protect the steel surface from corrosion. If a good steel-engraver's ground composed of asphalt and wax is laid on the steel, then Spencer acid or the mercury mordant can be used. If the acid resist is enamel, such as is used in copper etching, then iron chlorid must be used for the mordant. No matter what protective coating is on the steel, its resistance or non-resistance to acid depends to a great extent upon the care with which the coating is applied to the steel.

Photoelectrotype

H. C. Newton, Los Angeles, California, writes: "Some years ago there was a process for making printing plates in which a gelatin surface was photographically printed through a negative; the gelatin unacted upon by light was removed with hot water, thereby resulting in a plate from which the printing was done directly. I should like to learn this process."

Answer.— The process you refer to was called photoelectrotype, for the reason that an electrotype was made from the washed out gelatin film. Later it was discovered that the gelatin itself made an admirable and long wearing printing plate. The formulas and method of working this process will be found in "Horgan's Halftone and Photomechanical Processes," pages 63 to 68.

Notes on Offset Printing

BY S. H. HORGAN

Offset Printed Wall-Paper

Some of the latest and most beautiful wall-papers are now printed on the offset press, the advantage being that the printing can be done on a rough-surfaced stock. The ink used is not water soluble as is the case with most wall-paper ink, and the printed design is crisper and sharper than is possible by the regular wall-paper printing methods. The colors printed by offset can now be had which will stand the light without fading, and there is no reason why they can not be made waterproof as well.

Lithographed Newspapers

J. A. Simpson, Cincinnati: This is to assure you that an illustrated weekly paper printed lithographically is entirely practicable, and that for an edition of less than, say, fifty thousand it can be produced more cheaply than if it were done from relief plates and letterpress. *Puck* and *Judge* in their best days are examples of what excellent results may be had by lithography. It should also be remembered that from 1873 to 1891 the first illustrated daily newspaper in the world had its illustrated side printed on lithographic presses. Had photo-offset methods been known in 1890 the *New York Daily Graphic* would be alive today.

Decalcomania

A reader of The Inland Printer asks for the titles of books that will give some technical information as to how decalcomania pictures are printed.

Answer.—There are no books on this subject, neither does research reveal any description of how decalcomania pictures are printed. It is one of those trade secrets that have been carefully guarded. The writer has made intaglio engravings for decalcomania, but they were for transferring to porcelain and china. The present query refers to the colored pictures that children transfer to everything. Decalcomania pictures that are to be transferred by wetting are printed on a gummed paper that is coated with a water soluble gum. The colors can be printed from relief plates or they can be printed in the offset manner. The difference is that the colors are printed in the reverse order to direct printing, for the reason that in decalcomania the first color printed will be the top color when the picture is transferred; so the opaque yellow, which is usually the first color printed, is the last in printing decalcomania. Further, the inks used must be non-bleeding; that is, they must not be in the least soluble in water. After the colors are printed the sheet is again gummed, but this time with a tacky non-soluble gum varnish. The reason the offset method is suggested for printing decalcomania is that the gummed paper on which the printing is done comes in contact only with the rubber blanket, while with direct planography or lithography the gummed paper would be affected by the dampened stone or metal plate.

Chromo at Graphic Arts Exposition

A Louis Prang "chromo" was shown at the Graphic Arts Exposition, reproducing a sunset so perfectly that only an expert could determine that it was not the original painting. The result of twenty-five printings, it showed the infinite pains that master of lithography, Prang, went to in reproducing every tint and brush mark of the artist. And this, be it remembered, was before photography assisted the artist in separating the colors and getting the picture faithfully on stone. In the Heliotype Company's booth at the same exposition were some exhibits of color reproduction in perfection. These were made by the use of lithography for the colors and a key plate in black printed by collotype. It would seem that color reproduction in printing ink could go no further than shown by the above exhibits.

Poster Art of Long Ago

At the recent Graphic Arts Exposition in Boston there were two posters in the historical exhibit which attracted much attention for the excellent art shown in their production. One was a circus poster of 1841, presented by Edmund Sinclair to the Typographic Library and Museum of the American Type Founders Company. It was 8 by 12 in size, printed in black and red from thirty-two wood-engraved blocks. Alongside this interesting exhibit was possibly the first three-sheet poster printed in the United States. It was a full length portrait of Joe Jefferson in the character of "Fighting Bob Acres," drawn on stone by J. E. Baker in 1879 and printed lithographically by the Forbes Lithograph Manufacturing Company, of Boston. Through the use of evidently only yellow, blue, red and black the litho artist who put it on stone produced something that has the effect of a most beautiful piece of tapestry and is worthy of place in any art gallery. It is a sad reflection on the expensive poster art of our day that we have nothing approaching in any manner the beauty of this Joe Jefferson portrait.

Collectanea Typographica

By HENRY LEWIS BULLEN

But whoever were the inventors of this Art, or (as some authors will have it) Science, nay, Science of Sciences (say they), certain it is that in all its branches it can be deemed little less than in Science. For my part, I weighed it well in my thoughts, and I find . . . that a Typographer ought to be a man of Science. By a typographer I do not mean a Printer . . . I mean such a one who by his own judgment, from solid reasoning within himself, can either perform, or direct others to perform, from the beginning to the end, all the handy-works and all the physical operations relating to Typography. Such a Scientific man was doubtless he who was the first Inventor of Typography.
—Moxon, 1863.

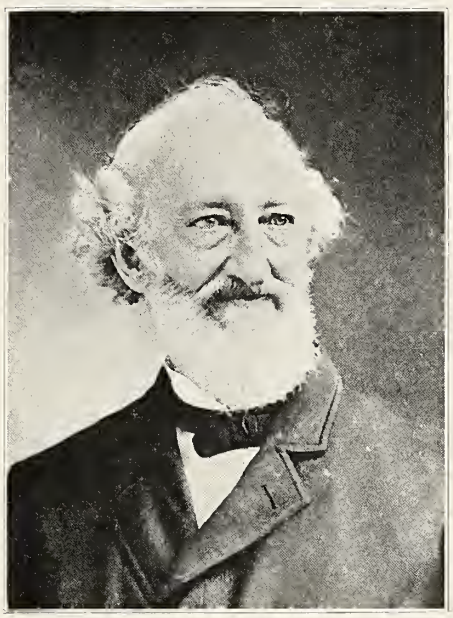
* * * *

A Famous Inventor

THERE is no press better known than the "Gordon," the most successful job platen printing press ever made. In America it is made by the Chandler & Price Company, of Cleveland, successor to the good will and business of George Phineas Gordon, who died January 27, 1878, in Rahway, New Jersey. The Gordon press was copied, before Gordon died, in every country in which printing presses are built. In England Gordon's inventions are made under the names Cropper, Minerva and Franklin.

Gordon was born in Salem, New Hampshire, on April 21, 1810. He went to school in Salem and Boston. In early manhood he was an actor, but, not succeeding in this, he learned to print, and finally became a master printer in New York. In 1851 he took out his first patent for a printing press. This press was called the Yankee job press. His second press was called the Turnover, from its peculiar action. Neither press was a success. In 1854 he brought out his Fire Fly Card Press, illustrated here, which had an extensive sale. Cards were printed on it so rapidly that hundreds of card printers went into business, their sole equipment this little hand press and a dozen fonts of types. Gordon invented and attempted to put on the market at least half a dozen printing presses, before, in 1862, he introduced the Franklin press, now known as the Gordon, which established his fame and fortune. He was granted more than fifty patents.

Until 1872 his presses were built for him in Hope Valley, Rhode Island. In 1872 he erected a factory in Rahway, New Jersey, where he built his Franklin presses in superior style. As his patents



George Phineas Gordon, 1810-1878, inventor of the renowned Gordon Press, first put on sale in 1862. He invented several other job printing presses.

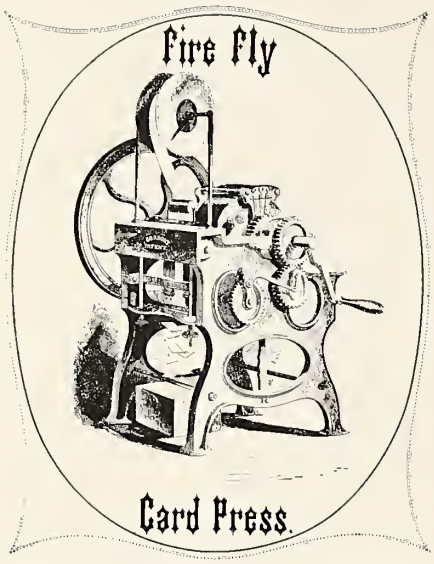
ran out he put on the market a "New Franklin" Gordon press, known to the trade as the "brass arm," and ceased making the earlier press, which came to be popularly known as the "old style Gordon," the "brass arm" press being known as the "new style." The latter press was not so good a press as the earlier Franklin. When the original patents for the earlier Gordon press expired, a number of firms began to manufacture it. At one time there were seven manufacturers of the old style Gordon presses. Of these one survives, the Chandler & Price Company, of Cleveland. It is an instance of the survival of the fittest. Superior quality, quantity production, economical manufacturing and moderate prices were factors which, in an open field, eventually gave a well earned and conscientiously used monopoly to the Cleveland concern. When the estate of George P. Gordon was finally settled, the Chandler & Price Company bought the Rahway factory and all the rights of its owners, including the sole right to use the name of Gordon as applied to a platen printing press.

In 1872 when Gordon established his home and factory in Rahway he was a wealthy man. He had given up his printing business. He had a winter residence in Brooklyn. He built in 1874 what has been described as a "magnificent" opera house in Rahway, and managed it. The opera house was destroyed by fire in 1884. When he died in 1878, without a will, his numerous relatives went into litigation, during which a lawyer announced that he had found a will, in which, strange to say, he (the lawyer) was made not only executor but one of the chief beneficiaries. The validity of the will was attacked, and the estate was put in the hands of a receiver pending a decision by the chancery court. The will was proved to be a forgery and the lawyer was imprisoned. The relatives, who had united against the alleged will and its alleged finder, then consented to an amicable division of what remained of the estate. The sale of the business followed and so ended a strange, eventful history.

Gordon was a successful adapter of earlier inventions of other men, rather than an original inventor. The method of operating a platen press by means of a treadle acting upon a crankshaft, and of operating the inking rollers, and of using perpendicular beds and platens were ideas original with Stephen P. Ruggles, of Boston, who between 1831 and 1860 was the leading manufacturer of job printing presses. The revolving ink disk was invented by Daniel Treadwell, of Boston, in 1827. We have a letter written by Gordon to Ruggles in 1865, in which Gordon frankly concedes himself a follower and beneficiary of Ruggles's inventions. However, Treadwell and Ruggles were unable to so apply their inventions as to give the world a job press even nearly equal to that devised by Gordon, who fully deserves the fame which followed as a result of his progressive experiments.

The Graphic Arts Exposition in Boston

TO the Club of Printing House Craftsmen of Boston must be awarded the honor of having planned and successfully organized the best exposition of printing



Gordon's Fire Fly Card Press, introduced in 1854. It printed from a self-feeding web of cardboard, cutting the card after printing. It was operated by a hand crank attached to the main gear. The size, inside chase, was 3¾ by 7¼ inches. The output was advertised to be from 8,000 to 10,000 an hour. There were two sets of rollers, so that the roller mechanism revolved at half the speed of the printing cylinder, in which there was a flat surface on which the form was secured. It was the first job press to which a counting apparatus was attached. This press had an extensive sale, and was the foundation of Gordon's fortune. It was a successful combination of several inventions of other men.

and printing processes and machinery ever held in America.

These exhibitions are most alike in the machinery contents. In this respect Boston did not suffer in comparison with any preceding exhibition. All that is best and all that is new in machinery and apparatus was there. For this the exhibitors deserve praise. The superiority of the Boston way of doing things, for which its club of craftsmen merit great praise, imparted to the occasion an air of dignity and an appreciation of the importance of our art which has been almost totally lacking in all previous exhibitions. The Bostonians recognized that printing was not merely a matter of machinery. Under the direction of the masterly Henry Lewis Johnson there was in a special hall an exhibition of fine printing, not very extensive, but truly fine, selected by a conscientious, severe and competent committee, from a great number of entries. Only about five per cent of the entries were accepted. There were about forty printing houses represented in this Hall of Honor, a surprising number when the high standard of the selection is considered. We venture to say that five years ago a collection so completely satisfactory could not have been assembled. This was a most illuminating exhibit, as it demonstrated how rapidly the professional rather than the trade idea of printing is spreading among our printing houses in all parts of the country.

There was an interesting historical exhibit under the management of the indefatigable and ever-youthful Stephen H. Horgan. There one saw the first printing press brought to these shores — the Day press, first used in Cambridge in 1638, and an Adams press. For three decades Adams presses outsold all other presses for bookwork (and not a few for newspaper work). There are a few Adams presses still in use. It was the only completely successful power platen press of large size. In the days when millionaires were rarities, this press made its inventor, Isaac Adams, a millionaire. There was also the actual press once owned by James Franklin, upon which Ben Franklin learned to print. One has to go to Boston to see such interesting memorials. The rest of the historical exhibit was worthy of Horgan and his star pieces.

Finally, on the esthetic side, the good printing houses of Boston and other New England cities had hired many spaces in



The Gordon Press in 1865, from a circular printed in George P. Gordon's printing office, 96 Fulton street, New York. The Gordon, called by its inventor the Franklin Press, was invented and introduced in 1862, at which time it had no throw-off. In 1865 it was made in three sizes: 12 by 19 inches, $450; 9 by 14 inches, $325; and 5½ by 10 inches, $175, all inside chase. The 12 by 19 inch press had cylindrical distribution.

which to show the rest of the world what Boston can do. There are cities that advertise their merits more vociferously than Boston does, but none which have a higher average of merit in the product of its printing houses.

We went to Boston expecting to encounter the usual hullabaloo of sales effort; we went away with the knowledge that printing in America is improving in quality and dignity and effectiveness to an extent which ten years ago would have seemed impossible.

Never before was any convention of printers so amply recognized by the newspapers. Instead of the perfunctory stickful usually given in other cities, the Boston editors gave interesting columns. It was a great event, and the Boston



Example of the typography of George P. Gordon. This is a page of a four-page circular printed in 1865, advertising his Fire Fly and Franklin presses, bearing his imprint as printer. His printing office and press salesroom was then at No. 96 Fulton street, New York.

press recognized it as such. Particularly to be commended is the Graphic Arts Section of the *Boston Evening Transcript* of August 29. Special issues are usually managed by advertising managers. This one was edited by men who desired to honor printing and especially Boston's great part in the advancement of printing. All the special and amply illustrated articles were written by men of authority in the various subjects assigned to them. Every printer who realizes that there is an art of printing and that it has a glorious history should read this special issue. Only once before has any newspaper in an English-speaking country done as much honor to our occupation. In 1912 the *London Times* had a noteworthy special issue on printing. It is now a classic. Collectors are looking for copies. Although more local in interest, the Graphic Arts Section of the *Transcript* will have a similar permanent place in the literature of printing. Those who have realized how printing and printers' conventions have been persistently ignored by the newspapers of America will pardon us if we seem to overpraise a recognition which was entirely adequate to the merits and dignity of the most useful and necessary of educative arts.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Weekly Papers Growing in Importance

Claims to having the largest circulation have been made by large weekly newspapers in several States. We find on contact with newspaper people from many States that just the largest and best such weekly newspaper is hard to locate. It was thought for a while to be in Pennsylvania, then Illinois claimed it. Now we find that away down East, in New Jersey, are several that would be hard to equal. *The Freehold Transcript*, in a territory filled with daily circulation from every quarter, comes with sixteen pages regularly and goes weekly to a clientele of over 6,000. Then comes the Red Bank (N. J.) *Register*, with sixteen, eighteen and twenty pages weekly, issued on Wednesday to 7,200 subscribers in the same daily-ridden territory. Full of advertising of the finest display, these papers justly claim attention, at least, as among the best and largest weeklies in the entire country. They also afford conclusive evidence that work and merit will place a weekly newspaper alongside the best dailies for success anywhere.

Newspaper Shop a Factor in Job Printing

The manager of one of our national trade papers says there seems to be an impression among certain printing equipment manufacturers that weekly publishers are not much of a factor in the job-printing industry. Maybe not. It all depends on the viewpoint. We have in mind one State with six hundred weekly and country newspapers, all with commercial printing departments in connection with their publishing business. Usually it is a matter of necessity for better employing the spare time of their printers, getting all that is possible out of the buildings they occupy, lessening the overhead for heat, light and power, insurance, etc. Such publishers might also be said to figure their newspapers as job printing. Most of them do not, but they should. But, leaving out the newspaper as a job of printing, these six hundred newspaper printing plants average $2,000 worth of commercial printing a year. That is a total of $1,200,000 worth of such printing annually. If that amount is not a factor to be considered in the printing business of a State, then the manufacturer is right. As prices based on some sort of cost-finding systems, however, this business represents a considerable profit and the employment of a great number of men. In most cases it does not represent the most modern and improved machinery and equipment, however. A regulation weekly newspaper and printing plant requires only standard machines as equipment, such as two job presses, sometimes a pony cylinder, a drum cylinder newspaper and job press, a hand or power paper cutter, a perforator, round cornering machine, punching machine, and the usual run of type for all varieties of staple commercial work. It is true that the latest types of machines for offset printing, lithographing, self-feeders, binders, stitchers, gathering machines, embossing presses, and so on, which manufacturers consider as factors, perhaps, are found almost wholly in the large printing establishments not connected directly with the publishing of newspapers; but, when the total output is taken into account, and the quality of the work considered, the printing end of the weekly newspaper is something of a factor.

Samples of Splendid Special Editions

Publishers quite generally like to get good ideas for special editions. Such issues of the average paper, small daily or weekly, are in the nature of a tonic — they give new life to the whole paper and get people to thinking and talking about it. No special edition should be undertaken without a determination to make it a success, however. Spend time and money and make it worth while or do not undertake it.

We are led to these observations from the appearance of several special editions of newspapers that have recently come to our desk. Regardless of the hot and quiet time of summer these specials all seem to have gone across big.

Here is the Elgin (Ill.) *Daily Courier*, fifty-two pages, in three sections, as an historical edition. Over five thousand inches of advertising fairly shouts from the many pages, while the reading columns contain hundreds of interesting historical facts and stories that will be of great value to the community always. The big edition, it is stated, was gotten together and printed by the regular office force.

A great, big, beautiful seven-column weekly, the Carroll (Iowa) *Times*, dated June 29, comes in four sections and thirty-eight pages, the issue having been handled entirely by the Woman's Civic League of Carroll. The women edited the paper, solicited the advertising and outlined the entire issue according to their own ideals and notions. The *Times* force did the work — and survived. And what a business pulmotor it was!

Now comes the Marengo (Iowa) *Republican*, three sections, twenty-four pages, of this splendid six-column weekly as a "Wanderers' Edition." We haven't seen anything just like it and nothing better. It is almost solid reading matter, as the letters from former residents of the city and county have presented so much good stuff the advertising had to be neglected. Reminiscences of early days from old residents long removed from Marengo seem to establish in this edition a sort of radio communication from these old friends to the present-day population sitting as an interested audience. Messages from business men to the old timers give excuse for some good advertising, however, and had not the plant been swamped with the work of the edition, another eight pages could have been added to carry more advertising.

Are they worth while? There may be a question. They are based on the idea of community service and betterment; they carry historical value and invite present and future enterprise that must benefit all. The newspaper has in this way recreated itself as a community asset and the labor is not lost nor will it be many days until the fruits return.

Cut Rates and Their Disastrous Results

New men get into the country newspaper publishing business every now and then, sometimes men who have been employed on the paper, or other papers, without responsibility for the success of the business. Often in such cases we find the first thing they do is to solicit business on the cut-rate basis, both for advertising and for other printing. It may seem to them that this system will win them some business, and regardless of costs they may pursue this policy for some time as a try-out before they discover it not only does not get them any more business than they would otherwise get, but robs them of the profits they should expect and need. For instance, here is a small-town paper which, because of bad business ideas, has been run at a loss for some time. Arrangements have been made whereby it is to be taken over by employees after the former publisher has been dismissed by the mortgagees. The first issue contains an advertisement that sale bill printing will be made a specialty, and that customers should come in and get their new cut prices. There is the deadly mistake!

For example, suppose the paper has a real and dependable clientele. The new publishers may be popular in the community and have a right to expect the sale bill and sale advertising business in their field. On a legitimate basis of profit they are entitled to it, and they will get it. Can they, by advertising cut-rate prices, get one or a dozen more sale bills to print in their territory? It is very doubtful. But granted they do get half a dozen extra sale bill jobs at half the customary price, the amount of cash they have taken in is only what they should have for three sale bill jobs — and they have worked hard and late, and worn their type and machinery just so much in doing the extra work. Not only that, but they have stirred up a bidding mania among other publishers and printers in the district. Even their own regular customers will go to other printing shops to get prices, and by playing one competitor against another they may get prices far below cost of production.

Just consider if a shop could get four sale bill jobs to print every day at $3 a job; it would take in $12 a day — if it should collect all the money, which it will not. Other profitable work is sidetracked by this rough printing; presses are tied up and type is abused. The proprietor is entitled to a salary of $30 to $50 a week, if he is worth anything at all. That is at least $5 a day. The printer doing the work is costing at least $4 a day. The interest on the investment in the plant, rent of the room, light, heat, power, insurance and taxes, will be $4 a day more. Here is a cost of $13 a day if the plant is occupied with that special run of sale bill printing — a loss of $1 a day, not counting the cost of the stock used.

Now, consider that overhead charges continue whether the plant is busy or not, and that the sale bill season is but three months long. The profit of the plant must run to other things during the year, and, if this is considered, the proprietor must figure on a basis of $2.50 to $3 an hour for any man whose time is given to the jobwork, even in a small shop. Instead of $12 a day for these four sale bills the shop should be earning $27 a day — if the proprietor is to realize any real profit.

Where is the cut-rate printer going to come out in a period of months or years, unless he works many extra hours and does not charge anything as his own salary?

Let us consider the matter as a business proposition further. Say the price of these sale bills should be $7.50 for a hundred — giving the customer an hour or two of time in helping him write out and classify the items to be advertised, and real service in delivery of the sale bills. There is also the newspaper advertising. The newspaper is the biggest job the small-town print shop has. It can render a service to this sale bill customer far better and beyond what any sale bills can give him. A suggestion to this effect will get the customer to take less and smaller bills and put two or three times the amount of money in newspaper advertising. On this advertising there can and will be a real profit, a stimulation of the newspaper as a community medium of service, and a friend and helper to the customer.

Observations

Out in Nebraska the state press association, organized on business lines with a paid secretary to look after things all the time, has taken up the matter of political advertising as a state-wide proposition. The newspaper members of the association agreed to turn over the entire matter of political advertising to their field secretary. He went to the candidates with his list and ascertained what part of it they could use in their campaigns. The sale of space was made at the newspapers' regular rates for whatever amount of space the candidates wished to use — and the field secretary undertakes to get the money for the newspapers at a fifteen per cent charge for his services. In the past there has been a lot of loss of political advertising accounts. It will be interesting to learn the result of this year's coöperative experiment in Nebraska.



Newspaper advertisement by Barton, Durstine & Osborn, New York agency, illustrating an unusual massing of white space — at the bottom — and the use of Bodoni type, between the light and heavy elements of which there is decided contrast, and which matches the character of the illustrations admirably.

The time will come when many small-town newspapers having good fields and good patronage will depend on a central plant for their composition rather than try to buy and keep up the expensive machines that now represent most of their investment. We see many of these machines standing idle more than half the time in small shops that must have them — but the monthly notes are worse bloodsuckers than the weekly pay which would have to be handed over to a central plant somewhere near in which machines could be employed all the time, setting two or three times as many small papers per machine.

Review of Newspapers and Advertisements

By J. L. FRAZIER

The Siskiyou News, Yreka, California.—The paper is excellent in every way, the makeup of the first page being attractive, well balanced and interesting. Advertising patronage is relatively low, not more than one-fifth of the paper being devoted to advertising. The merchants of Yreka are missing a good bet, for your paper is away above the average.

Barton, Durstine & Osborn, Incorporated, New York city, New York. — Advertisements are uniformly excellent, as we would expect from an advertising agency that in one year moved upwards in rank from twenty-third to tenth place, based upon advertising placed. As most of our readers are interested in simple one-color advertisements — and as we can not adequately reproduce the handsome color advertisements, which we regret — we are showing two of the newspaper displays included in the collection you so kindly sent us.

Washburn County Register, Shell Lake, Wisconsin.— First pages are uniformly good; advertisements are generally satisfactory. The fault with the latter is largely due to the use of different shapes of type in one advertisement. If you must use different styles — that is, if you do not have sufficient Cheltenham Bold for the main display of all advertisements — we suggest that you avoid mixing types in individual displays. We note the bold Copperplate Gothic, essentially a job letter, sometimes employed. That is not a good ad.-letter by any means, particularly as it is a cap.-letter font, and capitals, as compared with lower-case, are decidedly hard to read. The print is good.

Svea, Worcester, Massachusetts.— "The Swedish Newspaper of New England" is a credit to New England. We have never seen a better printed newspaper, at least where a perfecting press was used. The numerous halftones are printed clean and sharp. Matching the excellence of the print is that of the ad.-composition. Display is forceful and the few lines that are emphasized are in most cases brought out emphatically. While we can not read the advertisements we know they are easy to read — for Swedish folks — as the body type is always as large as consistent with the space. Either you have a nice line of machine mats or where the space is ample you set the matter by hand, for we do not see a single instance of sacrificing the effectiveness of an advertisement by setting matter in small type where larger type is possible. That is a point of weakness in the advertisements of many newspapers. The makeup is also good, in fact, the paper is excellent in every way.



Another advertisement by Barton, Durstine & Osborn. The same border is employed on all advertisements for this particular advertiser and serves to guide the newspaper reader who is familiar with it immediately to the space. Cloister Bold display and Bookman for the body make an excellent combination.

The Marshalltownian, Marshalltown, Iowa.—The first page is rather distinctive, mainly as a result of two-column heads set in lower-case of an especially legible roman type of medium strength. Balance is satisfactory, although the single-column headings are bunched in two places and not uniformly distributed over the page. Ideal makeup, we admit, is seldom possible. Advertisements, for the most part, are very good indeed, the one we are reproducing — due to the nice tone and effective whiting out — stood out on the page in a most striking way, although the two advertisements below it were blacker.

Solon Economist, Solon, Iowa.— Good, black print without evidence of slur or smear suggests that you use an excellent grade of ink. The presswork is very good indeed. The first page makeup is likewise both good and interesting, although we would not care for the italic headlines as a steady diet. Advertisements are simply arranged and displayed, and for that reason types bolder and larger than we consider necessary do not give a bad effect. The fact, too, that one style of display, Cheltenham Bold, is consistently employed helps in keeping the appearance pleasing, even though bold. If several styles of bold type had been used instead of one we would unhesitatingly characterize as bad the advertisements and the pages on which they appear. On the whole, however, you may feel proud of your efforts, only bear down a little on the size of display lines and let a little more daylight into the advertisements. You can do that nicely with your bold Cheltenham and still have strong advertisements. Indeed they will be stronger, as well as neater, on account of the white space and the contrast it will give, which are not found in crowded display.

Horry Herald, Conway, South Carolina.—The print is very good indeed, and is the best feature of the paper from a physical standpoint. The first page is interesting looking because of the large number of strong single-column heads, but not so attractive as it could have been made by arranging the headings in a more orderly manner, that is, by balancing them horizontally. You will note — the issue is of June 1 — heads are lined, as though purposely, in a diagonal line from the upper left-hand corner to the lower right-hand corner. It is not a good plan to have the same kind of head lined up in adjacent columns as in the second, third and fourth columns. It is, however, proper to have a heading in, say, the second column lined up with one in fifth, the second column from the right-hand side of the page, etc. Try, also, to arrange the heads so they will form some kind of symmetrical pattern on the page. On a six-column page possibilities for a pleasing and well balanced arrangement of the headings are not so great as on a seven-column page. There should be heads at the top of the first and the top of the last column, and there should be smaller heads in alternate columns, or no heads at all, in order that the top heads will stand out prominently. On a six-column page we can not do that, for, if we start with a head in the first column and place heads in alternate columns, we wind up with the last head across the top in the fifth column with none for the sixth. The sixth is the best column on the page save, perhaps, the first — some say it is the best — and being the outside column requires a head to balance the page. The solution of the difficulty lies in having a two-column head for the third and fourth columns. We note with pleasure that the advertisements are pyramided, which makes the inside pages neat and orderly. Their appearance would be better, however, if the display faces were less bold and, particularly, if you did not use the extra-condensed block letter. If plain rules were used instead of the spotty-looking twelve-point border on the larger ads. another improvement would be made.

The Standard Printing and Publishing Company, Kingston, Ontario.— The big "Coöperative Dollar Day Edition" of the *Standard* is impressive in an advertising and business sense. The print is also good. While most of the advertisements are well arranged and displayed, there are faults that we feel ought to be corrected in a paper that is otherwise so fine. While we expect and appreciate strong display in bargain-day advertising we find a number of advertisements that are quite materially overdisplayed. Usually two or three big lines make an advertisement quite strong enough. Many big display lines, instead of adding strength, create an effect of weakness through confusion. This applies to the display for Steacy's Limited, which occupies three full columns. There are thirteen big display lines and eleven small lines (body) in this advertisement. Furthermore, the mixing of extended, regular and condensed type, even though it is of the same series, Cheltenham Bold, results in an effect that is not at all pleasing, and it tends to increase the effect of confusion. This fault we find in a number of other advertisements, even in small ones where the matter is of small amount and where no excuse within reason can justify it. Too much type in the body of advertisements is set in caps., which are quite difficult to read as compared with lower-case. Again, we suggest that you make a hard and fast rule prohibiting the use of the extra-condensed block letter (sans serif) which we find quite frequently used as a variant to Cheltenham Bold and Caslon Bold in advertisements. This type is not only ugly but makes an especially bad appearance when contrasted with letters of more artistic design and of regular proportions. Roney's page advertisement is bizarre, almost everything is displayed and all manner of shapes of type are found in it. White space is wasted at the top and the paneled items are crowded. The effect, even with the type used, would be much better if the white space were distributed more evenly throughout the advertisement. The best advertisement in the paper, at least among those of large size, is the one for the Robinson Stores. The type is of the same shape throughout; there are not the masses of caps. that we find in others; the matter is set in readable type; there is not so much large and bold display as to confuse — in fact, this advertisement invites a reading, and yet stands out. Another good advertisement is that for Joseph Abramsky & Sons. In conclusion, one more point: The display at the top of an advertisement should be larger than that at the bottom, yet in many of yours we find the signature is the largest line.

John H. Wright, Jamestown, New York.—It's a great pleasure and an inspiration to have the vice-president of the Jamestown Telephone Corporation, an old-time printer, send us a copy of his home paper with the comment that it

represents an ideal makeup for a small city daily. We agree that it is excellent, particularly because the heads are so legible and well placed on the page, large enough to make the page look interesting and not so large as to make it look bizarre or sensational. The page is reproduced.

DeKalb Daily Democrat, DeKalb, Illinois.— Your issue of June 10, commemorating the tenth anniversary of the Farm Bureau, is excellent in every respect save one, the presswork. That is only fair, it is not the best we have seen done on a flat-bed perfecting press — which does not permit as good work as a good drum or cylinder press — nor is it by any means the worst. The best feature, aside from the editorial work, which is outside the scope of this writer's comment, is the composition of advertisements. Seldom are such good advertisements found in a small-town paper, never any that are materially better. White space plays a big part in their excellent appearance, although



JAMESTOWN MORNING POST

APPOINTS COAL ADMINISTRATOR

RAIL STRIKE DEVELOPMENTS

OPTIMISTIC OVER STRIKE OUTLOOK

COAL STRIKE DEVELOPMENTS

PLAN TO SETTLE STRIKE PROPOSED

ATTACK ON WOOL RATE CONTINUED

GRANGE MASTERS IN CONFERENCE

MINE BURNING, FOUR ENTOMBED

REPORT FOUR SUBS MISSING

A remarkably good makeup for a small city daily. The heads are attractive and unusually readable, also well placed on the page. Their balance is practically perfect, the symmetrical appearance of the page being decidedly pleasing.

restraint in amount of display and the use of light face types for display helps a great deal toward making them effective, inviting and readable. Some of the advertisements, however, are set in the bold Hancock series, and we believe you will agree with us they are not so good as those set in lighter-toned types. Makeup, both of first and inside pages, is excellent, too, advertisements on the latter being consistently pyramided.

The St. Paul Record, St. Paul, Indiana.—Your "Anniversary and Industrial Number" is a crackerjack. The advertisements are of particular interest because one style of display type, Cheltenham Bold, is used throughout. There is, as a result, a unity of effect in the paper taken as a whole that is very pleasing. The fact that but one style of type is employed does not weaken individual advertisements in the least, but rather strengthens them, for the pages are made inviting to the reader. Good use of white space is made, which is another source of effectiveness. The print is very clean and the illustrated first page suggests something special and adds to the value of the edition.

Alton Democrat, Alton, Iowa.— Let us start off with a compliment, for we have some things to say about the *Democrat* that are not complimentary. The compliment is upon the volume of advertising, the "knock" on the manner in which some of this advertising is handled. There is too much overlarge and overbold display and entirely too much underscoring of lines, which results in confusion. On occasions, an example of which is the advertisement for the Sheldon Battery Company, the underscoring of small light face body matter is all that saves it from utter annihilation amid its boisterous surroundings. The extra-condensed block letter (Would that the scourge could be wiped off the face of the earth!) used in the advertisement for the Sheldon Dairy, and several others, has a "lean and hungry look" that frightens. Cut it out — please do! There are some mighty nice advertisements in the *Democrat*. Curiously (?), the display of most of them is set in Cheltenham Bold, examples of this sort being the displays for Scott-Logan Milling Company and Flindt & Miller, where, too, white space is given the opportunity to demonstrate what it can do. Honestly, now, don't these two advertisements stand out just as effectively as the Chevrolet advertisement, below (which is not nearly so bold as several others), and as effectively as the screams on the opposite page, where the display is in fat, bold block letter and lean and hungry looking block letter? Avoid mixing different faces of type in the display of a single advertisement. If you do not have enough good display type for all the advertisements — and it takes considerable — at least keep the individual advertisements pure. Let them be Jersey or Pole Angus, but not mongrels and cross-breeds. In conclusion, another compliment to send you off smiling: The print is excellent and the *Democrat* gives evidence of aggressive and intelligent editing.

G. S. Williams, Alexandria, Virginia.— We are interested in the fact that the *Alexandria Gazette* is said to be the oldest daily newspaper in the United States. That is quite a distinction. While the first page is interesting and newsy in appearance, we believe it would be no less so if the heads were a little smaller and also more carefully set. There is too great a variety in the length of lines in the hand-set decks. Furthermore, with such a large size of type in use these decks ought not to be of three lines; they would still be mighty strong with only two. There should also be a secondary head for less important items to give more variety and to minimize the strength by reducing the number of the larger heads. The print is fairly good, though on the copy we received a little too much ink was used. The advertisements vary in effectiveness, although most of them show the bad effects of crowding. Again, in some of them, too many lines are given prominent display, while in many of the smaller advertisements the main display line is too weak, thus making the particular advertisements ineffective in drawing attention. White space is often ineffectively used and, more often still, too little of it is in evidence. We find in some a lot of white space between sections of an advertisement with very little between the border and the type of the advertisement, where it counts most in giving the advertisement an effect of unity as well as by helping it, through contrast, to stand out on the page.

The Buckeye Press, Xenia, Ohio.— In general *Wood Construction* is an excellent magazine. The cover is striking, to be improved only by the avoidance of the skinny block letter used for the display of the advertisement that appears in the panel thereon. Most of the advertisements are likewise good, but some, notably that for the Kirkpatrick Lumber Company, are overdisplayed, crowded and featured by numerous lines of capitals. It would be a mighty good idea for you to confine each advertisement to a single series of type, and it would be a better idea to standardize on one style and use it for all advertise-

THE STORE OF THE TOWN

NEW

Fall Suits

—AT—

WILLIAMS CLOTHING CO.

$25.00 to $38.50

At these prices you can secure a single or double breasted. Sport models are very good. Expertly tailored, from the finest woolens in the newest colorings and patterns. This store is one place where good taste in clothes is not expensive.

WILL BE PLEASED TO SHOW YOU

20 West Main Street

Pronounced display and white space give this simple advertisement a lot of pep. It stood out more prominently by far than two advertisements which appeared just below it and which were far bolder. From Alton (Iowa) *Democrat*.

ments. On newspapers the *excuse* is sometimes made that to use only one display type makes it impossible to give the advertisements distinctive display, an idea that is faulty in that when a multiplicity of types are used no real contrast is obtained. On a magazine such as yours, where the page size is small and where there are very few advertisements on any page — four at the most and generally only two and frequently only one — that excuse does not hold good. The use of one style of display gives to the publication an effect of homogeneity that is pleasing. Some of the advertisements lose in effectiveness through a displeasing appearance that results from the use of condensed caps. for display. The print is good and the text matter is set in a legible size of a legible style of type.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"John Smith's Bookkeeping"

Many of our readers who enjoyed "John Smith's Bookkeeping" when it was published serially in THE INLAND PRINTER during 1920 will be pleased to learn that the story is now available in book form. This story of the restoration of a sick printing business is one that should interest every country publisher and small job printer, most of whom encounter more or less serious difficulties in keeping their accounts.

R. T. Porte, the author, is known to printers all over the United States and Canada through his work in educating printers to the necessity of accurate cost-finding methods. Mr. Porte confesses that like all good printers he hates bookkeeping, hence he has spent a great deal of time and study to simplify it as much as possible for the benefit of his fellow printers who have neither the training in bookkeeping nor the time that would be required if they attempted to keep a complicated set of books.

Mr. Porte has the happy gift of story telling, and in "John Smith's Bookkeeping" the instruction has been made palatable by incorporating it in a narrative. The experiences of John Smith in putting the *Bladon Banner* on a business basis contain numerous lessons for the country publisher who is confronted with similar difficulties. Numerous diagrams illustrate clearly the various forms necessary for keeping the records of the printing plant.

Last but not least there is a romance connected with the story which plays an exceedingly important part in the lives of four of its characters.

"John Smith's Bookkeeping," by R. T. Porte. 168 pages, illustrated. Published by Porte Publishing Company, Salt Lake City, Utah. May be secured through The Inland Printer Company.

"How to Make Type Talk"

Seldom has so much valuable instruction in typography been concentrated into so few pages as in this booklet by Barnard J. Lewis, of the Stetson Press, Boston. Originally a twenty-minute address delivered before the Associated Advertising Clubs of the World in convention at Toronto, its substance has fortunately been preserved in book form. In thirty-one pages of large, readable type Mr. Lewis has clearly defined the principles governing effective typography, and has provided sufficient illustrations to carry the important points which he brings out so interestingly.

Mr. Lewis has admirably interpreted the expression of type. Though silent, type is eloquent and can be made to duplicate nearly every inflection of the human voice. The problem confronting the typographer is to make type talk intelligently and pleasingly. A thorough knowledge of these principles as set forth by Mr. Lewis will enable the typographer to interpret the message of the copy almost as expressively through the printed as through the spoken word.

Several specimen lines of the more familiar type faces are shown, with a brief discussion of the characteristics and uses of each face. A few specimens of display composition are also shown, with explanatory captions pointing out the principles involved in each example.

As a piece of bookmaking this little volume is admirable in every respect. It possesses an unusual amount of character and distinction and is decidedly appropriate for the message it contains. Yet it has achieved distinction without artwork. The company's trade-mark on the title page and a three-line swash italic initial are the only attempts at decoration. Century Old Style, carefully printed on antique finish India tinted paper of unusually heavy weight, has lifted the book far above the commonplace. The production of such a volume is the most effective form of advertising any printing house can undertake and this little book demonstrates the ability of the Stetson Press to "make type talk."

"Printing Types, Their History, Forms and Use"

We approach the review of these two volumes with some trepidation. To do this valuable work justice would require a much more thorough study than we have been able to give it, as well as a great deal more space than is here available. At best we can only express our appreciation and admiration of this valuable contribution to the history of printing by Daniel Berkeley Updike, of the Merrymount Press, Boston.

The layman or even the average printer can scarcely appreciate the amount of labor and research involved in the collection and preparation of this mass of data concerning the origin and history of types. To call it a mass of facts, however, is inaccurate. The innumerable details have been woven into a continuous readable history by one who has a thorough knowledge and a deep appreciation of his art.

The book is based largely on a series of lectures delivered by Mr. Updike, forming part of a course on the technique of printing in the Graduate School of Business Administration of Harvard University. The original lectures have been revised and have been considerably amplified in accordance with the author's desire for accuracy and perfection.

As the subtitle indicates, the book is a "study in survivals"; the same principles which made many of the early type faces so pleasing still hold good. The author points out in the preface that the subject of typography follows a kind of "watershed" between biography and bibliography. The history of typography, with its periods of decadence and its revivals, is described with interesting sidelights of the great printers and typefounders of different periods who have left their impress on the art.

As a specimen book of representative examples of the printing of all periods this work possesses unusual value. Three hundred and sixty-seven illustrations, showing reproductions of notable examples of typography from the time of Gutenberg to the present, are shown. Many of these specimens have been reproduced from rare volumes in libraries and private collections, many of which are inaccessible to the public. Not the

least important part of the book is this collection of illustrations with its graphic presentation of the development of typography.

Concerning the age-long controversy over the invention of typography, the author has this to say:

Gutenberg was the first man to put typography on a practical and scientific basis. Before his day printing from movable types was practiced by the Dutch, and there is, perhaps, reason to believe that a man named Coster was the inventor of this process. Whether or no Coster was the first man to employ movable types, there certainly existed in Holland before Gutenberg's time a series of books of primitive workmanship printed from type, and the roughness of the typography of some later printers — like Caxton — is considered one proof that a group of men were under the influence of this Dutch school of printing. It has always puzzled the casual student of *incunabula* to account for the perfection of the books printed by Gutenberg; but if it be true that Gutenberg did not originate printing from movable types, but simply greatly improved the whole process of making them, then we can see that the early and crude typography of Holland was merely the substructure on which Gutenberg so splendidly built.

Following the brief discussion of the invention of printing, the author describes the cutting and casting of type by ancient and modern methods, a font of type and its case, the measurement of type and a short account of the Latin alphabet and the letters used in manuscripts which had their influence on the early type forms. The history of typography in Germany, Italy, France, England, the Netherlands and Spain is described at some length. The chapters on Spanish printing contain much new material, for little information about the typographical history of that country has hitherto been available to the English reader.

Having traced the development of typography up to the beginning of the nineteenth century, the author comes to the types of Bodoni, Didot and Wilson, the so-called modern faces, the use of which in degenerated form had a bad influence on printing for the greater part of the century. Then came the revival of the older type forms in England and America, the influence of which is strongly felt in the typography of today. The work of William Morris and his contemporaries in the revival of the old forms and the influence of the numerous private presses is briefly sketched.

A careful study of the type designs of the past forms the basis for an intelligent judgment of type designs and the conclusions arrived at are applied practically in a chapter on the choice of types for the composing room. The author places the original Caslon first in beauty and utility among type faces. He also favors the transitional types which are a compromise between the modern and the old style faces. The types recommended are mostly standard and can be secured from existing typefoundries. The author, however, recommends that the printer exercise his own taste within certain limits, because all printed products would become decidedly monotonous without some variation in the selection of type faces.

The customary ideas about medieval craftsmanship receive a rude jolt in the chapter on industrial conditions of the past. Time has cast a halo around the "good old times," and imagination pictures the medieval craftsman as inspired solely by his love of art, unaffected by commercialism. It is somewhat of a shock to have this pleasant and romantic notion upset by the facts uncovered by a study of industrial conditions of those times. It seems that employers were often greedy and oppressive, and employees frequently lazy and more interested in their pay than in their art. Strikes were not unknown, and poor work was unfortunately common as it is today. This dispels the notion that men can not do today what some of the early master printers did because conditions are different nowadays. Good printing was done in those days just as it is today, for the reason that there were men who held fast to their artistic standards in spite of unfavorable conditions, and the author believes that the outlook for typography is as bright as it ever was and that its future depends largely on the knowledge and taste of educated men.

"Printing Types, Their History, Forms and Use," by Daniel Berkeley Updike. Two volumes, 584 pages, illustrated. Published by the Harvard University Press, Cambridge, Massachusetts.

"The Practice of Journalism"

A reprint of this excellent handbook of newspaper work has just been published by the Missouri Book Company, Columbia, Missouri. It is a valuable book for the student of journalism or for the cub. It also describes in a readable manner for the layman's benefit the various means by which the daily newspaper gathers its news and distributes it to the public. One section of the book is devoted to newspaper style, containing the rules in use at the School of Journalism of the University of Missouri. The authors, Walter Williams and Frank L. Martin, are both prominent members of the faculty of the School of Journalism of the University of Missouri, which ranks very high among the schools maintaining courses of journalism in the United States.

An Up-to-Date Dictionary

Funk & Wagnalls's Standard Dictionary needs no introduction to our readers, but many will be especially interested in the new College Standard Dictionary just off the press. Its information is right up to the minute, including such recent events as the election of Pope Pius XI., the signing of the various treaties at the Washington conference on the limitation of armaments, and the establishment of the Irish Free State.

While intended primarily to meet the needs of the college student, this dictionary will be found useful by all who have occasion to use a dictionary but who feel that the unabridged edition is too bulky or too expensive. Editors and proofreaders will find it especially useful.

The new College Standard Dictionary contains 1,325 pages, defines 140,000 terms and includes 2,500 illustrations. Only the terms most rarely used have been omitted, and the average person will seldom, if ever, find it necessary to refer to a dictionary that is any larger.

Other Books Received

"In the Days of Poor Richard" is the title of an historical romance by Irving Batcheller. It is an interesting story of life in America during the revolutionary period, and it brings the reader into personal contact with Benjamin Franklin and the part he played in the winning of American independence. Published by the Bobbs-Merrill Company, Indianapolis.

A copy of "Petroleum and Where to Find It," by Anthony Blum, has been received from the publishers, The Modern Mining Books Publishing Company, Chicago. It contains a great deal of information about petroleum in its geological, production and commercial phases. While it does not deal in any way with the graphic arts, it might be of considerable interest to printers who have bought oil stock.

The Mitchell-Faust Advertising Company, 7 South Dearborn street, Chicago, has published a booklet entitled "Forty-eight Ideas in Advertising and Merchandising." It contains forty-eight brief pointed paragraphs, each dealing with some phase of advertising, selling or merchandising. The thoughts expressed are based on the observations and experiences of the Mitchell-Faust Company in dealing with advertising and merchandising problems. The book is attractively printed and is substantially bound in imitation leather.

The Craftsmen's Convention and Graphic Arts Exposition

IT required no large exposition to establish the place of the craftsmen's movement in the printing industry of this continent. That place was already firmly established by the effective work that had been done before anything like an exposition was thought of. However, when it was first suggested that an exposition of printing machinery and appliances should be held in conjunction with the annual convention, it was not accepted without a certain amount of doubt as to whether such a thing could be put over successfully. For a body of men actively, busily engaged in their regular duties as executives in various branches of the trade to undertake an event of such vast proportions was something unheard of. That it could be done, and done successfully from every standpoint, financially and otherwise, was demonstrated by the craftsmen at the Chicago Graphic Arts Exposition one year ago. The suggestion that the event be repeated within the course of one year was received with some question as to its advisability, but that it was done and done with even greater success is surely a high tribute to the character of man power and executive ability found among the leaders of the craftsmen's movement.

Merely to state that the Second Educational Graphic Arts Exposition, held at Boston, was a great success from every viewpoint would not be doing justice to the event itself or to those who were responsible for it. Yet when we try to find words to truly express the credit due to those who brought together all the exhibits and displays that attracted record-breaking crowds continuously for an entire week, we find it somewhat difficult. Mere praise seems insufficient. To these men, who gave without stint of their time and effort, the printing and allied industries owe a debt which can never be repaid. From the smallest exhibits — or, rather, let us say, the exhibits of the smallest appliances used in a printing plant — through those showing the largest types of machinery and equipment, and the many displays of finished printing of the highest quality, the exposition was truly educational to the highest degree, fulfilling in every way the objects for which the craftsmen's movement stands. So also were the sessions of the convention.

Opening Session of Convention

The opening session of the third annual convention of the International Association of Printing House Craftsmen was scheduled for nine o'clock Monday morning, August 28. Owing to the fact that many of the delegations were delayed on account of transportation difficulties and other contingencies, the opening was held over until shortly after ten o'clock. One hour behind time is not a bad start for an international convention where delegates are gathered from all corners of the country. But — to make up the time thus lost and conduct the business in such a way that all the features on the program were fully covered and the final session closed ahead of scheduled time, this presents another example of the type of executive material which comprises the organization.

Edward W. Calkins, the president of the Boston Club of Printing House Craftsmen, officially called the convention to order and expressed his hearty appreciation of the wholehearted support which had been extended in connection with the work of arranging the "most wonderful show ever given in this country," which, as he stated, "shows what the craftsmen can do." Following his opening remarks, Mr. Calkins introduced Hon. Channing E. Cox, governor of Massachusetts, who in the course of a brief address of welcome stated that "This exposition and convention are events that are of tremendous importance to us. Boston is a most appropriate city for an affair of this nature. In 1775 the printing establishments in Boston numbered less than one hundred. Printing has played a gigantic part in the development of the spirit of liberty and the creation of a new nation. For two centuries Boston has steadily maintained the standard of better printing. Such a gathering as this lets us become more familiar with the great art, and we welcome those who are active in the development of that art."

Taking official charge of the convention after it was turned over to him by Mr. Calkins, William R. Goodheart, of Chicago, the international president, called upon the "silver-tongued orator" of the association, John J. Deviny, of Washington, the international treasurer, to respond to Governor Cox's address of welcome. Mr. Deviny called attention to the fact that the Boston club was one of the first established, and said, "It is only proper that we should come here to see this great exposition arranged in honor of our association. The success of this undertaking will redound to the credit of the whole association."

With his characteristic manner of keeping things moving and getting down to business, President Goodheart then announced the appointment of the customary convention committees, called upon the various officers and some of the district representatives for reports, then took up the work of reading his own annual report. After emphasizing the fact that the association had completed the third year of its existence, and that the past year had been one of further healthy and encouraging growth, President Goodheart stated that "Fundamentally, the expansion and influence of this body is a logical outcome of its existence. The purposes for which it was founded are such as to strike a responsive chord in the breast of every craftsman, hence its success was practically a foregone conclusion from the moment the plan of our association was conceived."

Reviewing the work of the past year, President Goodheart called attention to the plan that was conceived and put into effect, of dividing the country into ten districts, with a district representative in each, whose duty was to do all in his power to unify the aims of the clubs under his jurisdiction, to offer advice and assistance when needed by any club or group of craftsmen, and to keep in touch with the international officers in order that the proper spirit of unity and mutuality might be maintained and stimulated throughout the many clubs comprising the association, and that the growth and progress of the organization may be assured.

Among the recommendations offered by President Goodheart were the following: That the association should have a permanent paid field secretary to look after the increasing administrative duties as well as the execution of the general routine work, to be subject to the Board of Governors and responsible to them. This would enable the organization to open up various channels of activity that would advance the interests of the association, yet which can not be undertaken under present conditions because officers whose positions are strictly honorary can not give the necessary time and thought to them. The appointment of such a secretary necessarily entails the establishment of a permanent central office.

The publication of a journal, either monthly or quarterly, which would serve more effectively than any other means to give expression to the declared aims and objects of the association, was another recommendation. Such an organ, President Goodheart stated, would in no sense compete with the established trade journals of the printing industry, but would have a distinct field of its own, primarily devoting itself to presenting to the craftsmen educative and thought-stimulating material, and to perpetuating the principle of "Share your knowledge," the characteristic slogan of the craftsmen, and, further, to serve as the official organ of the association.

President Goodheart strongly favored some definite action by the convention which would place all future expositions under the direct jurisdiction of the international association, stating that "An exposition that is held under the auspices of the international association ought, in fact, to be under its full jurisdiction, and not alone under the control of local individuals. The possibility of great and serious harm resulting from uncontrolled local effort is as great as the possibility for good under definite control by the international association." He also recommended that the convention concur in the resolution passed by the international Board of Governors in April, that ten per cent of the gross receipts derived from all expositions that are held in the future under the auspices of the association should be paid into the treasury of the international organization.

One of the interesting speakers at the opening session on Monday morning was Hon. Edward W. Quinn, mayor of Cambridge, who delivered one of the addresses of welcome to the delegates. Mr. Quinn spoke in exceedingly high terms of the work accomplishd by the craftsmen in bringing together such an extensive exhibition and called attention to the fact that "The first printing press in British America was set up in Cambridge and ever since that time Cambridge has thrived because of the printing industry. The population of Cambridge is 112,000, and printing is the principal industry. Some of the largest printing plants in the world are in Cambridge."

Banquet for Delegates and Exhibitors

The official address of welcome to the city of Boston was delivered by Hon. James M. Curley, mayor of Boston, at the banquet on Monday evening. This banquet was tendered the delegates and representatives of the exhibitors, and was held at the Copley-Plaza. On the menu appeared the following greeting, signed by Mayor Curley: "To the delegates of the Graphic Arts Exposition: On behalf of our citizens I bid you welcome to the birthplace of Benjamin Franklin — Printer."

Among the features of the banquet were addresses by William H. McMasters, of Boston, who presided; William R. Goodheart, president of the international association; E. W. Calkins, president of the Boston club, and Mrs. Ellen Duane Davis, the great-great-granddaughter of Benjamin Franklin. A message from President Harding, which was sent through Senator Henry Cabot Lodge, who was to have been present but was detained by official duties at Washington, was read by Mr. McMasters. This message was as follows:

"My dear Senator Lodge: I will be grateful if you will convey a message to the Boston Graphic Arts Exposition at the banquet, or on such other occasion as may seem fitting. Personal and professional considerations unite to interest me in this exposition, representative of the wonderful contributions our country has made to perfect the art preservative. The development of artistic quality in so practical an artizanship has always been one of the attractive features of the printing business, making it at once a skilled trade and a fine art. Thus it makes an esthetic appeal which acts upon all who use the products of the printing press, for we can not question that in these matters beauty is the handmaiden and helpmeet of utility.

"One who, like myself, has spent a lifetime in occupations associated with the printing craft, will be pardoned the wish that in other realms which are primarily only practical, there might be a similar eagerness for attractiveness and beauty. This world will become a better place in which to live as it shall be made more beautiful; and the crafts which aim to combine utility and beauty will be the foremost contributors toward that accomplishment. Most sincerely yours, Warren G. Harding."

Tuesday Morning's Session

On Tuesday morning the delegates settled down for another busy and profitable session when the call to order was sounded by President Goodheart. Practically the first item of business was the report of the committee appointed to consider the report of President Goodheart, made at the session on Monday morning. The committee recommended the continuation of the district representatives, appointed during the year by the Board of Governors, but suggested changing their titles to vice-presidents. As regards the permanent field secretary, the opinion of the committee was that the regular secretary elected by the organization should be authorized to secure a paid assistant until such time as a field secretary could be financed by the association. While the opening of a permanent central office was considered an excellent recommendation, it was deemed best to hold the matter in abeyance until the question of a regular paid field secretary was settled. The continuation of the present monthly bulletin was recommended by the committee, and local secretaries were urged to take advantage of the opportunities offered by their local trade papers. President Goodheart's recommendation that future expositions be held under the control of the international association, and that ten per cent of the receipts derived from the expositions be turned into the international treasury, was approved by the committee, and it was urged that this matter be fully discussed by the delegates during the convention.

Two extremely interesting addresses were on the program for this session, one by John Clyde Oswald, publisher of *The American Printer,* the other by Henry P. Porter, chairman of the Committee on Education, of the United Typothetæ of America. Mr. Oswald, in his customary manner, gave an illuminating talk on the subject, "American Printing," sketching over the early history of the art in this country, leading up to the work of Franklin, then emphasizing the development of the industry at the present time. Mr. Oswald placed great stress upon the organization movement in the industry, saying: "If Franklin came to life today what would he find? He would rejoice in finding the expansion of printing, the unrestriction of the press, the increased volume of printing, the better associations brought about by organizations. He would be delighted in the craftsmen's movement, in the United Typothetæ of America, in the International Typographical Union and the pressmen's unions, and in the paying of so much for the erection of buildings for housing the most modern printing machinery. In Franklin's time any building would do for a printing establishment." He then emphasized the fact that "the best printing is being done in America, consequently I am proud of the fact that I am an American printer. This exposition registers a high-water mark. I have attended similar affairs in various sections of the country, and you can rest assured that this is the biggest and best that I have seen. This exposition is the result of the craftsmen's organization."

Mr. Porter took as his subject, "The Educational Work of the Typothetæ," and gave a very clear exposition of the work that is being done by that great organization through its educational courses as well as through the schools in which printing is being taught. He strongly emphasized the great improvement which has been brought about in the industry through the educational work that has been done, also the

increased opportunities that are offered to boys entering the trade to advance themselves into positions of an executive nature. Mr. Porter mentioned especially the work being done at the school at Indianapolis as well as at the Carnegie Institute of Technology, and stated that graduates of both schools are making good.

Another important feature of the session on Tuesday morning was an address on "Apprentices and Supplemental Education," by B. G. Grady, who is engaged in the educational work being carried on by the International Typographical Union. Mr. Grady placed strong emphasis upon the necessity of a uniform method for the training of apprentices, urged the establishment of joint apprentice committees, and made a strong plea for greater coöperation on the part of the employers with the I. T. U. He made a true statement when he said, "There is no doubt but that the careful selection of qualified young men is one of the most important questions at hand."

That the past year has been one of great activity for the leaders in the craftsmen's movement was shown by the report of the international secretary, L. M. Augustine, of Baltimore. Mr. Augustine, in opening his report, expressed his great appreciation of the hearty response which had been given to all of his requests for assistance in the work, and called attention to the fact that new clubs had been established in eleven cities where craftsmanship from an organization standpoint was unknown one year ago. This brought out very forcibly the personal sacrifices that have been made by the different members who have given of their time to the work of organizing the new clubs and thus helping to carry forward the work of the craftsmen's movement.

Wednesday the Closing Session of Convention

The closing session on Wednesday brought the transaction of a great amount of business and two addresses of special interest to the craftsmen. Walter J. Phillips, vice-president and general manager of the Southgate Press, of Boston, spoke on the subject, "Teamwork Between the Administrative and the Manufacturing Divisions." The necessity of close coöperation between departments, to the end that the customer might be given the proper service, seemed to be the keynote of Mr. Phillips's talk. Emphasizing this point he said, in part, "It is very necessary to please the customer. He is the man who foots the bills. Without him there would be no printing business. There are three ways to please the customer: First, create ideas; second, keep your promises; third, give his work an appeal." "Every industry depends largely upon the printing industry," continued Mr. Phillips. "Printing is truly the mother of progress. We must create new ideas. But, bear in mind that the best ideas come to naught if the manufacturing department does not coöperate. The manufacturing department and the creator must coöperate. There exists a lack of harmony between the executives and the men in the office. The men in the office are not a lot of dubs. They are real men, men who have been employed because of their real experience and ability. It is necessary for them to compare notes."

Another important point brought out by Mr. Phillips was the need for more coöperation on the part of the shipping department in the work of pleasing the customer. He stated that he could not for the life of him see why those in the shipping department could not realize the importance of their work. Here is a matter that is all too frequently overlooked, for the manner in which printed matter is sent to the customer has a great deal to do with the impression created. "The compositors, pressmen and binders, and every one else connected with a printing department," said Mr. Phillips, "are taught to do their work right. Why not the shipping clerks? They take an artistic job, tie it up awkwardly and toss it into a waiting van. When the customer finally gets the job it does not look as neat as when it left the bindery. . . . Think of the shipping department when you go home."

"Early New England Printing" was the subject of an exceedingly interesting address by Dr. A. J. Philpott, of the *Boston Globe*, who took his hearers through a review of the early days when printing was in its infancy, and directed attention to many of the men who took a prominent part in the development of the art in New England.

Election of Officers and Closing Business

The election of officers resulted in the "silver-tongued orator" of the organization, John J. Deviny, of Washington, who has served as international treasurer, being selected without opposition as president. Harvey H. Weber, of Buffalo, was elected first vice-president; William A. Renkel, of New York, second vice-president; Edward W. Calkins, of Boston, treasurer, and L. M. Augustine, of Baltimore, secretary.

C. Rosen, superintendent of the Roycrofters plant and president of the Buffalo Club of Printing House Craftsmen, extended an invitation to the craftsmen to hold their convention next year at Buffalo, which met with the unanimous acceptance of the delegates present. It was decided that there will be no exposition at the 1923 convention.

Milwaukee craftsmen put forward a strong effort to secure the convention for 1924, but this matter must be left for the convention next year to decide. Whether an exposition will be held in 1924 if Milwaukee's invitation is accepted remains for the organization to decide, but rumor had it that there would not be another exposition until 1926, when the Philadelphia craftsmen hope to have the convention and also have a graphic arts exposition in connection with the celebration which will be held in their city at that time for the purpose of commemorating the one hundred and fiftieth year of American independence. It has been urged by some of the craftsmen that a building should be erected at Philadelphia for the purpose of housing a complete graphic arts display during this event, and a resolution was adopted supporting the Philadelphia club in its efforts to have this done.

Among the many resolutions presented was one the purpose of which was to change the name of the organization to the International Association of Graphic Arts Craftsmen, but this did not get past the delegates, so the present name remains.

Another resolution which was adopted by the delegates provides for the establishment of an employment bureau for executives of printing houses. A reduction of second-class postage rates was urged in one resolution, and still another called on all local clubs to make provision for honoring the printer's patron saint, Benjamin Franklin, early next year, either on January 17, which will mark the two hundred and seventeenth anniversary of the birth of Franklin, or on February 4, the date which marks the two hundredth anniversary of Franklin's entrance into the printing business.

The convention closed with the introduction of the newly elected officers by the retiring president, William R. Goodheart, who in turning the gavel over to the new president thanked the members for the whole-hearted support they had given him during the past year, and urged them to extend the same loyal coöperation to the incoming officers. The new president, John J. Deviny, in a few well chosen words made a strong plea for the continued support of each and every member in order that the work of the craftsmen's movement might be carried forward and its greatest possibilities realized.

Thus was brought to a close the third annual convention of the International Association of Printing House Craftsmen, the "baby" of the organization family, possibly, but the one that has made tremendous growth in the few short years of its existence, and which bids fair to set entirely new standards for organization work in the printing industry.

Second Educational Graphic Arts Exposition

TALKS with those who were in charge of the big exposition building, Mechanics Hall, where the Boston show was held, brought out the fact that the Second Educational Graphic Arts Exposition ranked as one of the largest shows that had ever been held in that place. "Why, it's every bit as large as the automobile show held here not long ago, if not larger, and that was the biggest thing ever held in this building," said one of the officials in the presence of the writer, and this statement was made with some show of surprise as though questioning the fact that the printing industry could put over so large a proposition. It is certainly to the credit of the Boston craftsmen to have the numerous expressions similar to the foregoing made by outsiders as well as by those who hold high places in the printing and allied industries.

From the smallest to the largest, all the exhibits were truly educational. Those actively connected with the trade had the opportunity to gather a great amount of valuable information regarding machinery, appliances and equipment with which they might not otherwise come in contact, and thus they are in a far better position to know what is obtainable when seeking additions to their equipment. Those outside the trade had the opportunity to learn a great deal about the work required to produce the printed matter which enters so largely into every phase of their lives, and thus it may well be said that the general public has a far better appreciation of what it actually means to get reading matter into print.

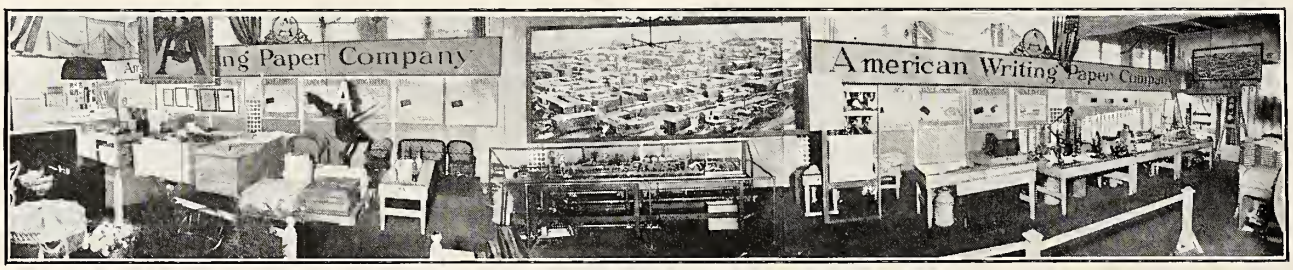
For days before the opening of the exposition large forces of workers were busily engaged in erecting machinery and getting the exhibits in readiness. By one o'clock on Monday, August 28, everything was ready and the crowds started pouring in. At one end of the balcony overlooking the main hall a special platform had been built, and from this point Vice-President Calvin Coolidge, as President Harding's official representative, gave the signal which started things going. Mr. Coolidge was introduced by Edward W. Calkins, president of the Boston club, and in the course of his remarks he said: "You are gathered here today representing the various phases and activities of one of the great world enterprises. You have around you and before you representatives of your art, reaching all the way from the first printing press set up in America to the latest device. It all measures a great development, a great forward movement in science and in invention that has placed in the hands of mankind what was heretofore an unknown and unused power.

"You come here for an educational purpose determined by an exchange of ideas in the development of these processes in your enterprise. It is a high and splendid principle. Science and invention have put into our hands a tremendous power. How we are to use it we do not know.

"We have come to the question of moral purpose. We are in the midst of a solution of a great question that has vexed the world for many a year. Production is going on, and it is a question as to whether we will agree as to whether production is to be delayed. I believe the world has arrived at the time now when there is competence for all. There is a great prospect and a great privilege that stands before your craft. According to the standards you maintain, the world will be guided as to its course.

"A tremendous responsibility has been placed upon each individual among you. It is a great beginning that you have made. I look to the future with confidence and with hope."

Following his address and the official opening of the exposition, Vice-President Coolidge, accompanied by the officials of both the local club and the international association, made a tour of inspection of the many exhibits. Thus was started what proved to be an exceedingly busy week for the visiting craftsmen and their guests, as well as for those who were in charge of the displays.



View of the American Writing Paper Company's Exhibit

A count of the exhibitors as given in the printed lists shows over two hundred. Obviously, it would be out of the question to devote space here to an extended review of each one. However, believing that a brief statement of the principal features at each booth will help those who were present to recall some of the things they saw, and also be of interest to many who were unable to attend, as well as serve the purpose of a fairly complete directory of the supply field, we undertake to give merely the "high spots" of each exhibit.

Kwix Company, Boston — Demonstrating "Kwix," a useful cleanser for the hands, which removes dirt, ink, etc., without injury to the skin.

Falulah Paper Company, Fitchburg, Massachusetts — Showing a line of coated cardboards.

Worcester Paper Box Company, Worcester, Massachusetts — A display of paper boxes and cartons for all purposes.

Knight, Allen & Clark, Boston — Paper merchants, displaying samples of papers, including Argonne and Crescent bonds, Interwoven and Doeskin covers, Dependence and Economic ledgers, also the Tulip paper cups, for which the company is the distributor in New England.

The Type-Hi Corporation, Syracuse, New York — The Type-Hi disk planer, for leveling printing plates, either wood or metal.

Arnold Roberts Company, Boston — Featuring four "mill price list" service stations. Distributors of standardized mill brand papers for New England.

Marvellum Company, Holyoke, Massachusetts — Manufacturers of the Marvellum papers, featuring especially two new cover papers, the Marvelhide and Marvellustre.

John Carter & Co., Incorporated, Boston — An extensive line of papers, cardboards, envelopes, announcements, folders and paper specialties.

Self-Feeding Brush Company, Boston — A self-feeding brush for cleaning type forms, the liquid being contained in the upper part, or handle, and discharged as required by pressing a plunger.

A. M. Collins Manufacturing Company, Philadelphia — Oak Leaf brand products, including Castilian, Damascan, Algerian, Velumet, Bird of Paradise and Duotone Translucent covers, and Ultrafine coated cardboards.

Tileston & Hollingsworth Company, Boston, represented by A. V. Howland — A line of book papers and index bristols, including Flemish Book, Athena Plate, Silk Surface, Tokio bond and the Mattapan index bristols.

W. H. Claflin & Co., Incorporated, Boston — New England agents for Champion coated papers; bond papers of the Gilbert Paper Company; sulphite bonds of the Miami Paper Company; papers of tbe Carew Manufacturing Company; bristols of Crocker-McElwain Company; Artlovers covers of the New York-New England Company; also paper cups of the Public Service Cup Company.

Whitaker Paper Company, Cincinnati, Ohio — Cardboards, cover papers, bonds, ledgers, etc., including the Eagle A brands, Strathmore papers, the A. M. Collins lines and the Falulah Paper Company's products; also an exhibit of coarse papers, including roofing, wrapping and toilet papers, and twines.

Strathmore Paper Company, Mittineague, Massachusetts — Featuring the Strathmore lines of high-grade papers and showing the "Strathmore Grammar of Color."

Japan Paper Company, Boston — An extensive display of fine papers, high-grade announcements, etc., manufactured and imported by the company.

Carter, Rice & Co., Boston — A general line of papers for all purposes, exhibit featuring Art Print coated, Haviland and Canfold, also the Ticonderoga brands of machine finish, antique and English finish papers.

Arthur E. Ham & Son, Boston — New England agents for the Worthy Paper Company, exhibit featuring Hamlet bond, and the Roxburghe line of high-grade papers, stationery and announcements, including envelopes, sheets and cards.

Frederick Freeman, Boston — New England agent for all kinds of printers' machinery, both new and rebuilt; featuring especially the Triplex expansion roller truck for job presses.

J. L. McIntosh, Boston — Showing samples of die cutting, cutting dies, index card cutting, punching, eyeletting, as well as otber specialties.

Printing Trades Blue Book, New York and Chicago — A service station for the use of exhibitors and visitors to the exposition, where a galaxy of beautiful young ladies could be found constantly on hand for the purpose of doing stenographic and secretarial work, pages to run errands and carry messages, and a rest room for the



One View of American Type Founders Company's Exhibit

weary. "Nothing to sell but plenty to give away" was the slogan of this booth, and the service was used frequently and found of great convenience by the exhibitors, delegates and visitors.

B. H. Bunn Company, Chicago — Several of the company's package-tying machines were shown, one being the latest development and having a new turntable attachment, which makes it possible to tie a package both ways at one operation with one string.

A. Storrs & Bement Company, Boston — Distributors of leading mill brand papers throughout New England, exhibit featuring Hammermill bond and the Esleeck Manufacturing Company's thin papers, also a general line of mill brand papers. Special emphasis was placed upon the fact that in conjunction with the exposition the company was celebrating its seventy-fifth anniversary. A mill brand guessing contest which was conducted attracted considerable



Another View of the Exhibit of the American Type Founders Company

favorable attention. Twenty-two trade-marks were displayed, and prizes were given those correctly naming the manufacturer and brand represented by each trade-mark. The work of the sales service department, through which printers are aided in selecting the proper papers, arranging suggestions for layouts, formats, etc., was demonstrated.

Thompson & Norris Company of Massachusetts, Boston — Representing the International Mailing Tube & Wrapper Company, showing corrugated paper in sheets and rolls, mailing tubes and special mailing devices for catalogues, magazines, books, etc., freight and express shipping cases and parcel post boxes.

Forbes Lithograph Manufacturing Company, Boston — A beautiful display of lithographed subjects, including calendars, etc.

Brown Company, Portland, Maine, and Andrews Paper Company, Boston — Showing the Nibroc Kraft towels, an absorbent paper towel, golden brown in color, made from selected resinous northern woods, and containing neither acids nor caustics. "One towel wipes dry," the manufacturer's slogan, was emphasized as the economical feature of this paper towel.

D. B. Rising Paper Company, Housatonic, Massachusetts — Danish, Housatonic and Initial bonds; wedding and index bristols; stationery, announcements, etc., including the Executive Cabinets, announcements and commercial envelopes manufactured by the Old Colony Envelope Company, of Westfield, Massachusetts.

Remington Printing Company, Providence, Rhode Island — Another of the many excellent displays of high-grade printing which added to the general interest of the exposition.

New Safety Paper Company, Boston — Demonstrating a new white safety paper, the basic stock of which is treated with chemicals to give acid protection as well as surface protection, for use for checks, stock and bond certificates, and all purposes where alterations must be guarded against.

The Vandercook Press, Chicago, Illinois — Showing proof presses, featuring the rigid bed composing-room presses, composing-room cylinder, and roller series No. 20.

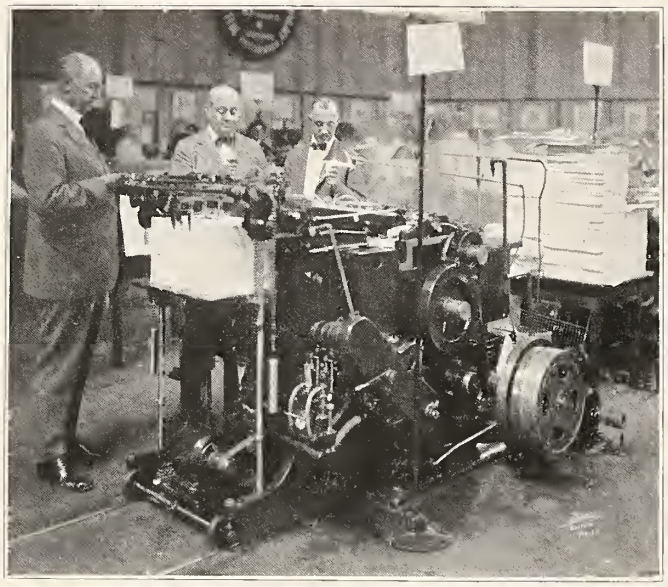
Lambert Studios, Boston — Designers of illustrations of all kinds for advertising purposes; exhibit showing advertising illustrations and book plates.

Black Diamond Saw & Machine Works, Natick, Massachusetts — An automatic machine for filing circular saws of all kinds, operated by either belt drive or individual motor.

E. F. Marceau Company, East Hartford, Connecticut — Demonstrating the Royal ink fountain agitator.

S. D. Warren Company, Boston — Showing a complete display of the Warren lines of standard printing papers, with an excellent instructive exhibit of finished printing done on Warren papers.

Trade Composition Association of Boston — Exhibit showing complete equipment for a trade composition plant, kept in operation setting type for different classes of work, all for the purpose of demonstrating the advantages to be derived from a plant specializing in this class of work. The plant was equipped by the



The New Miller Press Shown in the Miller Saw-Trimmer Company's Exhibit.

Mergenthaler Linotype Company, the Lanston Monotype Machine Company, the Intertype Corporation, the Ludlow Typograph Company, Samuel Stephens and Wickersham Quoin Company, and the Hansen Type Foundry, thus showing a wide range of equipment for the printing plant.

Pneumatic Equipment Company, Boston — Cadillac portable electric blowers for cleaning around machinery, motors, etc.

The Davis-Smith Company, Boston — Business greeting cards.

McKenzie Engraving Company, Boston — Plate printing and die stamping, specializing in high-grade greeting cards and business stationery. An interesting feature of the exhibit was an actual demonstration of the work of die stamping, a press being kept in operation producing greeting cards.

Freedman Cut-Outs, Incorporated, The Die Cutting Specialists, New York — Finishing of all kinds for printers and lithographers; die cutting, eyeletting, stringing, mounting, thumb indexing, easels for display cards, etc. Display showing a wide range of die cutting and other work, such as display cards, etc.

Typodex Company, Newton, Massachusetts — Demonstrating the Brown split grippers for scoring, creasing, perforating, slitting, etc., while printing on job presses. Specimens of work done by the new Tintograph process were also shown, likewise illustrations and specimens of work done with the new Acid Shower etching machine for photoengravers.

Industrial Appraisal Company, Boston — Specializing in printing plant appraisals, and handling work for Typothetæ organizations throughout the country.

R. S. Peck & Co., Hartford, Connecticut — Display of high-grade printing.

J. Q. Adams & Co., Boston — Reference books, exhibiting Webster's New International Dictionary and other reference works.

Joseph A. Borden — Demonstrating the general service department of the American Writing Paper Company, including the features connected with the course in printed salesmanship which he, as director of the department, is conducting for the company.

Suffolk Engraving & Electrotyping Company, Cambridge, Massachusetts — Color engraving and printing, electrotyping, die stamping, wax engraving, steel and copper plate engraving, photogravure; specializing in high-grade diplomas. A feature of this booth was a plate printer producing a beautiful reproduction in photogravure of the drawing of "Old Ironsides," which was distributed as a souvenir.

Universal Color Plate Company, Boston — An excellent display of high-grade color plate engraving.

Plimpton Press, Norwood, Massachusetts — High-grade printing, the exhibit being principally a demonstration of de luxe quality applied to low-cost books.

The Maynards, Boston and Waban, Massachusetts — Artistic photographs, exhibiting views of Boston and surrounding country.

Joseph E. Murphy Company, Melrose, Massachusetts — The improved plate-lock padding press, designed to facilitate the work of padding or tableting.

Lincoln Engraving Company, Boston and New York — General designing and photoengraving, specializing in high-grade colorwork. An appropriate souvenir, a beautiful portrait of Abraham Lincoln in colors, was distributed to craftsmen.

Berry Machine Company, St. Louis, Missouri — The Berry paper drills, Berry high-pressure pneumatic standing and signature presses, also the Berry semi-gravity board feeder for attaching to the feedboards of cylinder presses, making it unnecessary for the operator to leave his press for a new lift.

John P. Carlson, Brooklyn, New York — Printing and lithographic inks; display showing a wide range of work on which the company's inks were used.

Sleight Metallic Ink Company, Philadelphia — Featuring work done with the company's bronze, colored and plate printing inks.

Tolman Print, Incorporated, Brockton, Massachusetts — General artwork for advertising of all kinds; designing, creating ideas and making drawings and paintings, as well as catalogues, folders, posters, display cards, etc.

Henry Havelock Pierce, Boston — Artistic portraiture.

The Priscilla Company, Boston — Showing the magazine, *The Modern Priscilla.*

Liberty Folder Company, Sidney, Ohio — Liberty folding machines shown in actual operation demonstrating their efficiency, a special feature being the new Aldrich office folder, which was shown here for the first time, and which has been built for the Lisenby Manufacturing Company, Chicago. One of the Liberty folders with a Kelly automatic feeder attached was shown in the booth of the American Type Founders Company, and another, the Model 90, in the booth of the Golding Manufacturing Company.



Miller Saw-Trimmer Company's Exhibit on Stage of Main Hall

Stone & Andrew, Incorporated, Boston — A general line of papers, exhibit showing especially the Satinkote bristol, Hancock dull finish coated book and postcard, and D. B. M. (Direct by Mail) folding coated paper, for which the company is the national distributor.

Alden Non-Plate Engraving Company, Boston —"Non-Plate" engraving, announcements, social and business stationery.

Rumford Press, Concord, New Hampshire — Display featuring magazine printing, in which the company is specializing, and also including some of the books which have been printed recently. Photographs of the different departments of the plant added interest to the exhibit.

Falcon Company, New York — Machine composition.

Henry I. Jenkins, Boston — Photogravure printing.

Boston Bank Note Company, Boston — Lithographers.

Foxon Company, Providence, Rhode Island — An unusual exhibit of embossed printing in modern designs, special emphasis being placed upon the use of this work where high-grade wrappers are desired for package goods of any kind.

Christian Science Publishing Society, Boston — Showing the numerous books and publications produced in the printing plant maintained by the society.

Livermore & Knight Company, Providence, Rhode Island — This exhibit showed an extensive line of advertising novelties as well as cutouts, display cards, and general printing for advertising purposes.

A. E. Martell Company, Boston — Demonstrating the many uses of the Daniels catalogue binder.

Heliotype Company, Boston — Featuring photolithography and photogelatin printing.

Houghton Mifflin Company, The Riverside Press, Boston and New York — Showing some of the many books produced by the company.

Johnson Process Glue Company, New York — Demonstrating flexible and liquid glues for printers, bookbinders and paper box makers.

Loring Coes & Co., Worcester, Massachusetts — Showing a line of knives for paper cutters, also demonstrating the Perfect metal cutting stick.

J. W. Pitt, Incorporated, Bath, New York — An extensive display showing various adaptations of Uprightgrain wood bases.

Richards & Co., Boston — A display of printers' metals for use on monotype machines, linotypes, intertypes, etc., as well as for electrotyping, stereotyping, etc.

United American Metals Corporation, Brooklyn, New York — This exhibit was under the supervision of the Boston representative, Fred J. Noonan, and contained a display of the various Stanley Process type metals.

Gem Bronze Ink Company, Philadelphia — Demonstrating the Gem bronze inks, gold and silver, also the transparent base size for use on rough stocks.

Ginn & Co., The Athenæum Press, Boston — Displaying books published by the company.

A. W. Elson & Co., Belmont, Massachusetts — Photogravures and carbon photographs, display featuring pictures produced for educational institutions.

The Youth's Companion, Boston — Here we were taken back to our boyhood days by being presented with a copy of a recent issue of this magazine.

Franklin Typographical Society, Boston — A rather unusual exhibit comprising items of historical interest as well as features illustrating the work the society has done and is still doing. This society was organized in 1824, and it is interesting to note that in the years it has been in existence it has paid out $185,000 in benefits to members in need of assistance.

International Typographical Union — Showing, by means of charts, the work being done through the courses of instruction which the union is conducting.

Pilgrim Publicity Association — This is the advertising club of Boston, and the exhibit was naturally devoted to advertising matter.

Barrett-Cravens Company, Chicago, represented by the Eastern Sales Company, Boston — Showing the Barrett handling equipment, including the Barrett lift trucks and platforms, also the Barrett tiering machine, which is a safety portable elevator, as well as other devices for saving labor in handling materials of all kinds.

United States Envelope Company, Springfield, Massachusetts — Another extremely interesting exhibit, demonstrating the remarkable advancement that has been made in the manufacture of envelopes. One of the early types of envelope-making machines was shown in the booth, while two of the latest models were kept in constant operation, one making the glassine window envelopes. An extensive display of printed samples was included in the booth for the purpose of showing the large number of uses to which envelopes can be put, also to demonstrate the advantages of having the envelopes match the enclosures that are to be sent out in them. The company distributed its famous Red Envelope, which brought up an interesting connection with its house-organ, known as *The Red Envelope*. In this case, however, it was not the house-organ itself that was being given out, but a real envelope, a large red one, which was put to good use by those who were gathering circulars and other literature at the various booths.



George H. Morrill Company's Booth, Showing Chart Illustrating Inkmaking Processes

Ashton G. Stevenson, Chicago — Featuring the Stevenson furniture mold, by means of which metal furniture can be cast on linotype, intertype or linograph machines. Here a machine was in operation showing the working of the mold and the character of the furniture cast.

Stuebing Truck Company, Cincinnati — Showing the Stuebing lift trucks, also the Economy portable elevator or tiering machine manufactured by the Economy Engineering Company, of Chicago, as well as the Ideal stencil-cutting machine.

E. W. Blatchford Company, New York and Chicago — Metals of all kinds used by printers and those in the allied trades. Here was also demonstrated the Blatchford patent metal base for mounting printing plates.

United Typothetæ of America — Demonstrating the many phases of the educational work being done by the organization for the advancement of the printing industry.

Wood Clark Press, Boston — Another attractive exhibit of printing.

Robertshaw Manufacturing Company, New York — Automatic temperature-control systems for all melting pots used in connection with slugcasting and typecasting machines, stereotyping, electrotyping, etc., as well as stereotype matrix tables, etc. For use with any method of gas combustion.

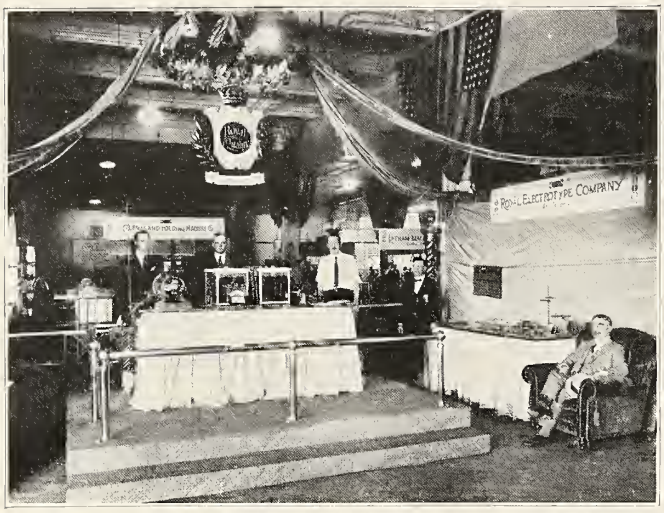
Simonds Manufacturing Company, Fitchburg, Massachusetts — A complete line of knives for paper-cutting machines, as well as circular slitters for cutting paper, also a display of steel cutting, scoring and perforating rules.

Joseph E. Smyth Company, Chicago — Bookbinders' machinery, featuring especially the National straight-needle book-sewing machines for all purposes, and the Kugler looping machine for one and two hole loop hanger work.

J. H. Osgood Company, Boston — Showing printers' rollers, an interesting feature being the exhibit showing how rollers were made fifty years ago as compared with the methods in use today.

J. L. Shoemaker & Co., Philadelphia — New Jersey wire stitching machines, for which the company is the general sales agent.

George E. Crosby Company, Boston — This exhibit constituted the folding-box manufacturing unit of the exposition, an actual commercial order of folding boxes being produced. Here could be seen a Miehle two-color press equipped with Dexter feeder and extension pile delivery, a Babcock cylinder cutter and creaser also equipped with a Dexter feeder and extension pile delivery, as well as a Specialty automatic gluing machine, a Saxmeyer bundle tyer and an Economy baler. Thus visitors had the opportunity to



Royal Electrotype Company's Demonstration of the Process of Electro-Plating

see the entire process from printing the blank sheets of board, through the cutting and creasing as well as the folding and gluing to the bundling for shipment.

McCain Brothers Manufacturing Company, Chicago — The McCain automatic continuous loading sheet feeder for high-speed folding machines, ruling machines and printers' presses.

Alchemic Gold Company, New York — Gold and silver inks for printers and bookbinders, exhibiting a number of specimens of work on which these inks were used. Alchemic gold is a liquid substitute for genuine and imitation gold leaf, and is said not to tarnish, rub nor lose its luster.

W. H. Sylvester & Son, Philadelphia — Platen guards for job presses.

Sprague Electric Works — Exhibit in charge of the Boston office, showing electric motors, control stations, etc., for printing presses and machinery.

H. S. Prescott, Springfield, Massachusetts — Printing and lithographic inks, "Presto" ink remover, varnishes, driers, bronze powders and reducers. Exhibit featured the gold inks, a press being kept in operation producing work with these inks. Numerous samples of the finished work were also on display.

New England Photoengravers' Association — This was purely an educational exhibit, showing in actual operation the various processes connected with the production of photoengravings. Great credit is due the photoengravers for the manner in which this exhibit was arranged and conducted. A complete equipment was installed by the F. Wesel Manufacturing Company, and ten men were at work in order to give visitors an opportunity to see how photoengravings are made.

Samuel Stephens and Wickersham Quoin Company, Boston — A complete line of printers' furniture, machinery and supplies, special features shown being the Wickersham quoins and locking devices; the Rossback ink distributor for Chandler & Price presses, made by F. P. Rossback Company, of Benton Harbor, Michigan; the Hartford cutter and creaser, made by the National Machine Works, of Hartford, Connecticut; also the Diamond power paper cutter, made by the Challenge Machinery Company, of Grand Haven, Michigan.

Poor Richard Corporation, Chicago — Poor Richard multicolor presses, showing work done on the standard twenty-four color attachment for 14 by 22 inch presses, also work done on the Poor Richard calendar collator for calendar manufacturers and printers. Exhibit contained one of the jobbing collators for printers and binders, which was being demonstrated continuously.

Southworth Machine Company, Portland, Maine — A special line of labor-saving machines for bookbinders, featuring perforating and punching machines for hand, foot, belt or motor power, also round cornering machines. The Holdfast hangers for use in lithographing plants and other establishments where it is necessary to season paper were also demonstrated.

Linograph Company, Davenport, Iowa — Two Linograph composing machines, one a single and the other a triple magazine, were kept in actual operation, demonstrating the many special features of this machine.

Golding Manufacturing Company, Franklin, Massachusetts — Showing the Golding job presses, the Golding Art jobber, Pearl presses, the Pearl paper-cutting machines, the Little Giant lead and rule cutter, also many other printers' necessities. Some new devices were featured, including adjustable roller tracks for the 21 by 18 Art jobber, the safety feed guard, a new electric drive and the flywheel guard.

Ludlow Typograph Company, Chicago — Demonstrating, by actual operation, the Ludlow typograph, also the Elrod lead, rule and slug casting machine, the latter machine being shown producing two strips of leads in one operation. The exhibit also included a display of printed specimens showing the work of the Ludlow typograph, as well as a number of forms showing the adaptation of the Ludlow product to different classes of work.

Taylor Registering Projector Company, Baltimore, Maryland — Demonstrating the Taylor registering projector for lining up and registering forms before they are sent to press, also the Taylor lineup table for sheets up to 46 by 68 inches, and the Taylor Junior lineup table.

Wood & Nathan Company, New York — The Standard high-speed automatic job press.

Lanston Monotype Machine Company, Philadelphia — Several monotype machines were shown in actual operation, together with the lead, slug and rule attachment. The new acquisition of the company, the Barrett adding machine, was also demonstrated. An especially interesting addition to this booth was an exhibit of early printing taken from the collection of Frederic W. Goudy, the art director of the company.

Hacker Manufacturing Company, Chicago — An actual demonstration showing the advantages of the Hacker method of reducing makeready in the pressroom, bringing into use the Hacker plate gage and rectifier, the Hacker test press and the Hacker planer. The Potter and Poco proof presses were also shown.

Allan B. Croke Company, Boston — An extensive line of devices and general equipment for photoengravers, including single arc "Solar lites," camera lamps, color process lamps, double deck lamps, Solar light mechanism; the Levy camera, Series C, 24 by 24 inches; Levy vacuum printing frames; O. K. negative dryer, and a complete line of Goerz lenses; also the Acme 2-in-1 gas stove. A new bronzing machine, the Ideal, was shown in this exhibit. This machine has a number of features which make it appeal strongly to those operating the smaller automatic presses. It takes a sheet up to 14 by 25 inches. The company was also playing up its unique trade-mark, which emphasizes "the OK in Croke," the name Croke being in monogram form with the letters OK brought out prominently in red.

John Royle & Son, Paterson, New Jersey — Here was found another extensive display of equipment for photoengravers and electrotypers, featuring the Royle routing machines, rotary edgers, lining-beveling machines, saw tables, the Elipsograph for making ovals, jig saw and drill, also a complete assortment of cutting tools for engravers and electrotypers. An interesting feature of the exhibit was one of the early Royle routers, made in 1857 and still in actual service, which was shown alongside one of the latest full ball-bearing routing machines.

New England Electrotype Company, Boston — Showing an exhibit of electrotyping, including stereotypes cast flat and then curved, also a display of finished printing produced from the company's product. In connection with this exhibit the company was featuring a new department which it has recently created for the purpose of making wax line electrotypes. These electrotypes are for printing ruled forms of all kinds, and they are made by ruling the lines by machine in a wax mold of the type form.

George T. McLauthlin Company, Boston — Several of the National paper cutters were shown, the National self-clamping cutter, lever and bench cutters, as well as knives and cutting sticks.

The Printing Machinery Company, Cincinnati, Ohio — Featuring the Warnock diagonal block and register hook system, the Sterling aluminum expansion book block system and the Sterling small sectional system.

Humana Company, Newark, New Jersey — The Klymax automatic feeder for platen presses.

Wild & Stevens, Incorporated, Boston — Printers' rollers.

E. A. Pophal Manufacturing Company, Wausau, Wisconsin — A new automatic ruling machine for engravers and lithographers.

Standard Linaform Company, Boston —Demonstrating the Linaform, a new simple and efficient device for lining up and squaring cylinder press forms.

Specialty Automatic Machine Company, Chelsea, Massachusetts — Paper-box machinery shown in conjunction with the boxmaking unit.

A. W. Hall & Co., Chicago —Hall folding machines and bundling presses, featuring especially the Hall No. 325 drop-roll folding machine.

Chandler & Price Company, Cleveland, Ohio — Three Gordon presses were shown in operation, also the C. & P. paper cutters, the special feature being the new Craftsman press, which attracted a great amount of attention.

The Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania — This exhibit occupied the entire space on the large stage of the main hall, and here were shown, in actual operation, the Miller automatic feeders for platen presses, one being equipped with the new envelope attachment; the Miller Craftsman unit for the new Chandler & Price Craftsman press; the new Miller automatic feeders for cylinder presses, one being attached to a Babcock Optimus press, the other to a Premier & Potter pony Whitlock; the Slug-O-Type saw attachment, another new device, for linotypes, intertypes and linographs, which trims the slug to the desired length as it is ejected; the Miller saw-trimmer with router and jig saw attachments, and other printers' accessories. Here was also shown for the first time the new Miller automatic high-speed press, two being in operation. These were subjected to a rather severe test, three of the exposition officials being appointed as a committee to watch the test, a record of 30,191 impressions in eight hours being made. The exhibit also contained a large variety of specimens of printing produced on the Miller presses, and the presses in operation were printing high-grade halftone and color process work, the specimens being eagerly sought by all visiting the booth.

The City of Cambridge, Massachusetts — In 1639 Cambridge became the birthplace of printing in what is now the United States, hence this exhibit contained historical material pertaining to printing. Other features showed the work of the Cambridge Public Library.

Munsell Color Company, New York — Demonstrating the Munsell system of color notation.

American Type Founders Company, Jersey City, New Jersey — To itemize the many things shown in this exhibit would require far more space than is available here. Two Kelly presses were the center of attraction, especially the larger No. 2 press, both being in actual operation. Chandler & Price presses were also shown, as well as the Boston wire stitchers, Diamond paper cutter, Liberty folder with automatic feeder, steel composing-room equipment and a general line of printers' supplies. A display of the Cut-Cost steel and wood composing-room furniture and cabinets made by the Hamilton Manufacturing Company was another feature of the exhibit.

Brackett Stripping Machine Company, John J. Pleger, sales agent, Chicago and New York — Showing the Brackett stripping machines, Model 2a designed to handle any kind of stripping for bookbinders, and Model 1 for check-book binders and tablet makers.

C. R. & W. A. Nelson, Incorporated, Chicago — Punching and perforating machines, featuring the Nelson heavy-duty punching equipment and its wide range of utility, including die cutting, perforating, round cornering, tab cutting, label cutting and embossing.

Cline Electric Manufacturing Company, Chicago — Showing the Cline-Westinghouse electric motors and controllers, and demonstrating the alternating current controllers. The greater part of this company's exhibit was shown at other booths, as eighty per cent of the machinery in operation at the exposition was equipped with Cline motors and controllers, all direct current.

Latham Automatic Registering Company, Chicago — Numerous items coming under the head of composing and press room equipment were shown, including registering devices, the Utility "shockless" neutralizer bar, electric appliances of the Dalton & Marsh Company, the Page fountain divider, and the Morgans & Wilcox Manufacturing Company's swivel cabinets, the M & W lockup system.

George H. Morrill Company, Norwood, Massachusetts — This exhibit was devoted principally to an excellent display of exceptionally fine printing produced with inks made by the company, while in the back of the booth was an immense chart showing a cross section of a dry-color plant, illustrating the processes connected with the making of printing and lithographic inks. A small ink mill was also shown in operation grinding ink, and another feature was the demonstration of the Fade-ometer, a device for testing the permanency of colors.

C. F. Anderson & Co., Chicago — Folding machines and bundling presses, a special demonstration being made of the Anderson high-speed catalogue and circular folding machine No. 310, equipped with automatic side registers, perforator and productimeter. This machine takes sheets ranging in size from 6 by 6 inches up to 25 by 38 inches. It has five standard sets of folding rollers, but is so designed that others may be added as desired.

John Thomson Press & Manufacturing Company, New York — In this booth the Laureate press was shown equipped with some new features, one being an ink cylinder at the bottom of the press, another the four vibrator rollers covering the form rollers, thus eliminating the necessity of double rolling on heavy forms. A Colt's Armory Model 6C press was shown in operation in the booth of the Alchemic Gold Company, and a 20 by 30 inch cutting and creasing press was shown in the boxmaking exhibit. Work produced on the Thomson presses was also on display, making an attractive addition to the booth.

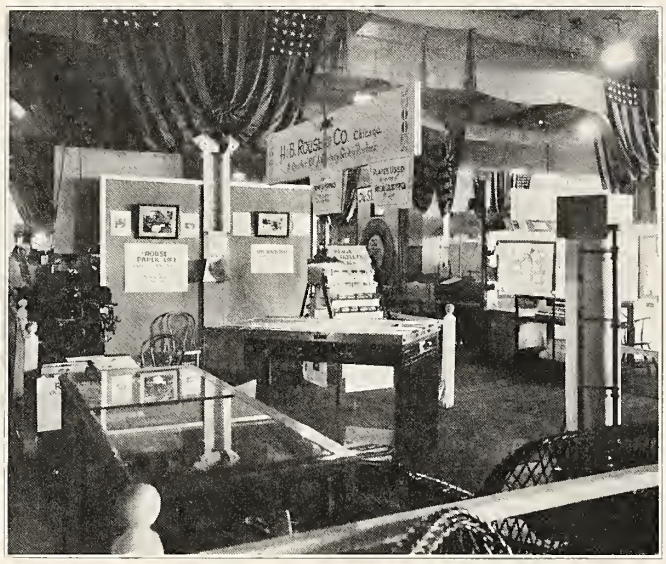


A View of the United States Envelope Company's Exhibit, Showing the two Machines for Making Envelopes

Latham Machinery Company, Chicago — A line of bookbinders' machinery, including the Monitor stitchers and perforators, the Monitor multiple punching machines, Monitor embossing machines and numbering machines formed the attractions at this booth.

Claybourn Process Corporation, Milwaukee, Wisconsin — The Claybourn Precision process for correcting printing plates to eliminate makeready on the press was demonstrated, bringing into actual operation the machines, which were kept busy producing corrected and perfected plates.

Margach Manufacturing Company, New York — The Margach Universal metal feeder for linotypes and other typesetting or typecasting machines, also the Margach type-high cut shaver and the type-high gage. The Norib mold for making ribless and low slugs was demonstrated. Another new device which attracted attention



The Display of H. B. Rouse & Co.

here was the Universal tabular machine made by the Rule-Form Machine Company, of Worcester, Massachusetts, which is designed to produce slots the required distance apart in the slugs, strips of wire rule being inserted in these slots.

H. C. Hansen Type Foundry, Boston —"Everything for the printer" would well describe this booth. Here were shown the Chandler & Price presses, the Golding Pearl presses, Potter proof presses, Diamond paper cutter, mitering machines, printers' cabinets, furniture and general equipment; lead, slug and rule cutters; type gages, composing sticks, and a rather extensive display of type. The Unique steel block system of the Unique Steel Block Company, Waverly, New York, was also demonstrated. It must be added that as the Hansen foundry is this year celebrating its fiftieth anniversary, great emphasis was placed upon this fact throughout the exhibit.

Thompson Type Machine Company, Chicago — Here two of the Thompson typecasting machines were in operation.

Litchfield Linoplate Company, Boston — Here was shown for the first time in public the Litchfield Linoplate process, which was described fully in our issue for August.

Intertype Corporation, Brooklyn, New York — Two intertype machines were kept in continuous operation demonstrating the various advantages, one being a Model C.-s.m., the other a Model D.-s.m., the latter casting slugs forty-two picas wide on faces thirty-six points in bold, full width, and up to sixty points on condensed faces.

J. A. Richards Company, Kalamazoo, Michigan — Different models of the Richards Multiform De Luxe saws, as well as the Richards devices and equipment for making steel rule cutting dies, were shown and demonstrated, and the display included a number of the cutting dies made with these devices, as well as samples of the work done.

Mergenthaler Linotype Company, Brooklyn, New York — Two different booths were occupied by this company, one being devoted to an extensive exhibit of linotype typography, the other to showing the different models of linotypes in actual operation. In the latter exhibit a special feature was a Model No. 1 machine which had been put into service on January 4, 1896, and had been in continuous operation until brought to the show. This machine was shown alongside four later models, the Nos. 9, 14, 21 and 24.

Bingham Brothers Company, New York — An extensive display of printers' and lithographers' rollers. A special feature was the newly patented Duplex roller, which eliminates the difficulties incident to melting during the hot weather. Tests of this roller were made by placing pieces in a pan over heat to demonstrate that the roller will not melt even when subjected to intense heat. It is guaranteed not to melt, shrink or expand, hence it can be used as an all-year roller.

A. G. Burton's Son, Incorporated, Chicago — Machines for bookbinders, featuring especially the Universal Peerless rotary perforator, the Peerless round hole perforator and the Peerless punching machines.

Babcock Printing Press & Manufacturing Company, New London, Connecticut — In this booth there was on exhibition a Babcock Optimus press No. 7 with Cross feeder and Babcock extension delivery, which was kept busy producing high-grade catalogue work. A No. 35 pony Optimus with the Babcock extension delivery and a Dexter pony suction feeder was shown in the booth of the Dexter Folder Company, and a three-roller Optimus press, No. 43, equipped with a Miller cylinder press feeder was in the exhibit of the Miller Saw-Trimmer Company. A Babcock No. 12 automatic piling cutter and creaser was installed in the boxmaking exhibit at the request of the management of the exposition.

H. D. Roosen Company, New York — This was another exhibit of printing inks, containing a display of work which showed the high quality of Roosen inks.

Miehle Printing Press & Manufacturing Company, Chicago — In the company's booth was a No. 4 Miehle cylinder press, equipped with the Cross automatic feeder and the automatic ink dryer of the United Printing Machinery Company. Three of the new Miehle vertical presses were also shown, one being mounted on heavy springs to demonstrate the efficient working of the press even while constantly in a swaying motion. In the boxmaking exhibit a two-color Miehle press, equipped with the extension delivery and the Dexter automatic feeder, was shown in constant operation working on a large run of folding boxes.

Potdevin Machine Company, Brooklyn, New York — Here were shown different models of the Potdevin gluing machines for edge and strip gumming, also the drying attachment. A special feature which attracted a great amount of attention was a new machine, the Potdevin Type 48 bag machine, for making candy bags and printing them in two colors, all in one operation from the roll of paper.

Royal Electrotype Company, Philadelphia — An exceptionally attractive exhibit showing the various stages through which an electrotype passes from the molding to finishing, emphasizing especially the high quality of Royal made plates.

U. S. Veterans Bureau — An exceedingly interesting demonstration of the work that is being done in training disabled veterans of the World War. The exhibit was under the control of the Bureau's school at the Massachusetts Normal Art School. The students were printing and distributing literature regarding the work, setting the matter on a linotype, locking up the forms and running them off on a platen press.

Barnhart Brothers & Spindler, Chicago — This is another exhibit that would require considerable space to describe in detail. An extensive display of type and equipment for printers was shown, the principal item featured being goods of the company's own manufacture. Here could be seen a complete line of brass goods, galleys, etc.; Superior spacing material; the Superior point system saw; also the Wood Flong stereotyping equipment, a complete outfit being on display, including the matrix-making machine, the drying machine, humidor, metal pots and casting boxes.

Erickson Linotype Tabular Machine Company, New York — Demonstrating the Erickson tabular system, by means of which tabular work can be done on linotype and other slugcasting machines.

National Association of Printing Ink Makers — Under the supervision of the New England Printing Ink Association, the local body affiliated with the National association, this exhibit proved truly educational in showing the manufacture of ink. Here were shown the various processes from the raw materials through the actual making of the ink, and an excellent display of printing demonstrated the diversity of uses to which ink is put.

Hill-Curtis Company, Kalamazoo, Michigan — Showing the line of Trimo saws and the equipment which is furnished with them.

F. Wesel Manufacturing Company, Brooklyn, New York — The company's complete line of equipment for photoengravers and stereotypers was shown, also a working exhibit of stereotyping, featuring equipment for both wet and dry mats. The company installed a complete plant in the booth of the New England Photoengravers' Association, where actual engravings were being made. The Wesel two thousand ton pressure lead molding press was shown in actual operation in the exhibit of the Home City Electrotype Works. It is worthy of note that this press was purchased by the Home City company and installed in its plant at Boston, being the first machine of its kind in New England. A feature of the Wesel exhibit was the "find your lucky star" game, which attracted a great amount of attention and caused considerable amusement. Fans cut in different combinations were distributed, the object being to find the person having one that would match properly, prizes being given to the fortunate ones.

Cleveland Folding Machine Company, Cleveland, Ohio — Several machines were on display in actual operation, including the small Model E equipped with automatic feeder, the Model B without feeder, also the Model B with the Hickok suction pile feeder. A display of samples showing the 210 different folds that can be made on the Cleveland folders was an attractive feature of the exhibit.

Premier & Potter Printing Press Company, New York — The Potter rotary offset press, which was producing some beautiful work in four colors, constituted the principal attraction at this exhibit. Two other presses, however, were shown, the Premier Whitlock two-revolution four-roller press equipped with a Cross feeder and the pony Whitlock two-revolution two-roller equipped with the Dexter combing pile feeder.

Dexter Folder Company, New York — In addition to the Dexter automatic feeders shown on presses in other exhibits, the company showed a wide range of machines in its own booth. These included the Dexter pile feeder in actual operation on presses; the Dexter standardized book, job and catalogue folder, taking a sheet up to 38 by 50 inches, and equipped with a Cross continuous type folder feeder; the new Dexter Simplex, a high-speed job folder with automatic feeder, which has just been placed on the market, was also shown, as well as the new Dexter-Kast automatic wire stitcher feeder with caliper detector.

United Printing Machinery Company, New York — The U. P. M. vacuum bronzer was the feature of this exhibit, creating a great amount of favorable interest. Other devices shown were the Chapman electric neutralizer for eliminating static electricity and the automatic ink dryer which applies a direct heat from the gas flame to the sheet without danger of fire, as the flame lights and goes out automatically as the press starts or stops. While not included in the exhibit, owing to the fact that it could not be erected in the time allowed, the Upham sheet rotary press was featured, and those interested were given the opportunity to see it in operation in the city. This press is adapted to miscellaneous printing and combines the production capacity of the rotary press with the quality of the flat bed.

Monarch Engineering & Manufacturing Company, Baltimore, Maryland — Showing the Monarch Monometer furnaces for melting all kinds of type metals.

National Bundle Tyer Company, Blissfield, Michigan — Machines for tying bundles of all kinds.

Chester R. Endicott Company, Los Angeles, California — Featuring the Martin plate, a stock separator and envelope attachment for use with the Miller automatic platen press feeders. Also showing other printers' specialties, such as the USO roller trucks for platen presses and the Kessler press brake.

Walker Lithograph & Publishing Company, Boston — A general display of high-grade printing and lithographing, including folding boxes, cartons, cutouts, containers, maps and atlases.

W. H. Pountney Company, Boston — Wax engraving.

National Announcement Association, Springfield, Massachusetts — Showing the full line of the Linweave announcements, with paper and envelopes to match, also a complete line of imported handmade announcements.

H. B. Rouse & Co., Chicago — Rouse products to be seen in this exhibit included the Rouse lining and registering system, newspaper file and rack, rotary mitering machine, Rouse tympan paper holder, saw mitering machine and a complete line of composing-room tools and accessories, among them lead and rule cutters, the Rouse Lino slug cutter, the Rouse job composing sticks, Climax register hooks and combination register hooks.

American Electrotype Company, Philadelphia — Here was to be seen a display of work featuring first impressions made without makeready, demonstrating the company's method of making electrotypes that eliminate the work of makeready on the press.

Harris Automatic Press Company, Cleveland, Ohio — This exhibit featured a large display of work produced on the Harris offset press, and in connection with it was a No. 34 Harris offset press equipped with a Harris pile feeder and pile delivery, which was kept constantly in operation producing colorwork.

Meisel Press Manufacturing Company, Boston — This exhibit featured a wide range of specimens of the work produced on presses and other machines made by the company, which include bed and platen and rotary presses, fixed and adjustable, as well as a number of machines for producing various specialties.

E. P. Lawson Company, Incorporated, New York — This company acts as Eastern sales agents for the J. L. Morrison Company, Seybold Machine Company and J. T. Wright Company, and the exhibit featured the machines and devices of these companies, including paper cutters, three-knife trimmers, punching machines, round cornering, stitching and perforating machines, and paper drills.

George R. Swart Company, New York — Several machines were to be seen in actual operation at this exhibit, including the G. R. S. jobbing folder, Model 42; the new Frohn continuous rotary wheel suction feeder attached to a Cleveland folding machine; the Christensen wire stitcher feeder and the Los Angeles book stitcher, which was shown for the first time in the East.

American Writing Paper Company, Holyoke, Massachusetts — This is another exhibit which to describe in complete detail would require far more space than can be given here. The center of attraction, of course, was the "baby" papermaking machine which the company has featured on other occasions, but to add to the interest those who visited this exhibit had the opportunity to see a complete chemical testing laboratory on a small scale, showing how the Eagle A papers are tested to conform to the requirements of the company's standardized line. Chemical, physical and microscopical testing of papers was demonstrated, and a display showing



Exhibit of the Vandercook Press

the complete line of papers made by the company added to the value of the exhibit. The work of the service department was demonstrated in another exhibit under the supervision of Joseph A. Borden, which is reviewed separately.

Friel & Friel, Chicago — Showing the Friel imprinter, an attachment for platen presses which makes it possible to do bank check imprinting, etc., without difficulty.

Economy Baler Company, Ann Arbor, Michigan — Baling machines and waste receptacles.

Imperial Type Metal Company, Boston — Another exhibit of metals for all uses in connection with the printing industry.

Boston Evening Transcript — This was a courtesy booth maintained by the newspaper for the purpose of assisting delegates and visitors by furnishing information and in other ways, and in connection with it there was a newspaper booth where those attending the exposition could secure their home papers.

Home City Electrotype Works, Boston and Springfield, Massachusetts — Here was to be seen a practical working exhibit showing electrotypes in the course of production, which naturally attracted considerable attention. Included in the exhibit was the Wesel two thousand ton pressure hydraulic lead molding press, which was purchased by the company and is the first press of the kind in New England.

Revolvator Company, Jersey City, New Jersey —The Revolvator, a portable elevator or tiering machine, shown in this booth, created great interest, as it demonstrated an excellent method for reducing the cost of handling heavy cases, etc. The lift trucks also shown were a center of attraction.

Mogin Manufacturing Company, Boston — Here was shown in operation a new and effective device, the Mogin color attachment for printing presses, which permits of printing in two colors at one impression. Specimens of the work done were distributed, demonstrating the possibilities of the attachment.

International Paper Box Machine Company, Nashua, New Hampshire — Machinery for making paper boxes was the feature of this exhibit, and here could be seen the folding and gluing box machine in continuous operation at a high rate of speed turning out cartons of various sizes during the show. This machine handles boxes from 1½ to 22 inches, folded flat.

Lewis Shepard Company, Boston — The Jacklift trucks for moving paper piled on wood platforms, also the Stacker for piling cases, etc., were shown and demonstrated in the booth of this company, as well as a labor-saving warehouse truck, steel leg platforms and hardwood platforms.

Indiana Chemical Company, Indianapolis, Indiana — A line of compounds for use in pressrooms, including Reducol compound, Magic type and roller wash, paste dryer, gloss paste, liquid air dryer, electricity dispeller, also the metal flux and cleaner, all of which are manufactured by this company.

A number of excellent displays of finished printing, all of exceptionally high quality, were shown by some of the best printing establishments in the East, among them George H. Ellis Company, Southgate Press, Nathan Sawyer & Son, Pinkham Press, Hudson Printing Company, Louis E. Crosscup, Atlantic Printing Company, Stetson Press, Tudor Press, W. S. Best Printing Company and Caustic-Clafflin Company, all of Boston; the Barta Press and Buckley & Nicholson, both of Cambridge; Norwood Press, of Norwood; Commonwealth Press, Worcester, and the Wilson H. Lee Company, of New Haven, Connecticut.

Special reference must be made to Honor Hall, where an exceptionally fine exhibit of printing was shown, all the specimens displayed having previously passed the inspection of a committee of judges, so that only pieces of work having unusual merit were included in this showing.

The historical exhibit also is deserving of special mention. This was presided over by our own associate, Stephen H. Horgan, who for years has conducted the Process Engraving department of THE INLAND PRINTER. Mr. Horgan was responsible for gathering a number of the items shown in this exhibit, which included the Stephen Day press, the first in the Colonies; the press on which Franklin worked while apprenticed to his brother; an old Adams press; a circus poster of 1841, and a number of other features of historical interest as well as a number of specimens of early printing and engraving.

Of course it would not be right to exclude the exhibits of the various trade journals, all of which are constantly doing educational work for the benefit of the industry, and which were on the job at all times throughout the week the show was being held. Considerable credit is due the publishers of *Printing* for the efficient manner in which they handled the news of the convention and exposition through the daily paper, six issues of which were printed. Only those who have come in actual contact with this kind of work know the extremely heavy pressure under which it is necessary to work in order to produce a paper of this nature. *The American Printer* was there with an exhibit, also *The Printing Art, The Printing Craftsman, Ben Franklin Monthly,* and naturally THE INLAND PRINTER must not be overlooked.

Thus the Second Educational Graphic Arts Exposition proved truly an educational event of the greatest importance to the trade, as practically every phase of printing and the allied industries that could be assembled in Mechanics Hall was shown by actual working exhibits.

Several phases of the exposition outside of the exhibits must be mentioned. As a special honor to the president of the United States, Warren G. Harding, a brother craftsman, the New England Club of Printing House Craftsmen had arranged to present him with a book that is entirely unique. The edition of this book was limited to one copy, all the sheets left over being carefully burned, so that it is the only one in existence. Credit for originating the idea belongs to Mrs. Allen Adams, of Worcester, Massachusetts. The list of writers



Stephen H. Horgan, in Charge of the Historical Exhibit, Holding the Book Prepared by the Craftsmen for Presentation to President Harding

included the names of such men as Henry Cabot Lodge and Charles Eliot. The frontispiece is an etching by Sears Gallagher, and there are several photogravures of which but one print was made for the book and the plates destroyed. The type used is Caslon, the printing being done by George King & Son, of Worcester, on paper made by hand in 1892, of which there is no more in existence. The lining was " Harding blue " satin, and on the cover was tooled the craftsmen's emblem, the binding being done by P. B. Sanford, of Boston. During the exposition this precious book was in the historical exhibit presided over by Stephen H. Horgan, editor of the Process Engraving department of THE INLAND PRINTER, who was the only one permitted to handle it. Mr. Horgan is shown with this handsome book in the halftone illustration appearing on this page.

Side trips of educational interest were made by a number of the craftsmen, invitations being extended by the S. D. Warren Company to visit its mills at Cumberland Mills, Maine, and by the American Writing Paper Company to visit its mills at Holyoke, Massachusetts.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Chicago Craftsmen Win Cup

The great event of the monthly meeting of the Chicago Club of Printing House Craftsmen, held at the City Club, Tuesday evening, September 19, was the turning over to the club of the large silver cup won by the delegates to the craftsmen's convention held in connection with the Boston Graphic Arts Exposition. This cup was donated by *The American Printer,* to be given to the club sending the largest delegation. The award was based on the number of delegates from each club, multiplied by the number of miles they had traveled. Other features of the meeting were the reports of delegates to the convention and an interesting and instructive talk given by Gus Robrahn on "Electrotyping."

New St. Louis Loose-Leaf Firm

A new corporation has been established in St. Louis for the manufacture of loose-leaf specialties, including binders, forms, etc., for mechanical bookkeeping devices. The new organization is incorporated under the laws of Missouri and will be known as Universal Loose-Leaf Products, Incorporated. W. F. Suchanek is president and organizer; Joseph W. Fink, secretary, and E. J. Lebeau, vice-president.

The new company intends to coöperate with the stationer and printer in designing and building special devices to meet special requirements, and in addition will manufacture a regular line of supplies for mechanical bookkeeping. The company will also do eyeletting, tab cutting and paper punching for the trade.

T. J. Cobden-Sanderson

Thomas James Cobden-Sanderson, who has just died in London at the age of eighty-two, intended at first to be a minister, but took up law and would never have been heard of if he had not married Anne, one of the daughters of Richard Cobden. This was in 1882, during which period William Morris was trying to introduce art to the practical objects of everyday life. In 1890 Morris started the Kelmscott Press, and as Cobden-Sanderson was anxious to help in some way, both Morris and Mrs. Cobden-Sanderson suggested that he learn bookbinding. He served an apprenticeship to Coverly, taking up bookbinding, and after the death of Morris his good wife advised him to print books, with the result that he started the famous Doves Bindery and the Doves Press. Any one who possesses a book which came through either his bindery or his press has a treasure that grows in value with time. His most precious work was issued between 1903 and 1905, a quarto edition of the Bible in five vellum-bound volumes. Its original price was fifteen guineas; it will be interesting to watch the prices which this Bible will bring now.

A most excellent portrait of Mr. Cobden-Sanderson appeared in THE INLAND PRINTER for January, 1917, page 488, together with a reproduction of the title page and the last page of the eight-page announcement which he issued when he closed the Doves Press forever.

Benjamin Sherbow

Benjamin Sherbow, typographic consultant and author of several well known books on advertising typography, died suddenly Friday morning, September 1, at Patchogue, New York, where he had gone for a rest.

Mr. Sherbow was born in Germany of Russian parents forty-four years ago. He came to America in 1886 and when a young man entered the employ of the Curtis Publishing Company. While working there his ability was noticed by Earnest Elmo Calkins, who gave him a position with the Calkins & Holden advertising agency. Mr. Sherbow remained with Calkins & Holden for several years, leaving them a few years ago to go into business for himself as typographic consultant. This business he continued up to the time of his death.

Mr. Sherbow was a strong exponent of simplicity in typography, insisting in all his work that legibility should come before frills. It was his opinion that any typographic stunt attracted attention to itself rather than to the message it was trying to convey.

Mr. Sherbow's books, "Making Type Work," "Effective Type Use in Advertising" and Sherbow's Type Charts, are well known among typographers and advertising men from coast to coast.

Reunion of Graphica Members

The first reunion of members of the Graphica, the student organization of the printing department of Carnegie Institute of Technology, was held at the Engineers' Club, Boston, on Wednesday evening, August 30. About twenty Tech. graduates were present and it was one of the important events of exposition week. An excellent dinner was tendered by the Mergenthaler Linotype Company through Harry L. Gage and the coöperation of the company, and Craig D. Spicher did much to make the event a success.

Among the older members attending were F. T. Denman, "Nig" Finlay, Hugo Schirmer, N. S. Watson and Lenley Hawksworth. Plans were made to compile a directory of Graphica men so that all members will be able to keep in touch with one another.

Charles H. Mason With Linograph Company

Charles H. Mason, until recently director of the Federal Board Linotype School, located in the Massachusetts Normal Art School, Boston, has severed his connection with the school to go with the Linograph Company. Mr. Mason has had a wide and varied experience in the printing field. Returning from France, where he was in the air service, he entered the machine composition business in Boston, and later was chief machinist in the plant of *The Monitor,* in Boston. In educational work Mr. Mason has been unusually successful in helping disabled veterans to become printers and operators, and has written much on printing.

"Printers' Paper Cost Finder"

Figuring the cost of paper stock can be eliminated and the ever-possible errors avoided by the use of the Printers' Paper Cost Finder, which has just been published by Fitch Brothers, Central City, Nebraska. The cost of any number of sheets of any weight per ream and at any price per pound can be found in a few seconds by turning to the ream table of the stock wanted.

The book comprises 123 weights, ranging from 12 to 150 pounds, including practically all weights of stock within these limits. Paper is priced from 2 cents to 40 cents by pounds, with a provision for figuring by quarter cents if necessary. Where paper is priced by the ream instead of by the pound it is equally easy to find the cost of the stock if the weight per ream is known. Cardboard can also be figured without calculation in many cases.

The book consists of 246 pages of tables, one ream weight to each two facing pages, with over a quarter of a million computations. In addition there are blank pages for indexing stock commonly used, making it unnecessary to refer to the wholesale price list in many cases. The book is printed on ledger paper and is substantially bound in flexible black fabrikoid. The pages will lay flat when the book is open. All ream weights are thumb-indexed for reference.

The Printers' Paper Cost Finder can be obtained either direct from the publishers or through The Inland Printer Company.

Saving Steps in the Bindery

A new device for saving time and labor in the bindery is the "Efficiency" bindery or assembling table, invented by G. F. Roberts, of the G. F. Roberts Publishing Company, Chicago. The table has a round top and is driven by a motor and worm gear and friction disk drive. It can be run at variable speeds, ranging from two to nine revolutions a minute, according to the ability of the operator and the number of sections to be gathered.

The circumference and capacity of the table can be increased or decreased to suit



The "Efficiency" Bindery Table

the requirements of the work in hand and the change is quickly and easily made. The sections of the book to be assembled are placed at equal distances around the outer edge of the table. The girl can either sit or stand gathering the sections as the table revolves, putting them on a stand placed conveniently at one side. In this way one girl can do more work with less fatigue than could two girls walking back and forth collecting the sections from a long table.

The table is made in two sizes, 32 and 42 inches in diameter, and either can be extended to any required size by adding as many of the six extension sections as are needed. The full capacity of the table is from 14 to 24 signatures. The table can be furnished with a motor for either direct or alternating current, and it takes power from any electric light socket.

Full particulars may be secured from the Efficiency Bindery Table Company, 12130 Eggleston avenue, Chicago.

Dutch Typefounder Visits America

B. F. Enschede, a partner in the firm of Joh. Enschede en Zonen, of Haarlem, Holland, has spent four or five months in America on a combination pleasure and business trip. During his visit here he has been in touch with some of the big printing establishments in New York, Philadelphia and Washington, studying American printing trade conditions and making comparison of our methods and those in Europe. In his visit to the Bureau of Engraving, in Washington, he carried a letter of introduction from the Dutch Government.

The firm of Joh. Enschede & Son is a widely known typefoundry and printing establishment, which has been in business continuously over two hundred years in the name of Enschede. The company has a remarkable collection of old types and vignettes, a descriptive book of which is in the hands of many of the best typographers in America. This concern does much of the printing for the Dutch Government, printing postage stamps and also bank notes for the Netherlands bank, besides being printers for the town of Haarlem and for the province in which Haarlem is located.

In an interview Mr. Enschede stated that he was particularly impressed with the number of large plants in America, most of which are much larger than any in Europe. He remarked about our advance in colorwork and the success we have had with the offset press.

Frederic W. Goudy, art director of the Lanston Monotype Machine Company, showed Mr. Enschede through the monotype factory in Philadelphia, and Mr. Enschede spent a day seeing the company's methods of building its machines, and learning of the type faces available. He was tendered a luncheon by several of the executives of this company, at which were compared European and American methods as applied to the printing business.

Important Business at U. T. A. Convention

The thirty-sixth annual convention of the United Typothetæ of America, which is to be held in Cleveland, Ohio, October 16 to 20, promises to be of special importance this year, and local organizations are planning to send full delegations to meet the important issues to be decided upon. Many local organizations and members have filed amendments to the constitution and by-laws, which include a restatement of the objects of the association, the entire elimination of labor divisions on one hand and a proposed substitute for them on the other, the elimination of chairmen of the labor divisions from the Executive Council, a change in the pay roll year, provisions for auxiliary memberships, plans for reducing dues and other minor changes.

At the time of going to press the program of the convention has not been completed, but plans are under way to have a number of live addresses on important subjects. The convention headquarters will be at the Hotel Cleveland.

The third annual convention of the International Trade Composition Association will be held in connection with the U. T. A. convention. The sessions will be held at the Hotel Winton, October 16 and 17. An interesting and helpful program has been arranged for these sessions.

Arrangements have been made with the leading railroads for a round trip rate of a fare and one-half on the certificate plan.

New Policy in Distributing Monotype Text Books

The Lanston Monotype Machine Company announces its new policy of distributing text books covering the operation and mechanical adjustments of its machines. These books have been used for semiprivate circulation and have been so successful that the company has decided to give them a wider distribution. The three books of this series can now be purchased direct from the company.

The compilation and publication of these monotype text books was completed only after the expenditure of much time and labor. The company first called a convention of the teachers in its own monotype schools, in the U. T. A. School at Indianapolis, and in other private schools, which convention spent four days in mapping out a program upon which the books were to be built. As the chapters were written copies were mailed for criticism to printing school educators over the country, and it was eighteen months before the editions finally were ready to be printed and bound.

In the compilation of the U. T. A. course of study, as finally adopted, the monotype section was copied almost literally from these text books and the Monotype company is much gratified by the statement of the head of this great school that its text books were the nearest to the ideals of the teacher of printing of any he had seen.

A. F. Stoiber Joins Linotype Bureau of Education

Arthur F. Stoiber has been appointed by the Mergenthaler Linotype Company as secretary of its bureau of education, department of linotype typography. Mr. Stoiber is a graduate of Harvard University and has been engaged in the printing trade since 1914. For some time he was purchasing agent for the Bartlett-Orr Press, New York city. He was formerly assistant superintendent of the eastern branch of Rand, McNally & Co., and has also been associated with the Grolier Crafts Press, of New York city, as production manager.

For many years the Mergenthaler Linotype Company has maintained schools of its



A. F. Stoiber

own for training operators and machinists, and has been actively coöperating with other schools giving instruction in machine composition. Over half a million dollars' worth of linotypes have been lent to schools free of charge for the purpose of attracting a high type of young men to the industry.

In addition to his work in connection with the company's schools at Brooklyn, Chicago, San Francisco and New Orleans and the instruction department maintained by Canadian Linotype, Limited, at Toronto, Mr. Stoiber will coöperate with all institutions teaching machine composition.

A Globe-Trotting Printer

Writing from London, England, P. Edwards, of Orange, New South Wales, Australia, sends us a list of the many towns and cities in different countries where he has worked at the case. Mr. Edwards has worked in the following towns and cities, and has kept a record of the firms by which he has been employed as well as the dates of employment. His itinerary includes the following places:

New York, Jacksonville, New Orleans, Houston and San Francisco, United States; Victoria, British Columbia, Canada; London and Brighton, England; Suva, Fiji; Auckland and Wellington, New Zealand; Hobart, Tasmania; Cavins, Townsville, Charters Towers and Brisbane, Queensland; Orange, New South Wales; Melbourne, Victoria; Adelaide, South Australia; Perth and Kalgoorlie, West Australia; Colombo, Ceylon.

A Glue Pot With Automatic Heat-Control

Trouble in connection with the use of glue is usually caused by the variance of its flexibility, due to uneven heating. The United States Government experimental stations have proved that glue is most easily applied and possesses the greatest holding power at a temperature of from 140° to 150°. When glue is heated to a temperature of 176° or more it loses its tensile strength, and if cooled to 104° or lower there is also a loss of strength.

Thermostatic heat-control is the best way to maintain the heat at the right temperature without personal attention, and this is the principle that has been adopted in the new Wallace Bench Glue Pot recently put on the market by J. D. Wallace & Co., Chicago.

Immediately above the heating mixture in the pot there is a tube containing a sensitive volatile substance which contracts and expands with the slightest change in temperature. When the heat reaches the proper temperature the control turns off the current. When the temperature falls a few degrees the heat is automatically turned on again. The temperature gage dial always shows the heat attained, and this dial with the jewel that is set in the base casting acts as a visible check on the heat maintained.



The Wallace Bench Glue Pot

The glue pot operates from any electric light socket. It functions as a water bath, hot air or dry heat pot and whichever way it is used it can not overheat. The base cover forms a dead air heat insulator chamber between the heating unit and the bench, and the air gap which surrounds the heating unit is further insulation between the heat unit and the base casting. The insulation and control of the current for fire protection have been approved by the Underwriters Laboratories. Wallace glue pots are made in two, four and eight quart sizes.

Helps in Blotter Advertising

Owing to its economy, utility and ease of distribution, the blotter is a much used (and much abused) form of advertising. Too often, however, the blotter is lifeless both in design and in copy, yet if properly employed it is an extremely effective form of advertising.

To aid printers in making use of blotter advertising for themselves or for their clients the Standard Paper Manufacturing Company, of Richmond, Virginia, has issued two useful books, a "Dictionary of Blotter Advertising" and a "Scrap Book of Blotter Advertising." The dictionary contains a large amount of valuable data on the preparation of copy for advertising blotters and their use in featuring different products. The information contained in this book is the result of extensive research by Staples & Staples, Incorporated, of Richmond, advertising counselors. The companion volume to the dictionary, the "Scrap Book of Blotter Advertising," contains a large number of specimens of printed and lithographed blotters on the different grades of blotting paper manufactured by the Standard Paper Manufacturing Company. Besides serving as a sample book for the company, it also shows the types of copy and illustration that are being successfully employed. Each specimen carries a descriptive caption pointing out the features which make the appeal effective. These two books are most effective advertisements for the Standard Paper Manufacturing Company, as they perform a real service to the recipient by helping him to make his blotters more effective.

New Electric Power Handbook

The Electric Power Club, Kirby building, Cleveland, Ohio, has issued the fourteenth edition of its handbook, covering substantially all the standardization it has effected in electric motors, motor pulleys, generators, transformers, electric tools, mining and industrial locomotives, control equipment, power switchboards and switching equipment manufactured in this country.

The handbook also contains definitions, symbols, general engineering, recommendations and other information needed by users and purchasers of electric power apparatus and control equipment.

Single copies will be given without charge to consulting engineers, architects, electric light and power companies, rated electrical contractors and educators; the charge to others is 50 cents a copy.

House-Organs Will Be Discussed at Cincinnati

House-organs will be one of the important topics discussed at the fifth annual convention of the Direct Mail Advertising Association in Cincinnati, October 25 to 27. Robert E. Ramsay will be one of the principal speakers at the convention, and he will also conduct a round table at which all knotty problems connected with house-organs will be solved. The Association of House-Organ Editors and the Better Letters Association will hold their meetings in Cincinnati in connection with the convention. Speakers of national reputation will discuss the important features of direct advertising. It is reported that only speakers with strong voices have been invited by the committee, so one frequent convention difficulty will be eliminated. No exhibits will be held in the auditorium where the sessions are to be held, which will prevent interference with the speeches and round table discussions.



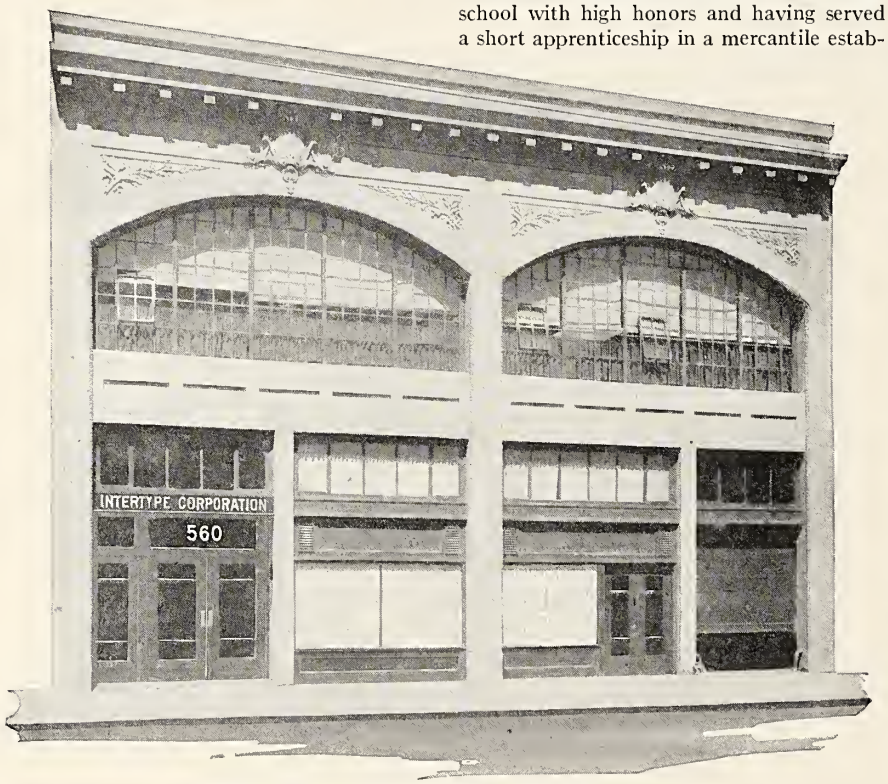
A "Typographical Tourist"—Drawn by P. Edwards

Supplementing the valuable sales ideas to be gained from the addresses, there will be a large number of exhibits of great practical value. The leading paper manufacturers and many prominent producers of direct advertising have contracted for space at the Music Hall, where the exposition is to be held, and will have on exhibit a large and interesting collection of specimens of printed salesmanship, which will show how ideas combined with paper, ink and type can be used in building business. There is inspiration for the producer of direct advertising in such an exhibition, combined as it is with a program of helpful addresses and discussions.

Because of the central location and the excellent railroad communication with points east, west, north and south a large attendance is confidently expected. Railroads are again offering a special rate of a fare and one-half on the certificate plan.

New Intertype Building in San Francisco

The Pacific Coast branch of the Intertype Corporation is now located in its new building, at 560 Howard street, San Francisco. This building, which is of concrete construction, was erected for the company and is thoroughly adapted in arrangement and available room to provide for its increasing business. There are two stories and a basement, the construction being massive and of great weight-bearing capacity. The new building provides nearly three times the space of the former quarters of the San Francisco branch. There is room for the storage of at least fifty machines, besides a large stock of parts and matrices. A most desirable feature of the building is the unusual abundance of outside light, which pours into the salesrooms and offices from both back and front, so that no artificial light is necessary at any time during the day. The Intertype Corporation occupied its former quarters at 86 Third street, San Francisco, for ten years.



New San Francisco Office of the Intertype Corporation

Two Employees Complete Fiftieth Year With St. Louis Firm

Concordia Publishing House, St. Louis, Missouri, celebrated on Saturday evening, September 2, the fiftieth service anniversary of two of its employees, Philip Ruehl, manager of the composing room, and Charles F. Heyer, one of his printers. Both men entered the service of this concern in 1872, when the Concordia plant, which now occupies more than three acres of floor space on Jefferson avenue, Miami street and Indiana avenue, was housed in a two-story shanty on the old Concordia seminary grounds, Texas avenue, between Miami and Winnebago streets. Both men have been in practically uninterrupted service in the printing department for fifty years. Mr. Ruehl has been a foreman for over twenty years.

Mr. Ruehl was born in St. Louis on May 7, 1858, in the old French town where his father was a fashionable custom shoemaker to the planters' trade, which then considered St. Louis its outfitting station.

Mr. Heyer was born in Germany on July 19, 1855. Having finished a local high school with high honors and having served a short apprenticeship in a mercantile establishment of his home city, he emigrated to America, almost immediately entering the service of the little printing establishment which has since become widely known as Concordia Publishing House, never leaving this service.

Book on Linotype Typography in Preparation

The July-August number of the *Linotype Bulletin* contains several advance specimen pages of "Manual of Linotype Typography," which is now being prepared by the Mergenthaler Linotype Company. When completed it will contain 272 pages, of which 248 will be specimens of pure typographic work. The specimen sheets contain several interesting and attractive book pages, each with an explanation and critical comment of the typographical treatment of the subject.

Beg Your Pardon

One of our readers on the Pacific Coast who is too bashful or too timid to sign his name calls our attention to a trade note on page 889 of the September number of THE INLAND PRINTER in which we have misspelled the names of three of the tenants of the new Graphic Arts building at Oakland, California. Our apologies are extended to Bray & Mulgrew, E. W. Huebbe and Nisbet-Grimmett Company, whose names were misspelled. The fact that our correspondent failed to spell these names correctly in his copy does not excuse us, since the proper spelling of these names was quite legible in the halftone illustration which accompanied the article.

Brief Notes of the Trade

A. M. Wright, for the past fourteen years connected with the Montreal branch of the Mortimer Company, Limited, of Ottawa, has been appointed sales manager of the Federated Press, Limited, Montreal.

The eleventh edition of the Ben Franklin Chicago Paper Directory and Price List, with prices corrected to August 10, has been received from the office of the Ben Franklin Publishing Company, 440 South Dearborn street, Chicago.

A sheet 15 by 20 inches, showing six specimens of three and four color printing done on the British Victoria platen press, has been issued by John Haddon & Co., Salisbury square, Fleet street, London, England. These specimens are excellent examples of the class of work that can be done on this press, and copies will be sent to any printer on request.

A new catalogue describing automatic equipment for the control of printing plant machinery has just been received from the Monitor Controller Company, Baltimore. The book is well illustrated with halftones showing Monitor equipment as applied to presses and other printing and bindery machinery. The catalogue, which is attractively designed and printed throughout, is the work of Ray D. Lillibridge, Incorporated, New York city.

In order to more adequately take care of its customers and offer a personal service to the bookbinders of Philadelphia and vicinity, the Latham Machinery Company has opened an office in the Bourse building machinery exhibit. Hubert J. Scheer, who is in charge, has had wide experience in the bookbinding machinery field and is well qualified to handle any problem which may arise.

Announcement is made of the incorporation of the Bodoni Press at North Tonawanda, New York, with the following officers: President, Louis T. Van Voorhees; vice-president, S. Ray Jones; secretary, W. C. Lindsay; treasurer, C. E. C. Hepworth. The new firm will carry on a general printing, office equipment and stationery business, and in addition will render advertising and merchandising service.

A new series of advertising cuts and copy intended especially for use by printers has just been announced by the Porte Publishing Company, Salt Lake City, Utah. The new set, consisting of twelve cuts and twelve pieces of copy, is called Pica Series No. 1, and has used a humanized type as a trade figure under the name of Pica. The name Pica also represents the initials of the now familiar slogan, "Printing Is the Inseparable Companion of Achievement." It was with the idea of creating a trade figure representative of the whole printing industry that Pica was evolved.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 70 OCTOBER, 1922 No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

500 THINGS TO SELL BY MAIL — Remarkable new publication; workable plans and methods; loose-leaf, cloth binder; prepaid $1.00. WALHAMORE COMPANY, Lafayette Bldg., Philadelphia, Pa.

BUSINESS OPPORTUNITIES

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK COMPANY, Chicago.

FOR SALE

PRESSES: 1 No. 2 Miehle bed size 34 by 50 inch; 1 No. 4 Miehle bed size 26 by 41 inches; 1 G. I. Whitlock Premier bed size 35 by 45 inches equipped with Cross feeder; 4 G. Y. Whitlock Premiers bed size 46 by 66″ equipped with Cross feeders; 1 Hoe double sheet rotary press 44 by 64″ with two Cross feeders and 230 D. C. motors; 1 Colts Armory 10 by 15″ job press. FOLDERS & FEEDERS: 1 65″ Cross continuous press feeder; 2 46-inch Cross continuous feeders. 1 Chambers 62-inch D/16 folder; 1 Chambers jobber 33 by 46″; 1 Cleveland Model "A" folder; 1 Dexter No. 101 D/16 folder 32 by 44″; 1 Dexter No. 104 D/16 folder 40 by 54″; 1 Dexter No. 190 jobber; 1 Dexter No. 289 jobber; 1 Dexter 35″ single fold folder; 1 Hall No. 525 folder. MISCELLANEOUS BOOKBINDERS' AND PRINTERS' MACHINERY: 1 12 by 16″ 16 box Juengst Gathering machine with stitcher and coverer attached, age between 2 and 3 years, fine condition; 1 No. 4 Smyth sewer; 1 No. 3 Smyth 4-arm sewer; 1 Frohn 38″ disc ruling machine with Frohn automatic feeder; 1 Frohn feeder for ruling machine 38″ cloth, 44″ between rails, practically new; 1 Marresford tipping machine 5 by 7 up to 9 by 12″, practically new; 1 Sheridan step covering machine; 1 Seybold double head die press; 1 Ellis 18″ hand backing machine; 1 Boston 4 head gang wire stitcher, practically new; 1 Boston No. 2 wire stitcher, practically new; 1 Southworth Portland punch; 1 Hancock register table. All machines are guaranteed by us to be in good mechanical condition. GEORGE R. SWART & CO., INC., Printing Crafts Building, 461 Eighth Ave., New York, or 608 South Dearborn St., Transportation Building, Chicago.

IF YOU ARE in central territory, write us when you wish to buy or receive information about printing, binding, or folding box machinery. New and overhauled C. & P. presses in all sizes; new and overhauled paper cutters, from 14-inch to 38-inch Seybold auto. clamp; Hamilton wood and steel goods, iron surfaces, cabinets, cases, etc.; 14 by 20, 17 by 22 and 22 by 28 circular folders; 14, 24 and 28-inch punches; 13 by 19, and 14½ by 22 Colts and Universal presses; 14 by 22 Colts Thomson Laureate 4-roller press; 35 by 45 Brown 6-fold job folder; Seybold duplex book trimmer; 27 by 40 Hartford, four 20 by 30 Colts Thomson flat cutters and creasers; 51 by 68 Cottrell and 48 by 69 Scott large cylinder heavy cutters and creasers; sell at a discount, new Crowley auto. rounder and backer; practically new 68-inch Miehle Cross feeder; 45-inch new Robinson rotary board cutter; about 200 forms of candy and cake boxes, ice-cream and oyster pails, used by Chicago Oyster Pail & Box Co.; three 46 by 62 and one 42 by 56 Miehles; good Latham O. S. paging machine; new and overhauled complete outfits. See our large stock in Chicago. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — 1 No. 10 S-1-F Harris press; this is a single color printing press for printing all grades of flat paper heavier than French Folio excepting gummed, glazed and blotting paper; with extra attachments for printing envelopes; minimum size of stock 4½ by 6 inches; maximum size of stock 15 by 18 inches; normal speed 6,500 per hour. It has had very little use; price reasonable. If interested communicate with SCHWABACHER-FREY STATIONERY CO., 510 Third street, San Francisco, California.

FOR SALE — One .000 two-color Miehle press, size 45½ by 62 inches; also Cottrell cutting and creasing press, size 44 by 66 inches; both machines in perfect condition; reasonable prices; immediate delivery. GIBBS-BROWER COMPANY, 261 Broadway, New York city; telephone — Barclay 8020. Chicago address, 166 West Jackson street; telephone—Wabash 1368.

FOR SALE — Crawley rounder and backer, standard size, brand new, never turned a wheel; the identical machine which sells today for $4,550 Chicago. Also, Robinson 45-inch rotary board cutter. Inquiry can be made from E. C. Fuller Co., 343 S. Dearborn street, Chicago, regarding these machines. For particulars address O 696.

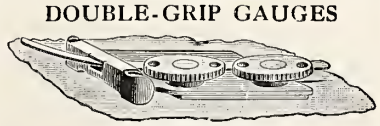
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — Dexter job folder with motor, size 14 by 19 to 32 by 44 built to order; three parallel, four right angle and straight thirty-two folds; an eight-knife machine. A wonderful producer on fine commercial and publication work; machine and all attachments in perfect condition. O 692.

FOR SALE — Harris Automatic presses: three (3) two-color S. 1 (16 by 20) presses; three (3) one-color S. 1 (16 by 20) presses; two (2) one-color E. 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. O 608.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

FOR SALE — The Parkesburg Journal, Parkesburg, Pa., without plant; very satisfactory arrangements can be made with the present owner to print the newspaper; will be sold very reasonable to a quick buyer. THE H. C. BUCHER COMPANY, Honey Brook, Pa.

FOR SALE — Model 14, 3-magazine linotype; used six months; motor, gas heated, Partlow governor, matrices, serial No. 278990. Also gas metal furnace. THE MOHAWK PRINTING CORP., Whitesboro, N. Y.

FOR SALE at a bargain, Thompson Typecaster complete with motor; used only three months; quitting typecasting department. IOWA PRESS CO-OPERATIVE ASSOCIATION, Ames, Iowa.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. O 319.

FOR SALE — Anderson single fold folding machine, 26 by 24; price $175.00. OVAL & KOSTER, Indianapolis, Ind.

FOR SALE — Back volumes 8 to 65 of THE INLAND PRINTER; priced reasonably. A. T. GAUMER, 701 Wulsin bldg., Indianapolis, Ind.

HELP WANTED

Advertising Man

DIRECT MAIL ADVERTISING MAN WANTED — Desire to get in touch with a man who can create and sell direct mail advertising in city of 40,000, where little of such advertising is done at present; must be good copy writer and layout man. OKLAHOMA PRINTING COMPANY, Muskogee, Okla.

Artists

THE ARTIST WE WANT is above all versatile and capable; a man of broad experience, able to design a single display card or booklet; equally competent to produce "roughs" or drawings for a complete direct-mail campaign; a man who can turn out a poster in full color or a thumbnail sketch in line with equal facility; in brief, a trained artist with an advertising man's viewpoint. Write, giving full particulars of previous connections and experience, and ideas as to compensation. Please enclose samples. THE RONALDS PRESS & ADVERTISING AGENCY, LIMITED, Montreal, Canada.

WANTED — Two first-class commercial artists, one that can do first-class photo retouching. Send samples and references with first letter; state experience and salary expected. ARTCRAFT ENGRAVING CO., Kalamazoo, Mich.

Bindery

WANTED: BINDERY FOREMAN — For a large firm 500 miles west of New York city; must be first-class executive and capable of handling a force of men and women employed on all kinds of folding, cutting, hand work, stitching, ruling, forwarding, finishing and some edition work, much of which must be handled with speed; must be active and willing to co-operate in order to give prompt service. When writing state age, where last employed, whether union or non-union and whether married or single. O 694.

WANTED — Bookbinder; must be good paper ruler; state age, experience, wages, former employment and if married. NO transportation. A. J. LAUX & CO., Lockport, N. Y.

Composing Room

WANTED: COMPOSING ROOM FOREMAN — For a large firm 500 miles west of New York city; must be first-class executive and capable of handling force of men employed on monotype and linotype machines, also doing hand work, doing all kinds of general printing and advertising matter, catalog and book work, much of which must be handled with speed; must be active and willing to co-operate in order to give prompt service. When writing state age, whether married or single, where last employed and whether union or non-union. O 693.

PRINTER — Who can lay out and set effective composition; knowledge of stone work desirable; opportunity for advancement to man of the right calibre; medium size plant in middle western city of 125,000 doing better class of commercial work; union; over the scale to man of proven ability. O 688.

GERMAN-ENGLISH LINOTYPE OPERATOR WANTED for permanent day situation on publication work in up-to-date office. State particulars in first letter and when you can come. CENTRAL PUBLISHING HOUSE, Cleveland, Ohio.

FIRST-CLASS JOB COMPOSITOR, one familiar with book work desired; salary to fit ability; open shop, 48 hours; steady work. THE MOHWAK PRINTING CORPORATION, Whitesboro, N. Y.

WANTED — Linotype machinist operators in five-machine trade plant; permanent position; good men can make big money on miscellaneous work. WRIGHTSON, 74 India street, Boston, Mass.

WANTED — Composing room foreman; one conversant with the better grade of color printing and capable of designing high grade typography; monotypes and linotypes; western Pennsylvania; state where employed. O 701.

WANTED — Two linotype operators experienced on magazine and job work; permanent; 48 hours; unusually attractive conditions. COOPERSTOWN PRESS, Cooperstown, N. Y.

Managers and Superintendents

EXPERIENCED MAN with all-around knowledge to take charge shop of ten presses (cylinders and jobbers). State wages, experience and references. E. E. CARRERAS, 340 Sansome street, San Francisco, Cal.

Miscellaneous

MARRIED MAN, with knowledge of good display printing, able to quote — not estimate — and talk printing to customer who enters the shop; also able to charge up at the end of the week and take care that printing gets out on time. O 687.

WANTED — Plate and social steel die printer. O 690.

Pressroom

PRESSMAN WANTED — Have position for competent Miehle cylinder pressman; open shop. Do not apply unless you can produce good work and will work for employer's best interest at all times. State salary desired. OKLAHOMA PRINTING CO., Muskogee, Okla.

Salesmen

PRINTING SALESMAN WANTED — Prefer man with thorough knowledge of printing business and must be neat in personal appearance. Give all details, including salary desired, in first letter. OKLAHOMA PRINTING COMPANY, Muskogee, Okla.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

WANTED — Salesman who is familiar with printers' bindery requirements to sell for a trade bindery. THE BURKHARDT CO., 545 Larned West, Detroit, Mich.

Instruction

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

STUDY JOURNALISM, advertisement writing, salesmanship and photographic journalism at home; new method; lowest tuition rates; expert instructors. Write, mentioning subject in which interested. WALHAMORE INSTITUTE, Lafayette Bldg., Philadelphia, Pa.

LINOTYPE INSTRUCTION — Twenty-two linotypes; new Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

Miscellaneous

CHRISTMAS CARD OVER-RUNS at bargain prices; all first quality engraved designs without wording, just the thing for printers to print in whole sentiment without necessity of matching types. Write for samples and special prices. TURNER & PORTER, Inc., Buffalo, N. Y.

WANTED — Job printers who want to know how to quote their own prices (printed, no reprinting) always up-to-the-minute, "right off the bat," on 100 to 10-M lots of almost any job of printing, to postal name and address NOW to HART PRINTING CO., Publishers, Danville, Va.

STORIES, POEMS, ESSAYS, PLAYS WANTED. We teach you how to write, where and when to sell; publication of your work guaranteed by new method. WALHAMORE INSTITUTE, Dept. J, Lafayette Bldg., Philadelphia, Pa.

GOLD-LETTERED NAME PENCILS for gifts; attractive boxes of three, 35c; ten, $1.00. Profitable advertising novelty; inexpensive in quantities; genuine cedar, nicely enameled. Particulars free. SPECIALTY PENCIL CO., Newport News, Va.

PROCESS WORK —and The Printer

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $2.00, Post-free. Specimen Copy, Post-free, $0.50.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Sold by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.**

SELL YOUR SNAP SHOTS at $5.00 each — Kodak prints needed by 25,000 publishers; make vacations pay. We teach you how and where to sell. Write. WALHAMORE INSTITUTE, Lafayette Bldg., Philadelphia, Pa.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

SITUATIONS WANTED

All-Around Man

ENVELOPE FACTORY SUPERINTENDENT — Practical printer and pressman; knows how to bring efficiency, quality and production; know all ends of the business; make change for better position; prefer Pacific Coast. O 700.

Bindery

BINDERY — Folding machine operator, thoroughly experienced on all types of machines, wishes to connect with concern that will recognize ability and integrity. O 665, care Inland Printer, 41 Park row, New York city.

RULER — Situation wanted; 34 years' experience at all kinds of ruling; take care of and cut stock; small city preferred; anywhere. Address RULER, care of Gane Bros., St. Louis, Mo.

BINDERY FOREMAN with good executive ability, competent in all branches, long experience in printing houses, wants position. O 617.

SITUATION WANTED — Bookbinder; first-class all-around man; can take charge of any size shop; best of references. O 695.

Composing Room

LINOTYPE MACHINIST OPERATOR, union, with 12 years' experience, wishes to correspond with firm or firms needing co-operation of a linotype trade plant, with view to establishing plant in convenient location; prefer location in building occupied by printers; west of Mississippi; Colorado preferred. O 702.

MONOTYPE COMBINATION OPERATOR desires to make change; an A-1 operator and mechanic; experience covers ten years; now has charge of 3-machine plant. O 699.

MACHINIST — Linotypes or Intertypes put in condition to deliver first-class product; prefer high-class job plant; must be day work; union. O 689.

YOUNG MAN with 18 months' experience wants position in job printing office; prefer western states. O 691.

Managers and Superintendents

PRODUCTION SUPERINTENDENT or foreman who knows every end of the business desires permanent position with reliable firm anywhere; no day too long or job too hard; always on the job; can figure at a profit; middle age man of principle who does not stand still; can increase and improve production; non-union; best of references. O 510.

SUPERINTENDENT-BUYER-ESTIMATOR — An A-1 man who for the past 30 years has held about four different jobs as superintendent of fine catalogue and pamphlet shops and who is very familiar with process printing, is desirous of making a change; about 45 years old; prefers a place where system and promptness is needed; very best of recommendations. O 686.

MANAGER-SUPERINTENDENT, at present with one of largest plants in East, doing high-grade half-tone and color work, desires to connect with modern plant of two to six cylinders; good executive and practical in all departments. O 673.

Pressroom

CYLINDER PRESSMAN on four-color and black and white work, capable as foreman of small shop, good references, etc.; change for advancement more important than money; will go anywhere; must be steady work. O 697.

Salesmen

SALESMAN: PRINTING EQUIPMENT—Open October 1st; acquainted New York and surrounding states; familiar composing and press room equipment, automatic presses, etc.; salary and commission; references. O 698, care Inland Printer, New York.

WANTED TO PURCHASE

WANTED—26 by 34 and larger Miehle presses; complete outfits; job presses and paper cutters; No. 4 Smythe sewing machine; Model B Cleveland job folder. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

WANTED — If any one has a Miller or Climax feeder for 10 by 15 Chandler & Price press that they wish to dispose of, write JOHN C. MOORE CORPORATION, 65 Stone street, Rochester, N. Y.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

BUSINESS DIRECTORY

Bookbinding Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone: Canal 8134.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inch, 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

PRINTERS OF HALF-TONES NEED—
THE MECHANICAL CHALK RELIEF OVERLAY
It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.
THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

Numbering Machines

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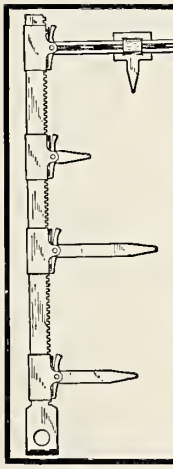
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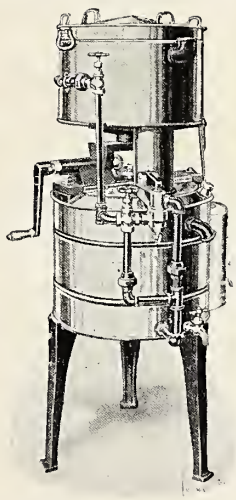
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10

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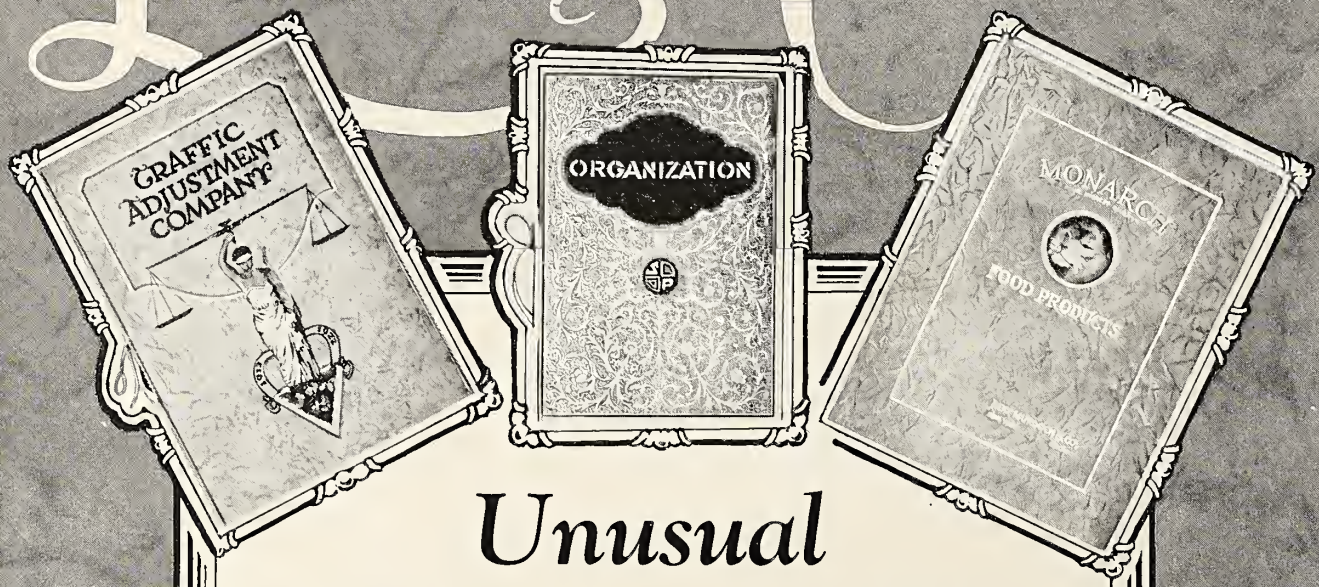
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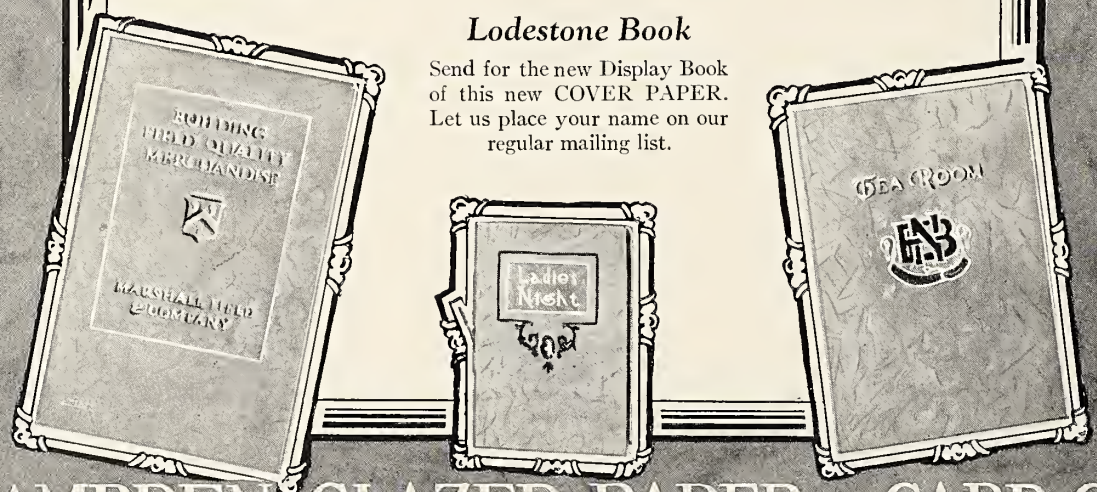
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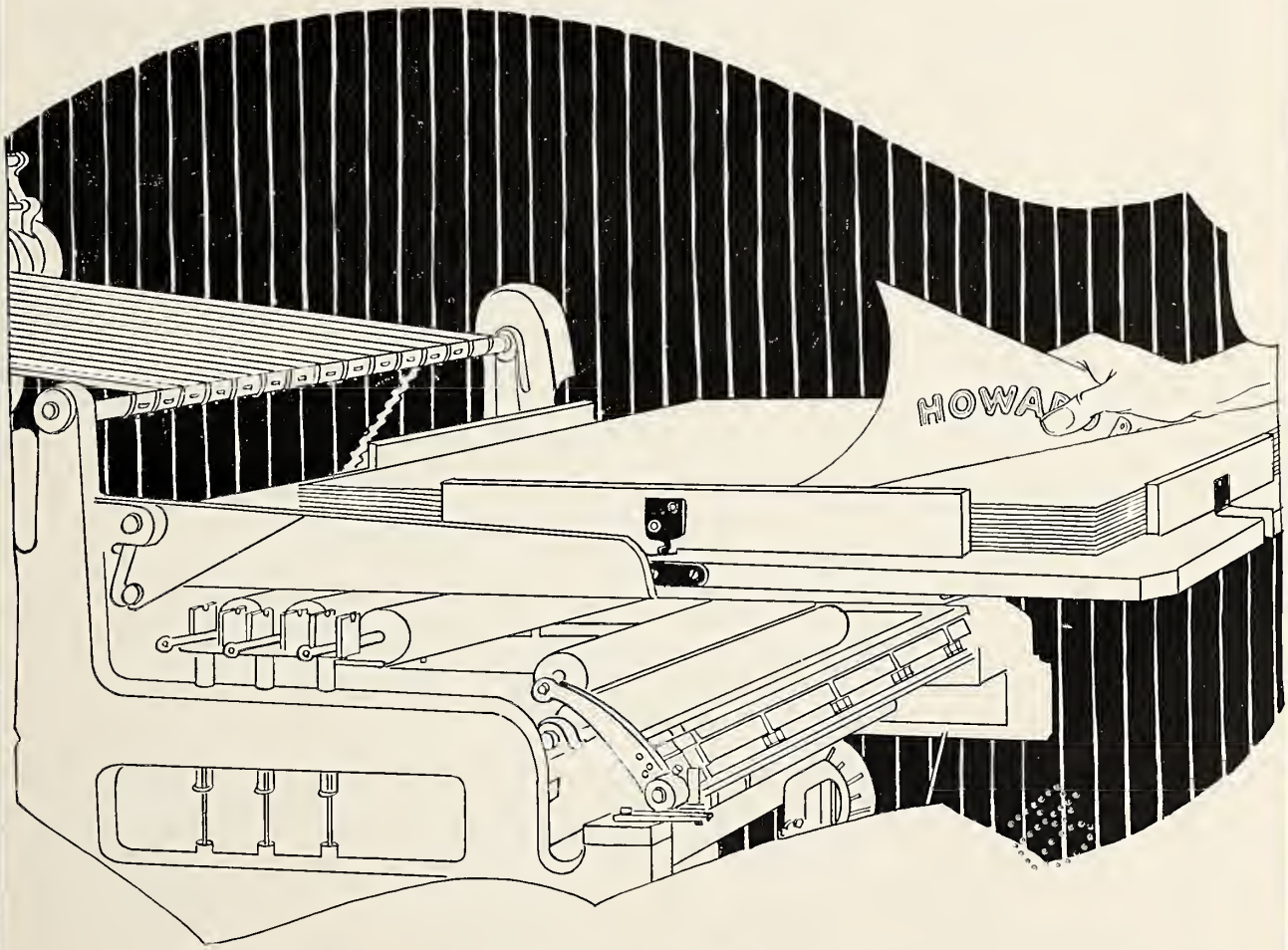
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Des Moines, Iowa	*Carpenter Paper Company*	Rochester, New York	*R. M. Myers & Company*
Detroit, Mich.	*Beecher, Peck & Lewis*	St. Louis, Missouri	*Beacon Paper Company*
Great Falls, Mont.	*Great Falls Paper Company*	St. Paul, Minnesota	*The Leslie-Donahower Co.*
Indianapolis, Ind.	*C. P. Lesh Paper Company*	San Francisco, California	*Blake, Moffitt & Towne*
Lansing, Mich.	*The Dudley Paper Company*	Seattle, Washington	*American Paper Company*
Los Angeles, California	*Blake, Moffitt & Towne*	Spokane, Washington	*Spokane Paper & Stationery Co.*
Louisville, Kentucky	*The Rowland Company*	Syracuse, New York	*R. M. Myers & Company*
Manila, P. I.	*J. P. Heilbronn Company*	Tacoma, Washington,	*Tacoma Paper & Stationery Co.*
Milwaukee, Wisconsin	*E. A. Bouer Company*	Washington, D. C.	*Barton, Duer & Koch Paper Co.*
Minneapolis, Minnesota	*Paper Supply Company, Inc.*	Export—*Parsons Trading Company, New York, N. Y.*	
Newark, New Jersey	*Lasher & Lathrop, Inc.*		

ENVELOPES MADE BY UNITED STATES ENVELOPE COMPANY

18 87

GILBERT PAPER COMPANY

Menasha, Wis.

Printers—The Envelope Is Part of Your Service

THE PRINTER who fails to suggest to his customer "Envelopes to Match" is unjust to himself, unfair to his patron.

It is not wise nor economical to enclose an expensive catalogue or booklet in "any old envelope." A tawdry envelope gets many good catalogues into the waste basket unopened. In any case it is a bad introduction.

"But," says the printer, "it takes too long to get Cover Paper Envelopes and they cost too much."

Both these difficulties have been wiped out at a single stroke by the makers of



Buckeye Cover

Buckeye Cover Envelopes are now stocked at the mill in all colors, in Antique and Ripple finishes and in the six most popular sizes.

Immediate service may now be had on envelopes of Buckeye Cover through our merchants in every city, and the price adds but a trifle to the cost of the finished job.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

MAIL THIS COUPON

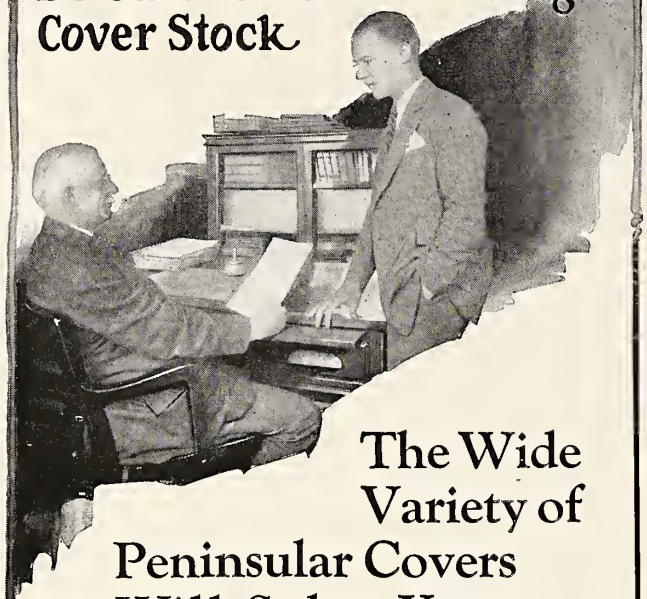
THE BECKETT PAPER COMPANY, Hamilton, Ohio:

Send me, without cost, your extensive collection of specimens, including Buckeye Cover Envelopes, Box No. 6.

Name.....

Address.....

Be Sure You Select The Right Cover Stock



The Wide Variety of Peninsular Covers Will Solve Your Problem

SO often the Sales Manager or General Manager has said to the Advertising man, "Your book looks good—try to get a cover to match it."

Matching quality—matching thought and purpose is the big idea back of the making of Peninsular Covers.

Peninsular weights, textures, colors and weaves give the widest range of combinations to meet every need for catalog, booklet or folder, whether the product advertised be sheer fabric or ponderous machine.

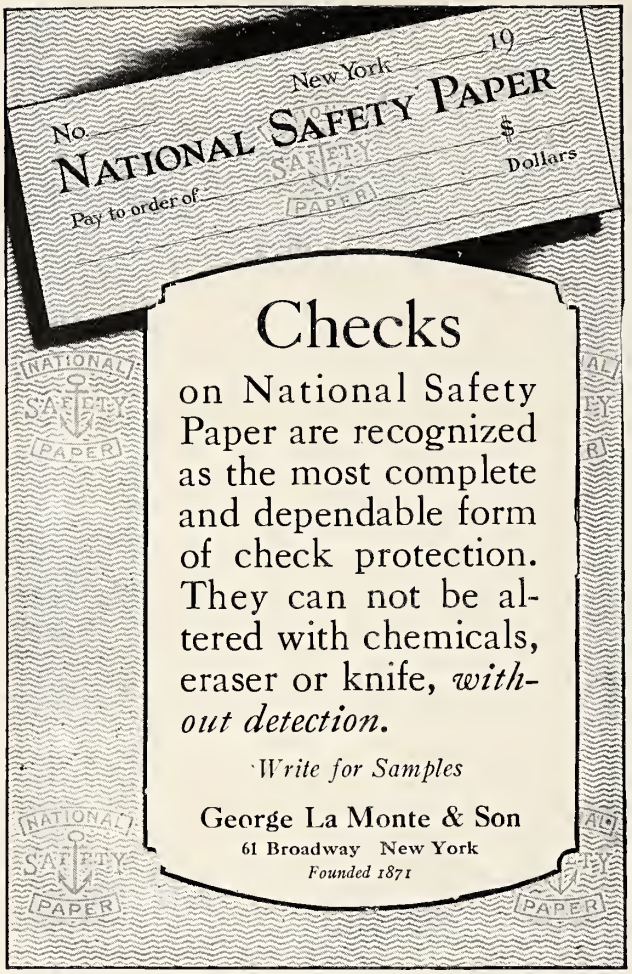
Form the habit of choosing from the Peninsular line of covers and avoid the time wasted in poring over endless samples from a myriad of representatives. Special Paper for Special Purposes.

The Peninsular Standard lines are

Orkid Cover	Publicity Cover
Gibraltar Cover	Publishers Cover
Onimbo Cover	Colonial Cover
Neapolitan Cover	Patrician Cover
and Covenant Book	and Cover

Peninsular Covers are quickly available through good Paper Merchants everywhere.

Peninsular Paper Co.
YPSILANTI, MICH.
Makers of Uncommon Cover Papers



Checks

on National Safety Paper are recognized as the most complete and dependable form of check protection. They can not be altered with chemicals, eraser or knife, *without detection.*

Write for Samples

George La Monte & Son
61 Broadway New York
Founded 1871

The DEMAND for

Mid-States

(Reg. U. S. Pat. Off.)

REALLY FLAT

GUMMED PAPERS

has QUADRUPLED in six months

There is a grade for every kind of Label both in white and colors

EVERY PRINTER SHOULD HAVE ONE OF OUR SAMPLE BOOKS

Ask for it!
It's decidedly worth while

Manufactured by

Mid-States Gummed Paper Co.
2433 S. Robey St., Chicago, Ill.

MANIFEST

A Profit Producing Bond Paper **BOND** *for Economical Business Stationery*

LIKES and dislikes are sometimes hard to account for, but there's no mystery about the liking of printers and lithographers for Manifest Bond. They like it and buy it because it is a quality sheet at a quantity price—a paper on which attractive printing prices can be quoted without endangering either the printer's profits or his standing with his customers.

Manifest Bond contains a sufficient percentage of rags to give strength and crackle, the colors are clear and clean, the formation even and the quality uniform. An exceptional paper for attractive and *economical* Letterheads, Billheads, Statements, Interdepartmental Correspondence and miscellaneous business forms.

Made in bright, clean white and a variety of attractive colors. The nearest of the distributors listed below can fill your orders promptly, from stock. A new Sample Book, now on the press, will be mailed on request as soon as ready.

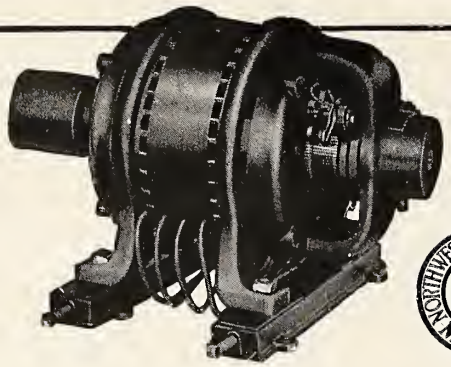
EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

MANIFEST BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Corp.
ATLANTA—Sloan Paper Co.
BOSTON—Proctor Paper Co.
BRIDGEPORT—The Gorton Paper Corp.
CHICAGO—La Salle Paper Co.
CLEVELAND—Millcraft Paper Co.
LOS ANGELES—Blake, Moffitt & Towne
MANILA, P. I.—J. P. Heilbronn Co.
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK CITY—Harper Paper Co.
Sutphin Paper Co.
PHILADELPHIA—Edward R. Grossmann
PITTSBURGH—General Paper & Cordage Co.
PORTLAND, ORE.—Blake, McFall Co.
RICHMOND—Virginia Paper Co.
ROCHESTER—Geo. E. Doyle Paper Co.
ST. LOUIS—Mack-Elliott Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Co.
SPOKANE—Spokane Paper & Stationery Co.
TACOMA—Tacoma Paper & Stationery Co.
WASHINGTON—Virginia Paper Co.

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York, Mexico and So. America; W. C. Powers Co., Ltd., London, Eng., Continental Europe; J. L. N. Smythe Co., Philadelphia, Australasia and New Zealand.
ENVELOPES—United States Envelope Company, Springfield, Mass.

MANIFEST BOND
is made by the makers of Systems Bond



Repeat Orders

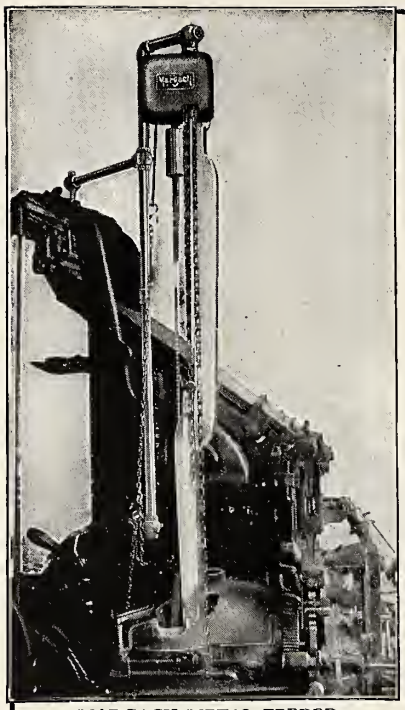
Indicate that the **A-K Push-Button Control Motor** is an exceedingly satisfactory motor for job presses. When a printer has once tried this motor he does not want to go back to the inefficient single-speed motor or makeshifts such as variable speed pulleys.

The **A-K Push-Button Control Motor** is the only small motor with push-button control for job presses on the market.

We manufacture motors and controllers for all types of job and cylinder presses.
Write for illustrated circular and price list.

Northwestern Electric Co.

408-416 South Hoyne Avenue
Chicago, Illinois



MARGACH METAL FEEDER
Linotype, Intertype, Ludlow and Elrod.
Gas or Electric.

The Margach Metal Feeder

$75.00

Can be applied to any slug or single type casting machine. It will save you $1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information call or write.

THE MARGACH MFG. CO.
213-215 Centre St., New York

U. S. REPRESENTATIVES
Economy Products Co.
66 W. Harrison St., Chicago, Ill.
Des Moines Printers' Exchange,
310 Second St., Des Moines, Iowa
H. F. Wiegel,
535 Tuxedo Blvd., Webster Groves,
St. Louis, Mo.
John S. Thompson,
350 Sansome St., San Francisco, Cal.

FOREIGN REPRESENTATIVES
Toronto Type Foundry Co. Ltd.,
120 N. Wellington St.,
Toronto, Ontario
National Paper & Type Co.,
39 Burling Slip,
New York, N. Y.
Representative for
Mexico, Cuba & So. America

Offset Press Engineering

If contemplating the installation of an Offset Department get in touch with those of most experience.

Wm. Gegenheimer

Baldwin, New York

Installation of complete plants a specialty.

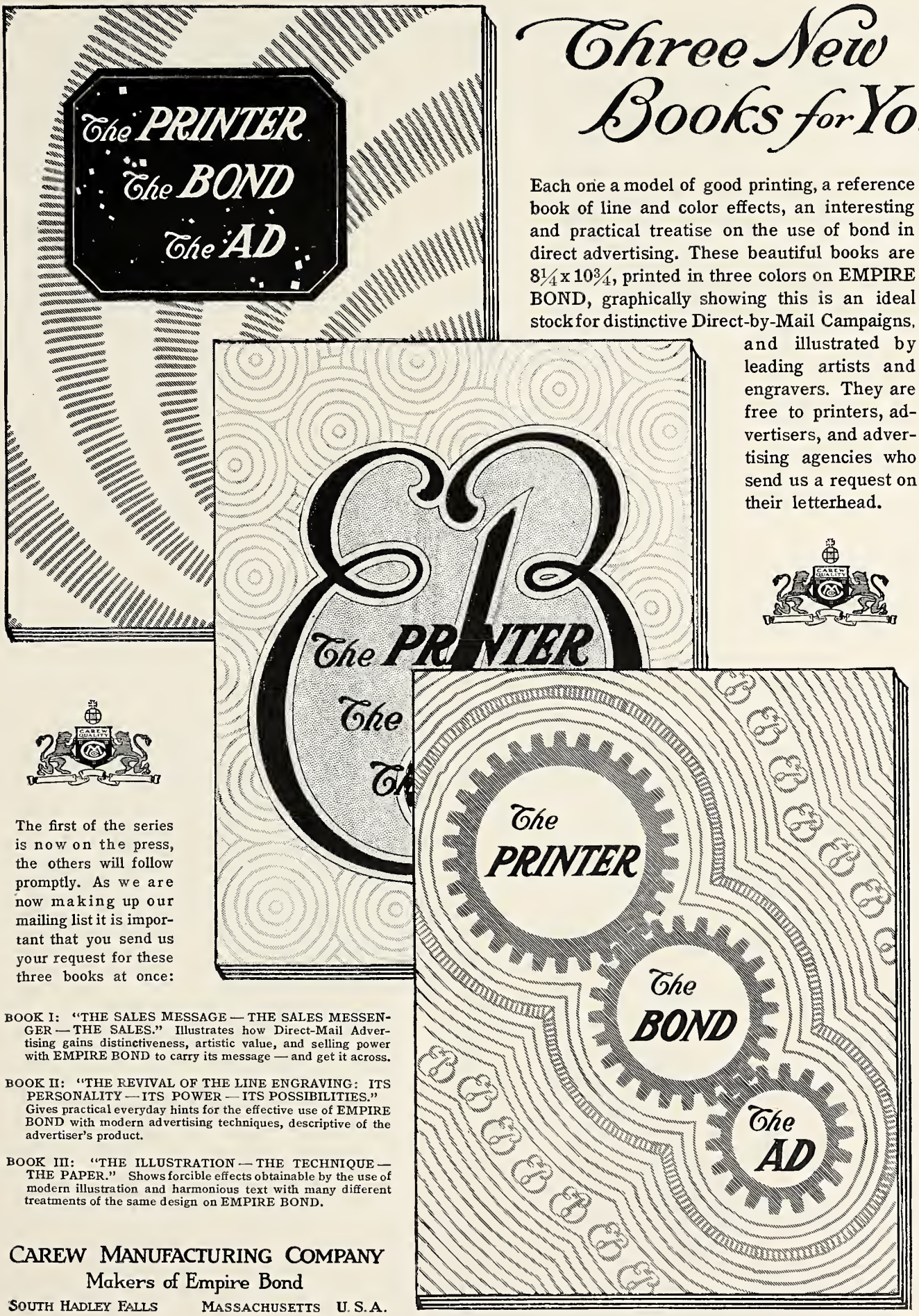
THE FRANKLIN PRINTERS SERVICE

All we can give for the money—
Not all we can get for the service

If you would like to know more about this Service,—which is making money for thousands of printers and publishers—write for more particulars

The subscription price is small
The returns exceedingly great

The PORTE PUBLISHING CO.
Salt Lake City, Utah



Three New Books for You

Each one a model of good printing, a reference book of line and color effects, an interesting and practical treatise on the use of bond in direct advertising. These beautiful books are 8¼ x 10¾, printed in three colors on EMPIRE BOND, graphically showing this is an ideal stock for distinctive Direct-by-Mail Campaigns, and illustrated by leading artists and engravers. They are free to printers, advertisers, and advertising agencies who send us a request on their letterhead.

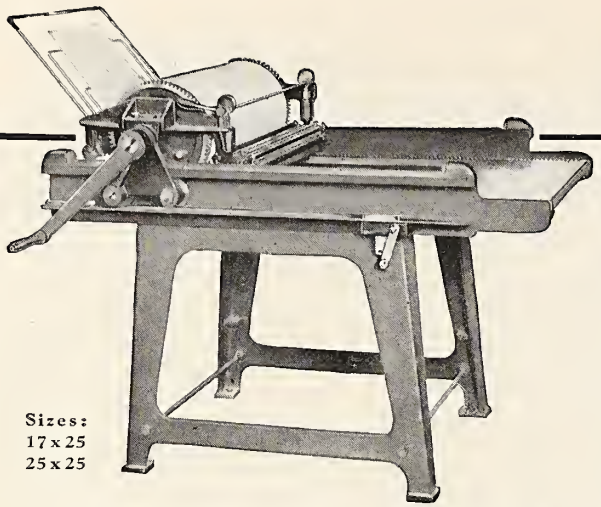
The first of the series is now on the press, the others will follow promptly. As we are now making up our mailing list it is important that you send us your request for these three books at once:

BOOK I: "THE SALES MESSAGE — THE SALES MESSENGER — THE SALES." Illustrates how Direct-Mail Advertising gains distinctiveness, artistic value, and selling power with EMPIRE BOND to carry its message — and get it across.

BOOK II: "THE REVIVAL OF THE LINE ENGRAVING: ITS PERSONALITY — ITS POWER — ITS POSSIBILITIES." Gives practical everyday hints for the effective use of EMPIRE BOND with modern advertising techniques, descriptive of the advertiser's product.

BOOK III: "THE ILLUSTRATION — THE TECHNIQUE — THE PAPER." Shows forcible effects obtainable by the use of modern illustration and harmonious text with many different treatments of the same design on EMPIRE BOND.

CAREW MANUFACTURING COMPANY
Makers of Empire Bond
SOUTH HADLEY FALLS MASSACHUSETTS U. S. A.



Sizes:
17 x 25
25 x 25

VANDERCOOK

RIGID BED

Composing Room Cylinders

The accuracy and rigidity of impression and the perfection of the inking system make these presses the most serviceable of

TEST PRESSES

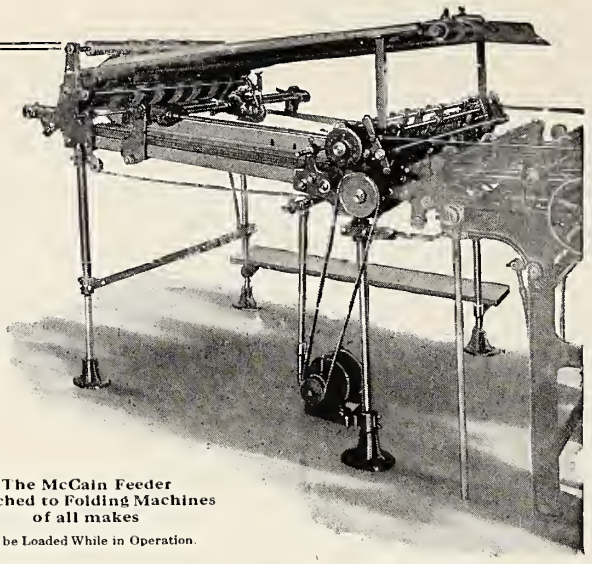
For full information address

THE VANDERCOOK PRESS

VANDERCOOK & SONS

Originators of the Modern Proof Press

452-456 N. ASHLAND AVE. CHICAGO, ILL.



The McCain Feeder
Attached to Folding Machines
of all makes

Can be Loaded While in Operation.

No Time Lost in Loading

The McCAIN is a continuous loading feeder. The paper is laid on the loading board and advanced automatically while the Feeder is in operation. This means a considerable saving in time on long runs.

THE McCAIN Automatic Feeder

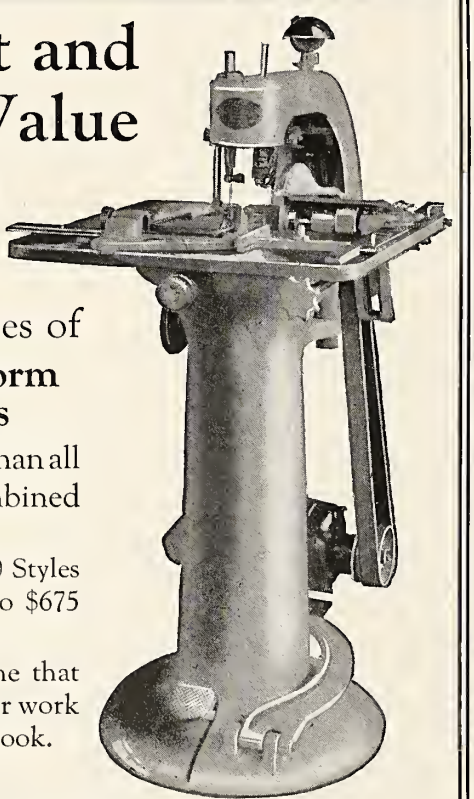
Works equally well with either the tape or tapeless types of folders. Easily attached to Anderson Brown, Cleveland, Dexter or Hall Folders or Perforators, Glueing Machines, Also S-1, S-4 Harris Offset Presses

Write for production figures of folders equipped with McCain Feeders.

McCain Bros. Manufacturing Company

29 South Clinton Street, Chicago, Illinois

Merit and Big Value *Win!*



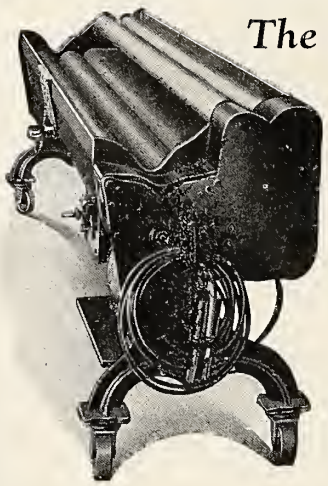
More sales of
Multiform Saws
at Boston than all others combined

We build 30 Styles from $175 to $675

We have one that will suit your work and pocketbook.

Get Broadside and List NOW.

J. A. RICHARDS CO. KALAMAZOO MICHIGAN



The *Climax* Roller Washing Machine

for

COMPOSITION ROLLERS

Will clean rollers *better, quicker, cheaper* than is possible by hand washing with rags and benzine.

Cost for washing flat bed press rollers, *any color of ink,* 2 cents per press.

CHARLES H. COLLINS

501 Plymouth Court, Chicago

Phone Wabash 5069

ROBERTS Numbering Machines

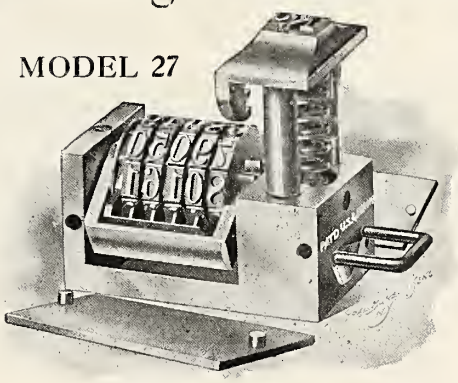
Type-High Model 27 5 Wheels . . $16.00 **Type-High Model 28** 6 Wheels . . $18.00

Simple Comparison Sells Them

Buy a press numbering machine not merely because it will print. Judge the Roberts for mechanical excellence. See how it is made. A careful examination of the working parts will indicate its accuracy, smooth working and long life. Also—and this is equally important—a press numbering machine requires a periodical cleaning. This means taking apart and putting together. Make this test of the Roberts alongside of others. You have a pleasant surprise in store.

To number either forward or backward—Fully guaranteed—Over 75 other models. Write for information. All orders can be filled immediately from stock.

MODEL 27



No. 12345

Fac Simile Impression—Size 1½ x 1/16 Inches

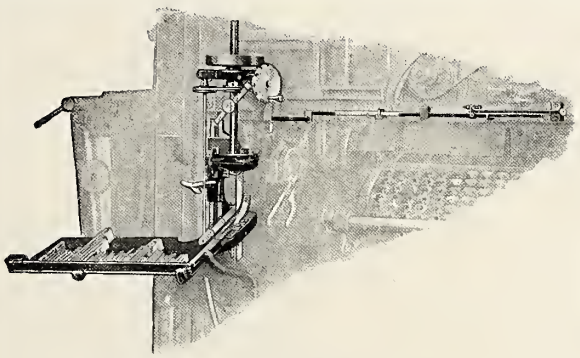
VIEW SHOWING PARTS DETACHED FOR CLEANING

Simplest—Strongest—Fully Patented—Over 300,000 in use.

THE ROBERTS NUMBERING MACHINE COMPANY

694-710 Jamaica Avenue, Brooklyn, N. Y.

Builders of all kinds of Special Numbering Equipments. Branches and Agencies in principal countries of the world.



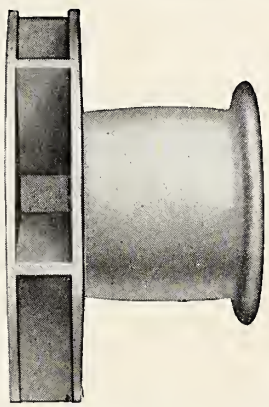
THE MOHR LINO-SAW

cuts slugs as they are ejected from the mold of the Linotype or Intertype to any desired length. It is a great time and labor saver.

MAY WE TELL YOU ABOUT IT?

MOHR LINO-SAW CO.

513-515 West Monroe Street, Chicago



"The Drive of a Million Speeds"

Gives you ANY Speed with CONSTANT-Speed Motors

Puts an end to those endless troubles with variable speed motors.

The **Marathon "OK" Ventilated Pulley** on the drive shaft of a constant-speed motor permits you to operate your press (or other machine) at *any* speed between zero and maximum.

Speed is controlled by a belt-tightener mechanism which causes BELT to SLIP on pulley—and the blast of air drawn through the hollow hub of the pulley by the turbine or fan-like flange ***keeps pulley and belt cool.***

We guarantee belt for two years and the pulley—forever.

Send for Circular.

Marathon Electric Mfg. Co.

30 Island Street Wausau, Wis.

Make Your Machine a Slug and Rule Caster

CAST YOUR OWN LOW SLUGS

With the Norib Low Slug and Rule Caster you can cast any number of low and ribless slugs, 30 ems long and 55 points high, as well as ribless rule and border slugs, all smooth and of even thickness, on the ordinary (Universal) mold of your Linotype or Intertype, with ordinary liners and slides. Attachment is inserted same as a liner—no holes to drill, no adjustments to make. Operation is identical with that of recasting rules from matrix slides.

Price: Outfit casting 6 pt. ribless low slugs and 5-9pt. ribless border slugs, $10.00. *Sent on ten days' approval.*

Write for details. Ordering state whether for Linotype or Intertype.

CAST RIBLESS RULES & BORDERS

THE NORIB COMPANY
132 W. 31st St., New York

Reduce the High Cost *of* Make-Ready

Making the form ready in the pressroom is an important element in the cost of the job; inferior electrotypes require a lot of make-ready.

Dinse-Page electrotypes do not.
They lower the cost of production.

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185

Dragon Flexible Glue

for Sheridan—Perfect Binders and Brush Work

DRAGON FLEXIBLE GLUE *STAYS FLEXIBLE*

Padding Composition — Make-Ready Paste — Mailer Gums and Pastes — Paste Powder — Matrix Paste, Etc., Etc.

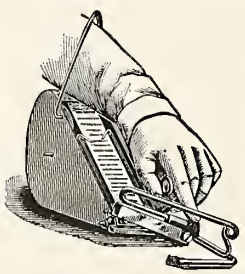
Let Us Send You Samples

The General Adhesive Mfg. Co., Inc.

474-478 Greenwich Street, New York

The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED—SIMPLICITY—DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

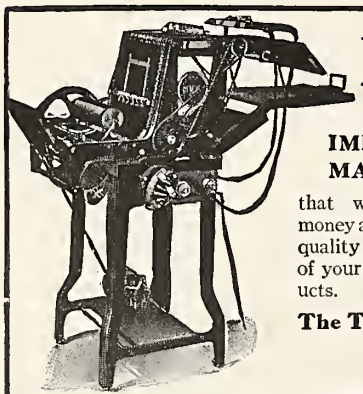
Standard Typesetting Co.

Chicago's Composing Room

LINOTYPE MONOTYPE
COMPOSITION *and* MAKEUP

All kinds of Composing Room Material supplied in large or small quantities

701–703 SOUTH LA SALLE STREET : CHICAGO
Telephones: HARRISON 3570-1-2

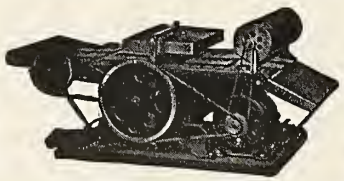


The Do-More Automatic Process Embosser

Printing and Embossing

with IMPROVED MACHINES

that will save you money and increase the quality and quantity of your printing products.



The Typo-Embosser

The Automatic Card Printing Press has demonstrated to many its profitable operation on card printing.

The Do-More Automatic Embosser Feeds, Powders, Embosses and Stacks just as fast as pressmen pull the prints off the press.



The Automatic Card Printing Machine

The Typo-Embosser is Our Improved Process Embossing Machine.
With double heater will take any size of stock up to 12 inches wide.
Write for our booklet No. 10 today.

TERRITORY NOW OPEN

Automatic Printing Devices Co.
Patentees and Manufacturers
Second and Minna St., San Francisco, Cal.

WRITE FOR EXCLUSIVE AGENCIES

A New Service

For All Saw Users

When the Saw Blade or the Trimmer Knives on your saw become dull, send them to us, and we will sharpen them—correctly.

Our improved method of sharpening makes the saw blade perfectly round and all teeth uniform. This insures much easier and better work, as each tooth cuts the same—you thereby obtain a smoother and more even cut.

We have recently enlarged our sharpening and grinding department, and we can give the usual prompt and unexcelled Laclede service to all users of composing room saws—any make. We assure you that our work and service will satisfy.

OUR PRICES—Plus Postage

Sharpening Saws, 4″ to 6″ saw blade . $0.75
Sharpening Saws, 6½″ to 9″ saw blade, $1.00
Retoothing—when necessary, 4″ to 6″ saw blade $1.15
Retoothing—when necessary, 6½″ to 9″ saw blade $1.50
Sharpening Trimmer Knives per set of 3, $0.25

Laclede Mfg. Company

Builders of the Laclede Saw-Trimmer

119-121 N. FIRST STREET ST. LOUIS, MO.

TYPE

Our type is cast on specially built Type Foundry casting machines, and is not to be confused with sorts caster products

All our products are excellent combinations of long years of experience in the Type Foundry game and the use of best materials.

Our sizes range from six to seventy-two point. Write for booklet showing some of our choice, modern, printing types.

LACLEDE TYPE FOUNDRY

Foundry At
119 N. Main St
Saint Louis, Mo

500 Delaware St.
Kansas City, Mo

TYPE

SET IN CASLON ANTIQUE



No. 0
Brower Ball-Bearing
Proof Press
Bed 14 in. x 20 in.

The Brower pays its way

Its convenience and ease of operation save time and energy. Its clean proofs show up errors and bad letters distinctly. The removable ink plate is conveniently located on top of the cylinder, and the rod bracket makes it easy to hang up the brayer after using. Note the convenient shelf for proofing paper and the compartment for ink, rags, etc.

"B.B.B." Proof Press

(Brower Ball-Bearing)

The No. 0 Brower, shown above, will handle 90 per cent of the proofs in the average plant. It takes galleys up to 14 x 20 inches.

A. T. H. BROWER COMPANY

233 West Schiller Street, Chicago, Ill.

For Sale by the AMERICAN TYPE FOUNDERS COMPANY
For Sale by BARNHART BROS. & SPINDLER

No Job Printing Department is completely equipped without at least one

Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

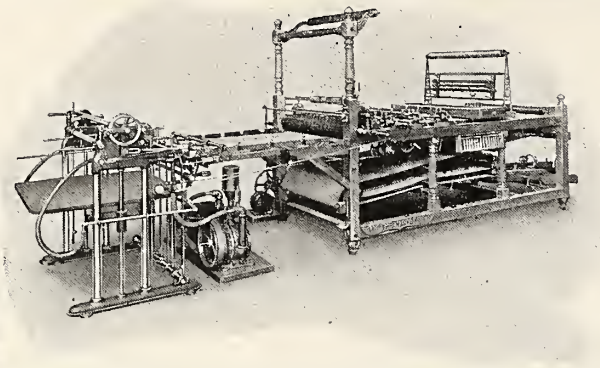
Over 50 per cent of our sales are to repeat-order customers.

Comfortable terms to responsible houses

WOOD & NATHAN CO.

Sole Selling Agent

521 West 23d Street, New York



Paper Ruling Machines, Ruling Pens, Bookbinders' Machinery

HICKOK

Automatic Paper Ruling Machines and Feeders

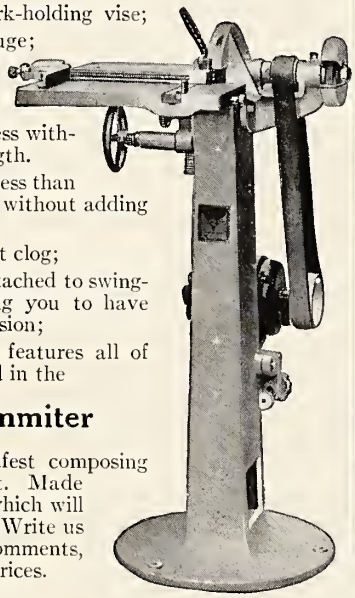
The days of real competition are here again. In order to survive, your ruling plant must be equipped with the most up-to-date and labor-saving machinery. The Hickok Ruling Machinery and Feeders are the last words in efficiency. We have been in this business over seventy-five years.

The W. O. HICKOK MFG. COMPANY
ESTABLISHED 1844
HARRISBURG, PA., U. S. A.

The Trimmiter Excels

Merely to say *the best* does not mean anything, but compare these features with any other saw on the market and you will buy a Trimmiter:

—A powerful, quick work-holding vise;
—An instant set end gauge;
—A miter gauge permitting of mitering a border from 2 to 24 points in thickness without reducing its length.
—A saw that will cut to less than one pica in length without adding any attachments;
—A column that will not clog;
—Motor off floor and attached to swinging bracket enabling you to have the belt at even tension;
—and other distinctive features all of which are contained in the



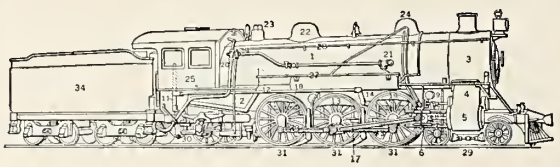
C. & G. Trimmiter

the fastest, best and safest composing room saw on the market. Made in three sizes — one of which will suit your requirements. Write us for "Proof" of users' comments, specification sheet and prices.

C. & G. MFG. CO.

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Increase your trade by use of **POATES' WAX PLATES** for **Ruled Forms,** maps, charts, diagrams, mechanical and scientific illustrations. We work from any kind of copy—pen and ink drawings are not necessary and all matter (descriptive), symbols, etc., are stamped into the wax matrix with type selected as to weight and face to suit the subject. The finished product is a deep, cleancut electrotype.

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L. L. POATES ENGRAVING COMPANY
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Poates' "Wax Engraving Superiority"
For Your Library Shelf
25c to the Trade

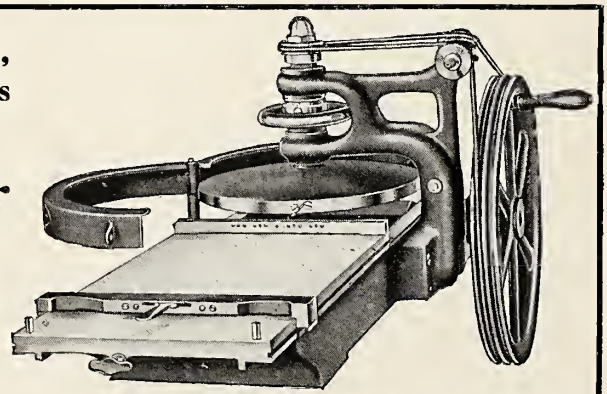
STOP Wrestling with Uneven, Warped and Twisted Plates

USE

The Type-Hi Disc Planer

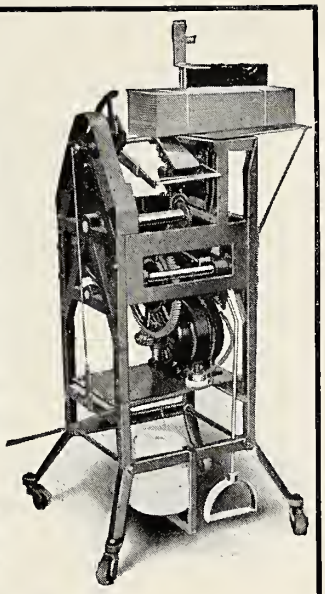
It smooths out all irregularities in plates so that they will print evenly without being built up with overlays.

Planes Wood *Planes Metal*



TYPE-HI CORPORATION - - - - Syracuse, N. Y., U S. A.

Bunn Tying
vs.
Hand Tying



One operator and a BUNN Package-Tying Machine will tie more packages than three efficient girls. Less twine will be used and every package tied securely with a non-slip knot.

Large orders of tickets, cards, pamphlets or anything to be tied in small packages are quickly and easily handled. Also models can be furnished for all special purposes, including bulky packages.

Anyone can learn to operate the BUNN in a few minutes. It can be easily moved and takes power from any lighting socket.

The BUNN Package Tying Machine

Saves Time, Labor and Twine

A ten-day trial at your plant will convince you of the efficiency and economy of the BUNN. You can test it without charge and without putting yourself under any obligation. Write for particulars and state nature and dimensions of packages.

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PROCESS INKS

for less money than we charge, but you can not obtain greater value than we give regardless of what you pay. For this reason our **Process Inks** have been recognized as the standard of quality for more than a quarter of a century.

CHARLES HELLMUTH
Incorporated
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ESTABLISHED 1875

The proof lies in a trial of the

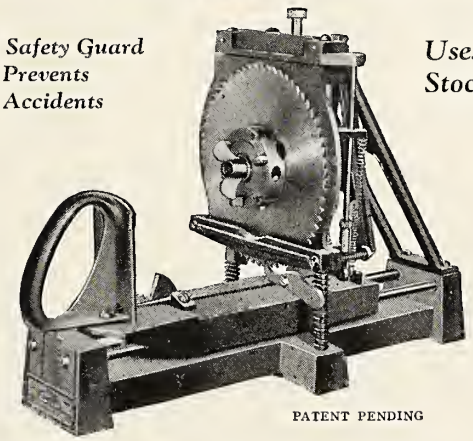
Blomgren Bros. & Co.
SERVICE

A half century of steady growth has given this house a National reputation for designing and the making of perfect printing plates.

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Chicago, Illinois

The Safety Guard Prevents Accidents

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Minute Saw Filer

Sharpen your Trimmer Saws with this accurate Filer

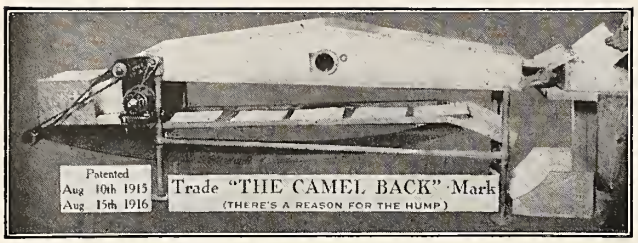
Don't stick to the old-fashioned, inaccurate way of sharpening Trimmer Saws. Place the Minute Saw Filer in your shop—in three minutes' time any one of your employees can sharpen your Trimmer Saw accurately and keep the teeth uniform in size and the saw perfectly round.

This sturdy, all iron and steel machine files saws with or without trimmer holder. Simple adjustment sets saw to file and permits repeated sharpening. Pawl is easily adjusted to saws with different sized teeth.

Price, $25.00 f. o. b. Milwaukee

If your supply house can not furnish the Minute Saw Filer, we will. Write for booklet.

A. F. GEISINGER MFG. CO.
1033 Winnebago Street MILWAUKEE, WIS.



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The art of producing the Patented, **absolute Flexible** and **Permanent,** can't crack off or scratch off **embossed or Engraved effects,** without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. **Don't buy a toy outfit, and expect success.**

COMPLETE OUTFITS, $150.00 UP.

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PRINTING OFFSET & LITHO INKS — VARNISHES DRIERS DRY COLORS

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If you use STEWART'S EMBOSSING BOARD
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Sheets, 6 x 9 inches $1.25 a dozen, postpaid

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ADVERTISING HANDBOOK $1

413 PAGES
148 ILLUSTRATIONS

Contents--How to write advertisements. Type. Layouts. Engravings. Electrotypes. Follow-up. Sales Letters. Trade-mark Law, etc., Money back if desired.

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Linotype, Intertype,
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First, Last and All the Time

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230 N. Clinton St. Chicago
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We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

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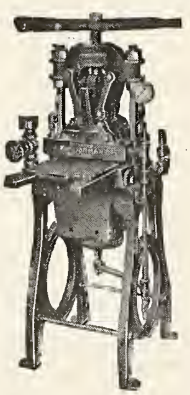
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CHEAPEST
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MARKET

Write for Sample Sheet.

Expert Makers:

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There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

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"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."
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136 pages, 65 illustrations in two colors. Price $2.35 postpaid.

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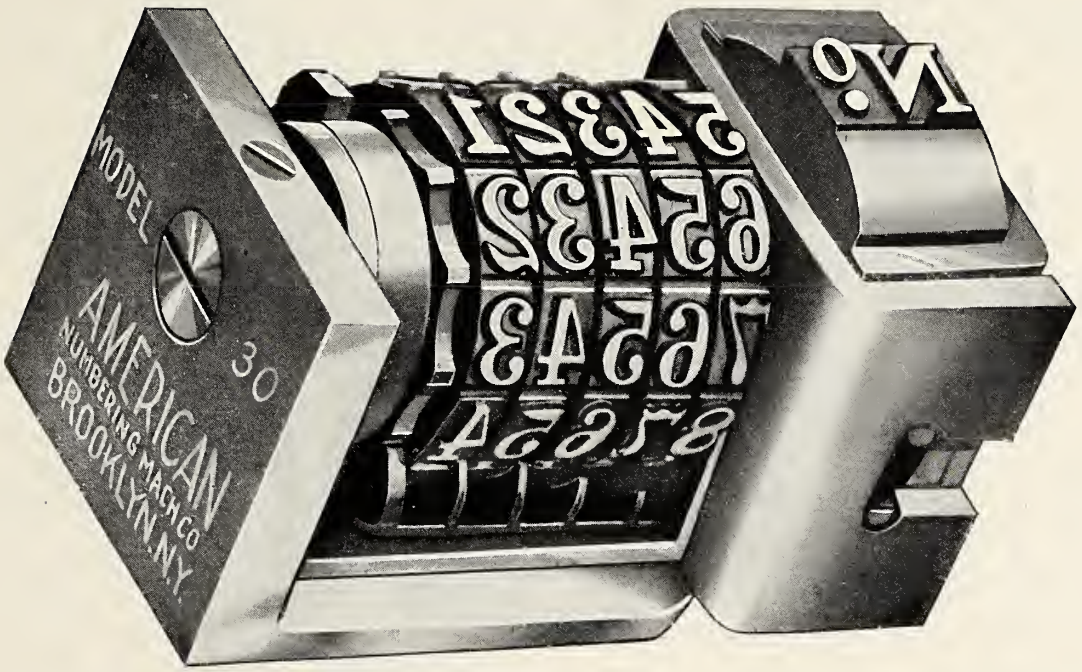
Tested for Quality of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

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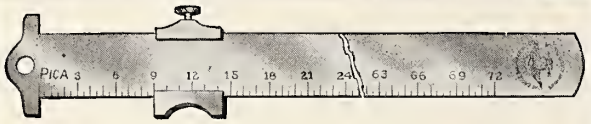
Model 30 — 5 Wheels - - - - - $16.00
Model 31 — 6 Wheels - - - - - 18.00

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220-230 Shepherd Ave., Brooklyn, N. Y.
BRANCHES
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"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



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A practical tool for testing pages of linotype composition to insure both sides being the same length. The slightest variation is immediately detected and the trimmer knives can be adjusted accordingly.

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Dollars for You

There are dollars for you in Wiggins Book-Form Cards. It's surprising how much profit they are making for Printers.

Wiggins Cards are always fresh and white—no waste, as they never rub and get soiled. They detach from handy leather booklets with a smooth edge.

Scored cards supplied in blank form to be printed in your own plant. Lever binder cases permit cards to be carried firmly in place without delay and expense of binding.

Wiggins Cards bring orders for high-grade printing *and they sell on sight.*

Write today for samples and prices.

WIGGINS Peerless Book Form **CARDS**

THE JOHN B. WIGGINS CO.
Engravers, Plate Printers, Die Embossers
1101 S. Wabash Ave. CHICAGO 705 Peoples Gas Bldg.

Save on Your Roller Bill

Noe-Equl

The National Cleaner and Type Wash

Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

Does Not Harden or Crack the Rollers

Ask your dealer, or write

PRINT-AID COMPANY, Dayton, Ohio

"Some Good Stuff" FREE! TO JOB PRINTERS



who know that local business can be easily and substantially increased by printing and distributing *the right sort* of advertising, our folder—*Some Good Stuff*—will be interesting. No mere theories, but sensible ideas and *the facts* by a printer-publicity man with many years' actual experience. Just put your letterhead in an envelope *now* and address it to

"PRINTER-PUBLICITY"
729 Third Street
Des Moines
Iowa

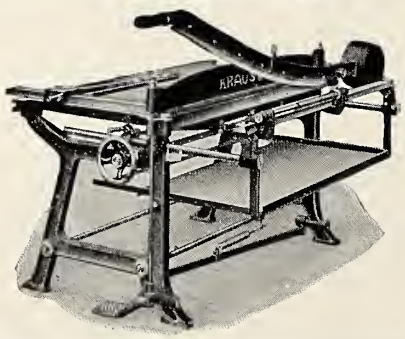
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Specially designed and constructed to meet every production requirement of pressroom, bindery and envelope plant.

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SPECIAL MACHINERY
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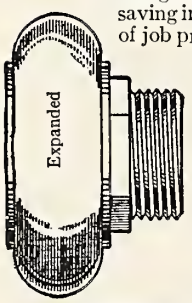
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FULL LINE BOOKBINDERS' MACHINERY IN STOCK. LARGE STOCK BRASS TYPE

MORGAN EXPANSION ROLLER TRUCKS —FOR— JOB PRESSES

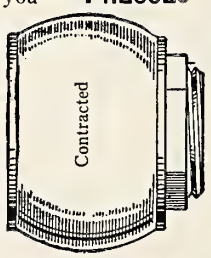


Morgan Expansion Roller Trucks are now saving ink and wear-and-tear on thousands of job presses. We will gladly furnish you names of satisfied users in your vicinity.

Eliminate the drag and get a clear impression with less ink.

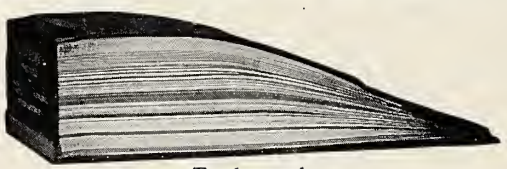
Save 50% on Rollers

Write for information.



MORGAN EXPANSION ROLLER TRUCK CO.
1816 Whitley Ave., Los Angeles, Cal.

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

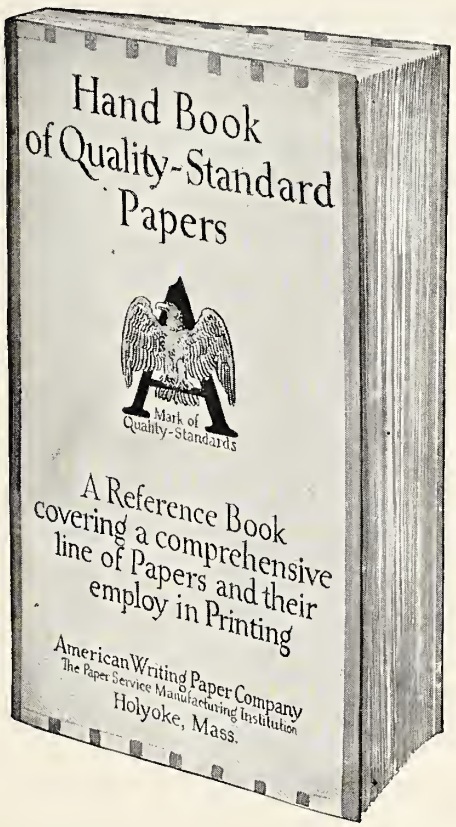
Paper Service *that Excels*

¶ Service to paper consumers, to be effective in the long run, must be *complete*. Paper standardization, as sponsored by makers and users of mill brands, was a long step ahead — yet it was not an end, but a beginning.

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¶ The American Writing Paper Company now offers this extended and completed service — a service never before offered to the paper-buying public. Only an institution manufacturing and distributing every kind and grade of paper on a gigantic scale could even consider it.

¶ The Eagle-A Sample Cabinet contains in convenient form definitely graded samples of every kind, color, weight, and texture of paper needed for any business purpose.



¶ The Hand Book of Quality-Standard Papers — in the Eagle-A Sample Cabinet — gives all the information about the samples displayed that could possibly be useful to anyone considering a purchase — whether of bond, writing, book, or cover papers; or of cardboards or bristols.



¶ The purpose of the Eagle-A Sample Cabinet is to show paper buyers how quality-standard mill brand papers may be selected each for its right use, and to the buyer's greatest advantage.

¶ The convenience and dependability of the Eagle-A Sample Cabinet will win you in the end, because it directly and efficiently helps you to win customers. Once placed on your desk and used, it will prove almost indispensable. Mail this coupon to the

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THE PAPER SERVICE MANUFACTURING INSTITUTION

Holyoke, Massachusetts

I wish to obtain the Eagle-A Sample Cabinet as soon as possible.

Individual _____

Firm Name _____

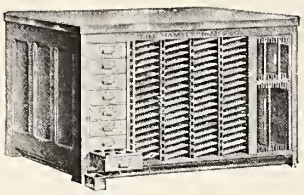
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Name of my Service House _____

Established 1875

ATTENTION BUYERS

Note Our Line of New Equipment

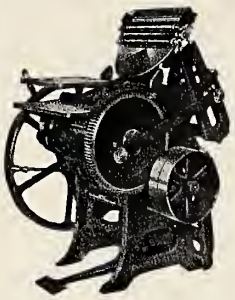


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Imposing Frames, Cabinets, Iron Surfaces, Galleys, etc., selected from stock units.

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ALSO OUR ESTABLISHED LINE OF OVERHAULED MACHINERY



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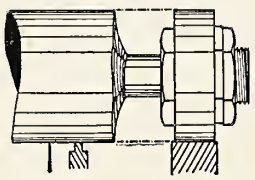
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WARNER
Expansion Roller Trucks

For C. & P. Gordon Jobbers



Save their cost in ink, have an expansion of ¼ inch. The tires have ½ inch *flat* tread on press tracks, tires guaranteed for six months, unaffected by ink or oil. Warner Trucks will not slip on press tracks, will give a more even distribution of ink, impossible to cut rollers on any rule form when they are used. Let us mail you a set of these trucks on thirty days' trial.

Crescent Calendar Company — *Distinctive Printing*
Wyoming, Iowa

W. H. Sloan Company, Toledo, Ohio:
Gentlemen,—We have been using your Warner Expansion Roller Trucks for the past three months and consider them one of the best small investments we ever made. They do all you claim for them and more. Very truly yours,
(Signed) E. R. Marshall, *Manager.* Crescent Calendar Co.

Manufactured and for sale by

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Christmas Greeting Cards

Again, we issue our exceptionally fine line of steel die engraved Christmas and New Year greeting cards for both personal and business use. This line of fine cards is designed and manufactured exclusively by us and distribution limited to high class representative houses only.

The prices are clearly and intelligently indicated for each card. Make prompt reservation. A charge of $5.00 for each book is made which is refunded with $100.00 sales.

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Manufacturers of Fine Engraved Greeting Cards
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Surplus Equipment for Large Edition Printing

No. 308—Cottrell magazine web rotary press, delivering two 32s or four 16s, 8¼ x 11½, trimming to 8 x 11, or delivering as 11½ x 16½, trimming to 11 x 16 inches—extra color on one side of the web; with motor and full electrical control, gas ink dryers, and electric dissipator.

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No. 384—Chambers out-slip-sheeting machine with King feeder, motor, etc.—taking sheets up to 36 x 48 inches—great for taking out slip sheets in a hurry.

No. 365—Cottrell magazine rotary press, delivering flat sheets 46 inches long by 29 to 33 inches wide, with extra color on one side of the web—with motors and electrical control—very useful machine.

No. 357—Hoe magazine rotary press, delivering signatures 14½ x from 10½ to 11½ inches wide, 48 pages, with mechanism for feeding in one or two covers and one or two inserts—full binding capacity 72 pages—wire stitching the product if desired.

These are only a few of the machines we have to offer. Full particulars on request. If none of these machines meet your requirements, tell us what you wish to do and we will tell you what we can furnish to do it with the greatest economy. We can supply equipment to save you money on long runs.

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Never Found Empty-Handed In Your Envelope Emergencies



585 Stocked Items

TURN to Western States for unusual envelope needs in a hurry—as well as staples at the right price. We don't refuse to stock the seldom-called-for items because there's little profit in them for us. We don't curry your favor to get a big order and invite you to look elsewhere for small lots and unusual kinds. No, Sir! Western States stands for SERVICE—every day in the week and every week in the year.

Strictly a Printers' and Lithographers' Service.

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Western States Envelope Co. Milwaukee Wisconsin

Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

HERCULES

HERCULES PRODUCTS · AMERICAN STEEL CHASE COMPANY

Beaded Pressed Steel Galleys

Smooth, bright steel, standard gauge for proving. Spot welded corners. Without exception, the best galleys made. Order now. Stock on hand for immediate delivery.

When Ordering, Specify

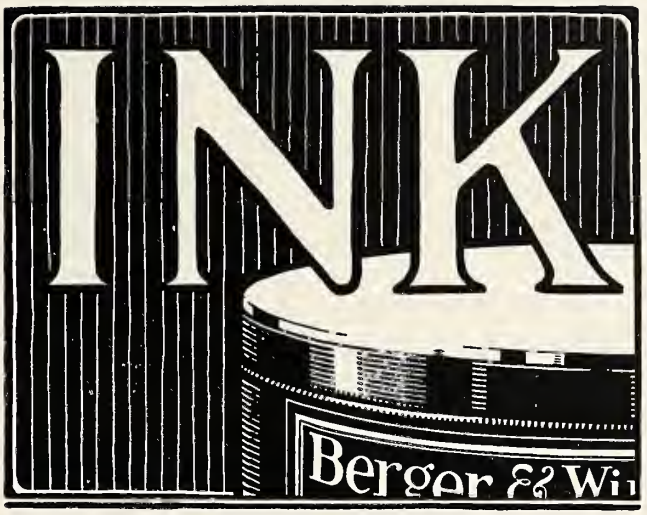
"HERCULES" and insist on getting them.

FOR SALE BY ALL DEALERS

Manufactured by

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is not merely dependent upon the price per pound—it is the perfect relation of price to value. THINK IT OVER!

Artist Lemon Yellow 485 M D

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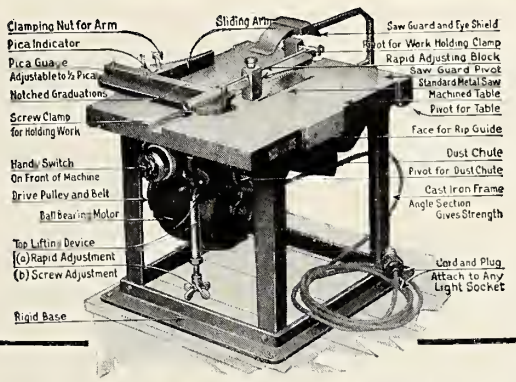
BERGER & WIRTH, Incorporated

Ink Makers for over 95 Years

58-60 Columbia Heights Brooklyn, New York

Branch Office: 54 High Street, Boston, Mass.





Getting Profits From Lower Costs

Many printers lose their profits through expensive methods. Bigger dividends are often found in better ways of doing things.

THE CRANE COMPOSING ROOM SAW

was designed for the printer who wants to enjoy *all* his profits. It makes possible up-to-date service at the lowest possible cost.

Every printer knows of the time wasted—and money lost—in mitering, grooving, mortising, etc. And yet this work can't be avoided—it must be done to keep work up to your standard.

The CRANE Composing Room Saw does all this work—and more. Special attachments can be furnished for drilling, routing, grinding, sanding, etc. A wonderfully compact, powerful and serviceable Machine.

Comes completely assembled ready for use. Simply connect cord to lamp socket and turn on current.

SPECIFICATIONS. Height, 13″; size of table, 13″x16″; diameter of saws, 6″; bronze or ball-bearing saw arbor; motor ¼ H. P. ball-bearing; pica gauge reading to 52 picas by nonpareils.

EQUIPMENT. Machine as described above with motor, cord and plug, pica gauge, rip and cut-off guides, saw guards, 2 saws, wrench and screw-driver. Complete for..... **$135**

Same machine equipped with ball-bearing saw arbor to insure permanent alignment, and same equipment with an additional saw, a 6″ sand disc, emery wheel and arbor, all for only $160.

Satisfaction guaranteed. Write for descriptive circular.

W. B. & J. E. BOICE, Dept. I. P 10, 114 23d St., Toledo, Ohio

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ESLEECK'S THIN PAPERS

MADE AT TURNERS FALLS, MASS. BY ESLEECK MFG. COMPANY

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SUPERIOR MANIFOLD

Sub. 8—White and 9 colors

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Made from High Grade Rags

ESLEECK MFG. COMPANY

TURNERS FALLS, MASS.

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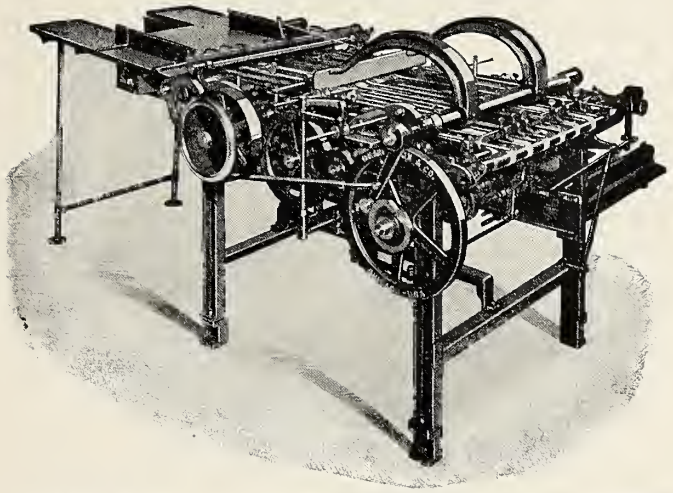
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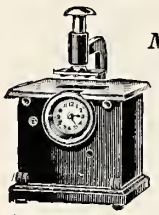
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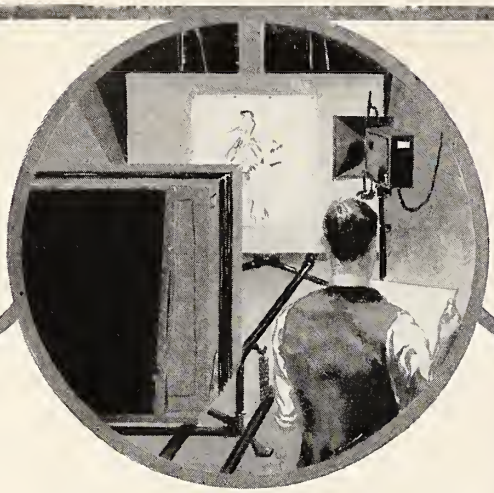
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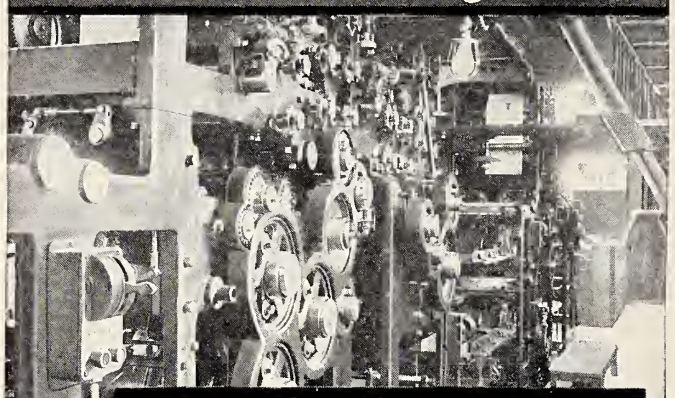
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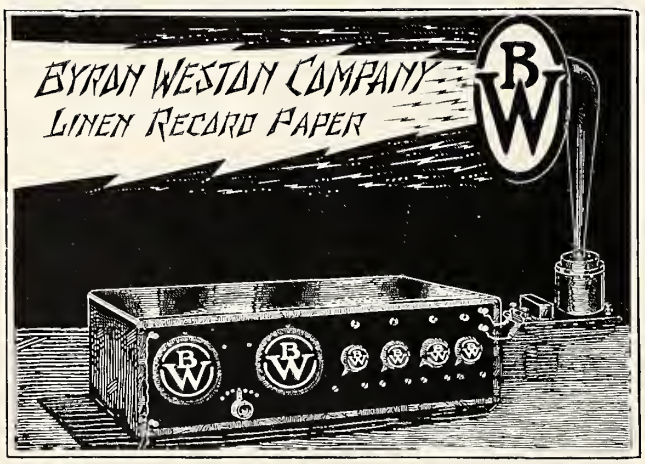
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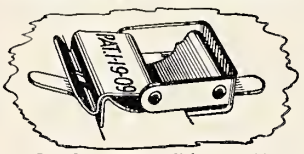
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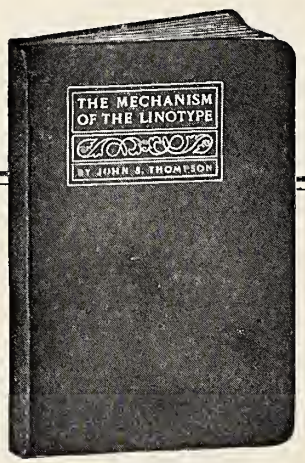
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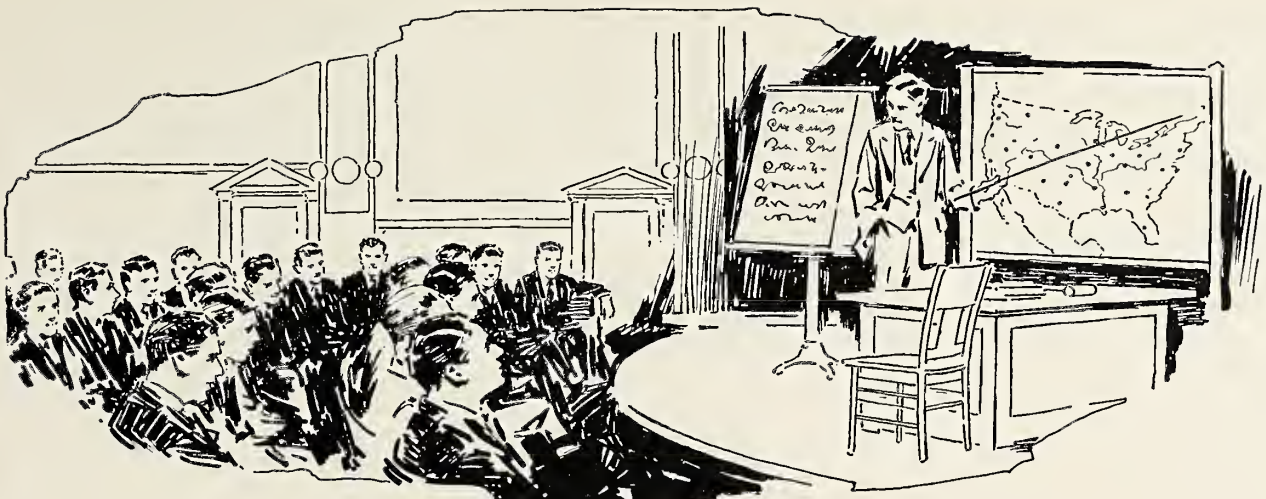
"The Mechanism of the Linotype"

First published in THE INLAND PRINTER under the title, "The Machinist and the Operator," and later in revised form as a textbook, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly delays and accidents. Over 10,000 in use.

THE INLAND PRINTER COMPANY
(Book Dept.) 632 Sherman Street, Chicago, Illinois

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Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eigbteen and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Sbould Not Forget; List of Questions.



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Thirty-six years' knowledge and experience are behind every LINOTYPE sold today.

Every part of the Linotype is there because the machine is better for it and every part fits into the big scheme of simple operation. The Linotype is the machine of No Compromise.

The illustration shows an operator changing the lower magazine of a Model 14 Linotype; from the front, of course, because that is quicker and more convenient for the operator.

Composed entirely on the LINOTYPE

Butler

Butler means to the user of paper, the advantages of national resources combined with localized service. Thus the organization controls the making of paper, standardizes its manufacture and exerts constant, consistent, scientific efforts to the attainment of uniformity.

All Butler Divisions have these facilities at their command, and have at the same time the intimate appreciation of the customers' needs and the neighborly desire to fulfill those needs, which is necessary to a complete satisfactory service.

Butler Paper Corporations

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For Latin America New York
Patten Company, Ltd., Honolulu, T. H.
Butler American Paper Company, New York, Chicago, San Francisco
For all other export markets

Paper

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

VOLUME 70 NOVEMBER, 1922 NUMBER 2

Dec-17
NOV 17 1922



"It is with pride that we announce that this plant has adopted the Monotype Non-Distribution System and we offer you its great advantages."

second page — *The HOUSE ORGAN of TANNY*

Why You Should Adopt the Monotype System

Preamble

"*PIGS IS PIGS*"—Printing is Printing and Typesetting is just Typesetting, but, there is a vast difference in each instance; that is, there is a difference between a pig and another pig, but of course, it takes a pork raiser to appreciate it and it follows that it takes a printer, a good printer, to appreciate the difference in one piece of printed matter as compared to another. Just so does it take a good typesetter, an artist, to see the difference between the work of one typesetter and another.

Bettering the Hand Work

The Monotype is used for the best class of printed matter. It is used on a class of matter that cannot be produced on any other machine, and it is the only machine with the acknowledged distinction of bettering the hand work.

What it does

The Monotype not only produces matter that is customarily set by machine, (i. e.) the body, or smaller sizes of types, but it makes all the material, rules, ornaments, in fact, everything that the typesetter must use in printing, and this at a cost that makes the distribution of these little leaden messengers or embellishers

Two Kinds

An employee trying to make good should be given plenty of rope. If he is made of the wrong stuff he'll hang himself with it. If he's the right kind he'll make a ladder of it.

THE PRINTER of Syracuse, N. Y. — *third page*

prohibitive. The advantages of having your printed matter set with Monotype material is that the type is new on each job. The printer employing the Monotype System does not distribute his types back into his cases.

High-Quality Low-Cost

Monotypography means the best; it means clear, sharp, clean-appearing printed matter; it means that the printer using the Monotype has a lower hour cost because there is no backtracking, the typesetters are always employed at productive work—setting type—they are not distributing half the time to get enough type, worn type, into their cases to set up other work—more production, lower hour cost; lower charges for the best obtainable.

Adoption

It is with pride that we announce that this plant has adopted the Monotype Non-Distribution System and we offer you its great advantages.

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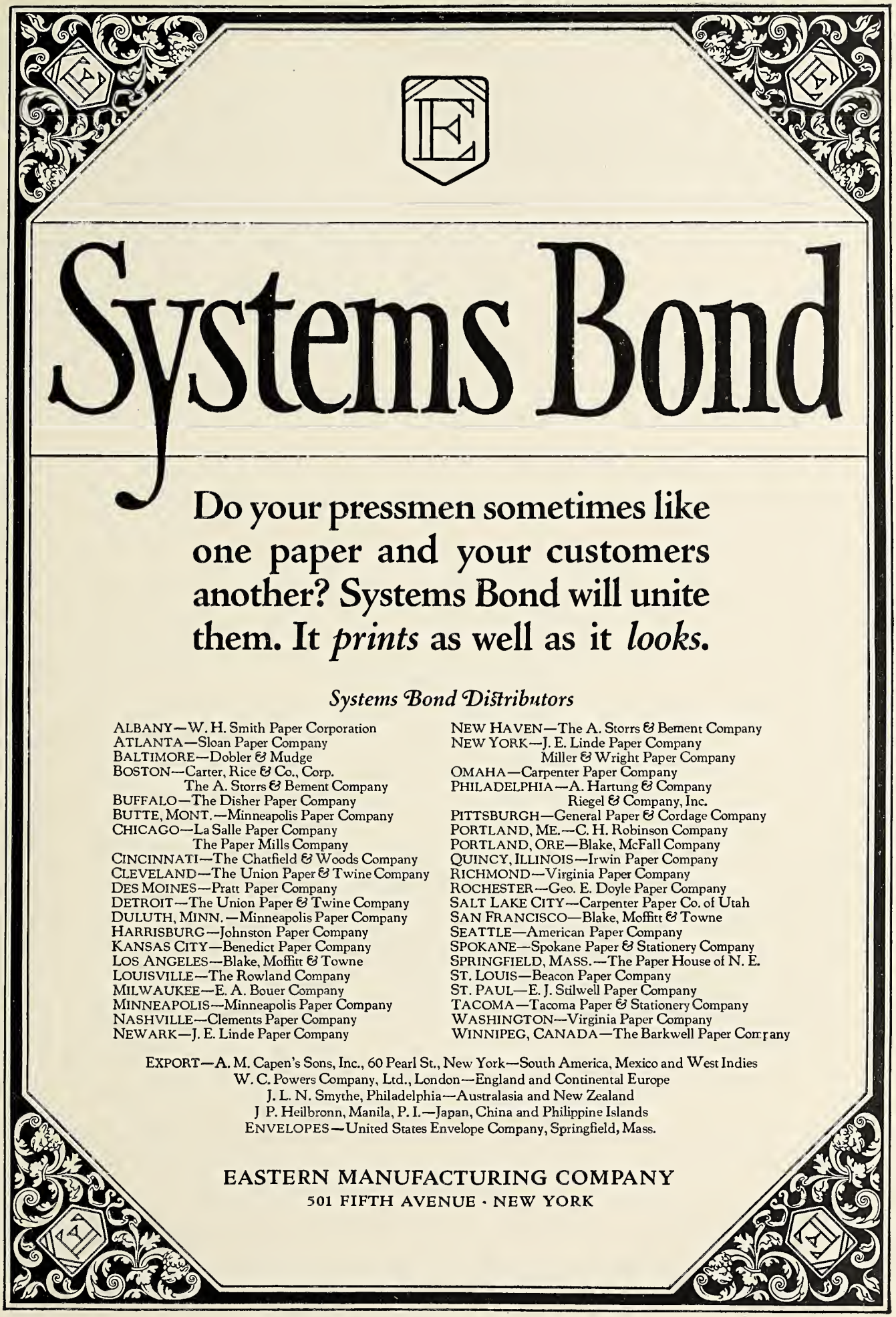
LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK CHICAGO
BOSTON
TORONTO BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA
SAN FRANCISCO

The Barrett Portable Adding, Listing and Calculating Machine Proves the Work and Prints the Proof—It will do everything that you can do with figures except make mistakes.



Systems Bond

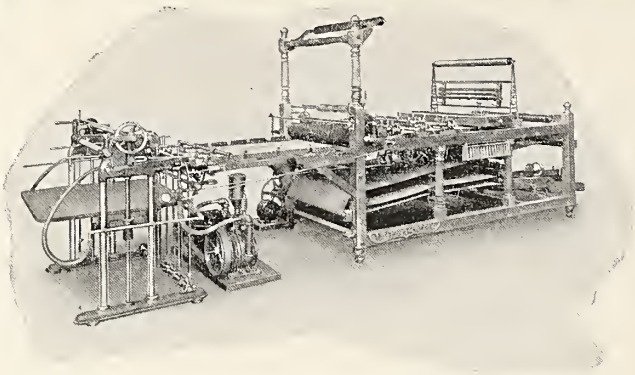
Do your pressmen sometimes like one paper and your customers another? Systems Bond will unite them. It *prints* as well as it *looks.*

Systems Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Dobler & Mudge
BOSTON—Carter, Rice & Co., Corp.
The A. Storrs & Bement Company
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BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
The Paper Mills Company
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CLEVELAND—The Union Paper & Twine Company
DES MOINES—Pratt Paper Company
DETROIT—The Union Paper & Twine Company
DULUTH, MINN.—Minneapolis Paper Company
HARRISBURG—Johnston Paper Company
KANSAS CITY—Benedict Paper Company
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
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NEWARK—J. E. Linde Paper Company
NEW HAVEN—The A. Storrs & Bement Company
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Miller & Wright Paper Company
OMAHA—Carpenter Paper Company
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PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE—Blake, McFall Company
QUINCY, ILLINOIS—Irwin Paper Company
RICHMOND—Virginia Paper Company
ROCHESTER—Geo. E. Doyle Paper Company
SALT LAKE CITY—Carpenter Paper Co. of Utah
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Company
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ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York—South America, Mexico and West Indies
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J. L. N. Smythe, Philadelphia—Australasia and New Zealand
J P. Heilbronn, Manila, P. I.—Japan, China and Philippine Islands
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501 FIFTH AVENUE · NEW YORK



Paper Ruling Machines, Ruling Pens, Bookbinders' Machinery

HICKOK

Automatic Paper Ruling Machines and Feeders

The days of real competition are here again. In order to survive, your ruling plant must be equipped with the most up-to-date and labor-saving machinery. The Hickok Ruling Machinery and Feeders are the last words in efficiency. We have been in this business over seventy-five years.

The W. O. HICKOK MFG. COMPANY
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HARRISBURG, PA., U. S. A.

HOYT

Superior Type Metals

HOYT N. P. Metal is the ideal stereotype metal—it is properly mixed, flows freely, and can be remelted every day. Like the other HOYT type metals, it has been made in our own factory since 1874.

We Also Make

Hoyt Faultless Linotype Metal
Hoyt Combination Linotype and Stereotype Metal
Hoyt AX Monotype Metal
Hoyt Standard Electrotype Metal

Our Service Department can help YOU on your type metal problems.

HOYT METAL CO. St. Louis, Chicago, New York City, Detroit.

The INLAND PRINTER

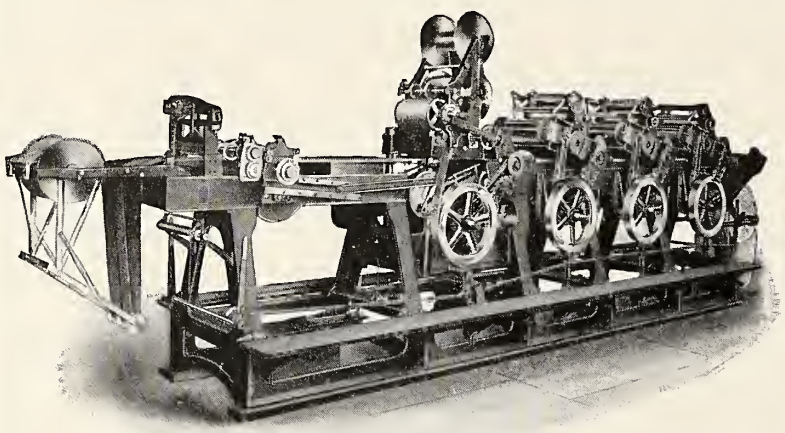
Vol. 70, No. 2 HARRY HILLMAN, Editor November, 1922

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Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

Once Through the Press Completes the Job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The NEW ERA Multi-Process Press can be assembled to print in any number of colors on one or both sides of the stock.

A great variety of operations can be performed. Send us samples of your multi-color or difficult operation work and let us show you how economically they can be produced on the

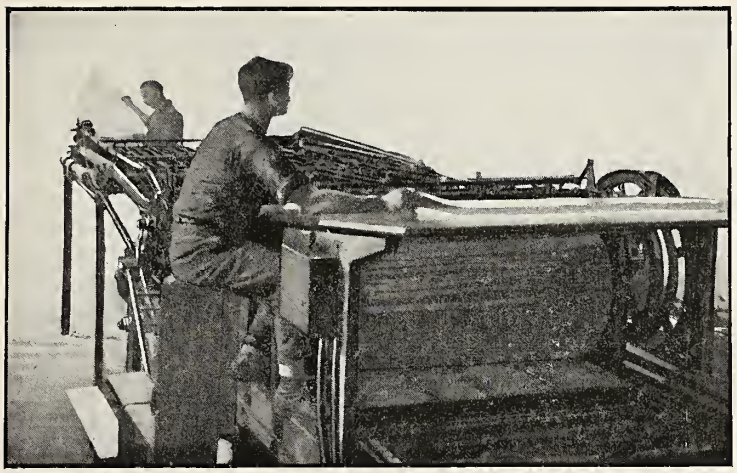
NEW ERA MULTI-PROCESS PRESS

Built by

The New Era Manufacturing Company

Straight and Cedar Streets Paterson, N. J.

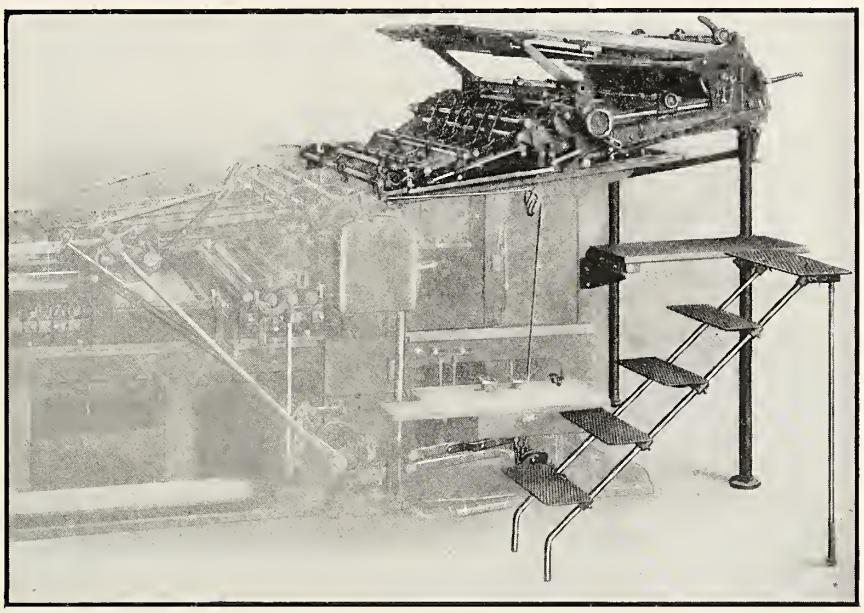
Have you lost your best Hand Feeder?



YOU are likely to find him located in a plant where the cylinders are automatically fed. He will be on the delivery end of the press watching the sheets for color and workups and turning out a uniform quality of work. He is also assisting the pressman to make ready the other press. Up-to-date equipment and modern methods always attract the most proficient workmen.

WE HAVE operated Cross Feeders for twelve years and can say that they are certainly continuous. We estimate that they save us from 25% to 33⅓% press time, depending on the nature of the work. It is unnecessary for us to tell you that we have no trouble whatever in the operation of the machines.

CAPITAL CITY PRESS
MONTPELIER, VT.



The Cross Continuous Feeder never stops for reloading in the course of a full day's run.

The steady operation of Cross Feeders materially increases the output of your presses without increasing the speed. The uniformly accurate register adds quality to the job. 2000 to 3000 extra sheets per day will pay for the feeder in 12 to 16 months.

There are more Cross and Dexter Feeders in use throughout the world than all other makes combined

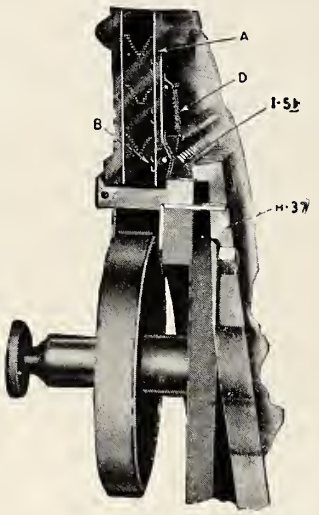
DEXTER FOLDER COMPANY · 28 West 23rd Street, New York

Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS DALLAS ATLANTA SAN FRANCISCO

WHY LINOGRAPH SIMPLICITY MEANS EFFICIENCY

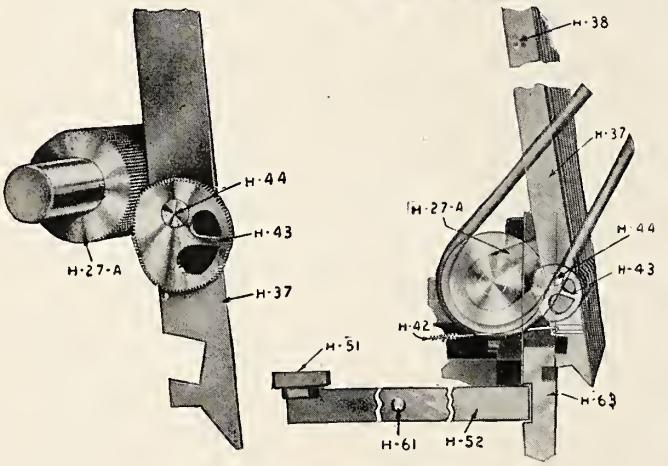
A Simple and Positive Keyboard Action



The LINOGRAPH keyboard mechanism is simple in the extreme. When a keybutton is touched the action is positive, and a matrix is certain to drop. Note carefully the larger illustration while reading the following explanation of the action. You will readily see just why *LINOGRAPH Simplicity Means Efficiency.*

Upon touching the keybutton, the trigger is raised, allowing the eccentric cam on the reed to engage the corrugated steel roller. The revolving cam raises the reed which releases the one-piece escapement. The tripping of the escapement releases a matrix.

Now note the smaller illustration. This shows the hardened steel eccentric cam and a section of the roller. These engage like small gears, insuring an immediate and certain response.



Key to Illustration

A Magazines	H-51 Keybutton
B Matrices	H-37 Reed
I-51 Escapement	H-52 Keylever
H-63 Trigger	H-43 Eccentric Cam

H-27a Keyboard Cam Roller

The keyboard mechanism of the LINOGRAPH alone eliminates several hundred parts, and incidentally a lot of trouble. The positive action assures instant response, which in turn insures clean proof. Clean proof means,—no resetting of lines and greater profits.

Learn more about this really simple machine—
Write today for detailed information.

THE LINOGRAPH COMPANY

DAVENPORT, IOWA, U. S. A.

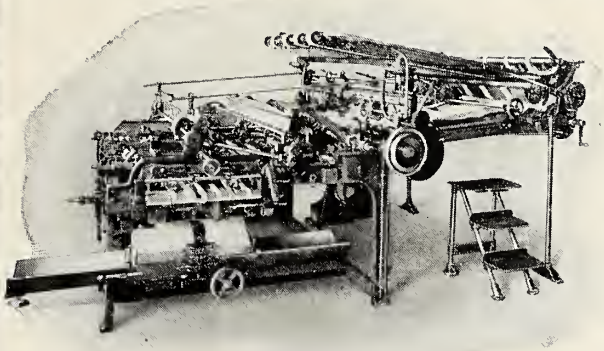
EUROPEAN REPRESENTATIVE
ETABLISSEMENTS PIERRE VERBEKE
BRUSSELS, BELGIUM

AUSTRALASIA, SOUTH AMERICA
PARSONS & WHITTEMORE
299 Broadway NEW YORK CITY

NOTE: THIS IS THE THIRD OF A SERIES OF ADVERTISEMENTS EXPLAINING HOW THE LINOGRAPH CAN BE THE SIMPLE, EFFICIENT MACHINE THAT IT IS. OTHERS WILL FOLLOW.

PRINTERS' AND BOOKBINDERS' EQUIPMENTS

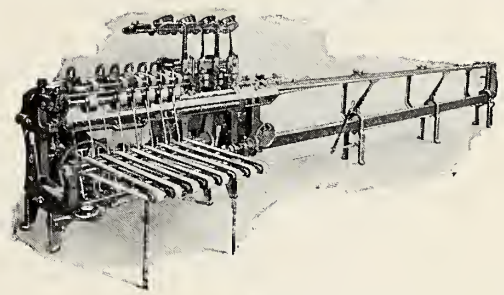
of Proven Merit



CHAMBERS FOLDERS AND FEEDERS

The Chambers Double Sixteen Folders and Chambers King Continuous Feeders have been installed recently in some of America's finest plants.

Without exception, they are the finest folding and feeding units manufactured *in one plant. Investigate and learn why!*

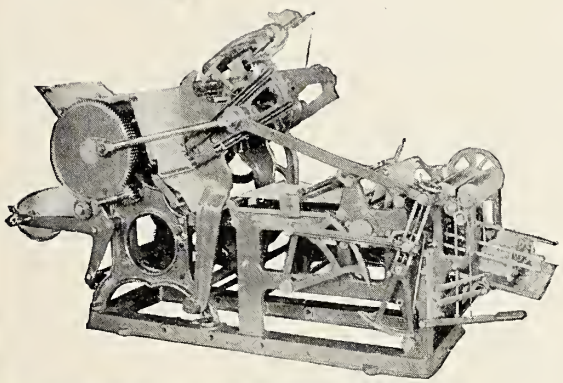


CHRISTENSEN WIRE STITCHER FEEDERS

For all classes of saddle wiring

High speed; simple adjustments; increased production insures the lowest possible production costs—immaterial whether long or short runs, single books, signatures or gang strips.

Only machine on which extended covers can be automatically gathered and stitched.

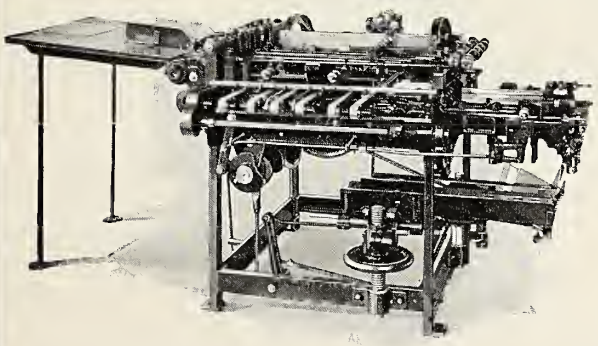


SHATTUCK & BICKFORD ROLL FEED JOBBERS

in conjunction with C & P Job Presses

Exact register, combined with speed, low cost, a great variety of work and high quality of production can be obtained. Feeds any kind of stock from tissue to medium tag. *Easy to adjust and operate.*

Cuts, slits, punches and perforates automatically. Printed sheets delivered either cut to size or rewound.



GRS BOOK & PAMPHLET FOLDERS

Benefited by years of experience, we have produced *Model Jobbing Folders,* superior in design. *Scientifically geared* to get an even distribution of power, reducing friction and strain, permitting speed and reducing upkeep.

Built in various sizes. Data cheerfully furnished.

GEORGE R. SWART & CO., Inc.

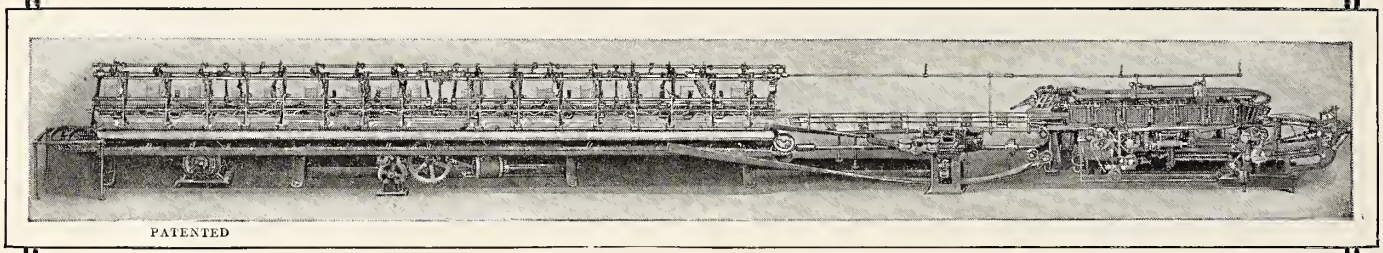
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NEW YORK

TRANSPORTATION BLDG.,
608 S. DEARBORN ST.,
CHICAGO

Sole and Eastern Sales Agents: CHAMBERS BROS. CO., *Philadelphia, Pa.* CHRISTENSEN MACHINE CO., *Racine, Wis.*
L. J. FROHN CO., *Brooklyn, N. Y.* BERRY MACHINE CO., *St. Louis, Mo.*
SHATTUCK & BICKFORD, INC., *San Francisco, Cal.*

JUENGST
Gatherer, Stitcher and Coverer

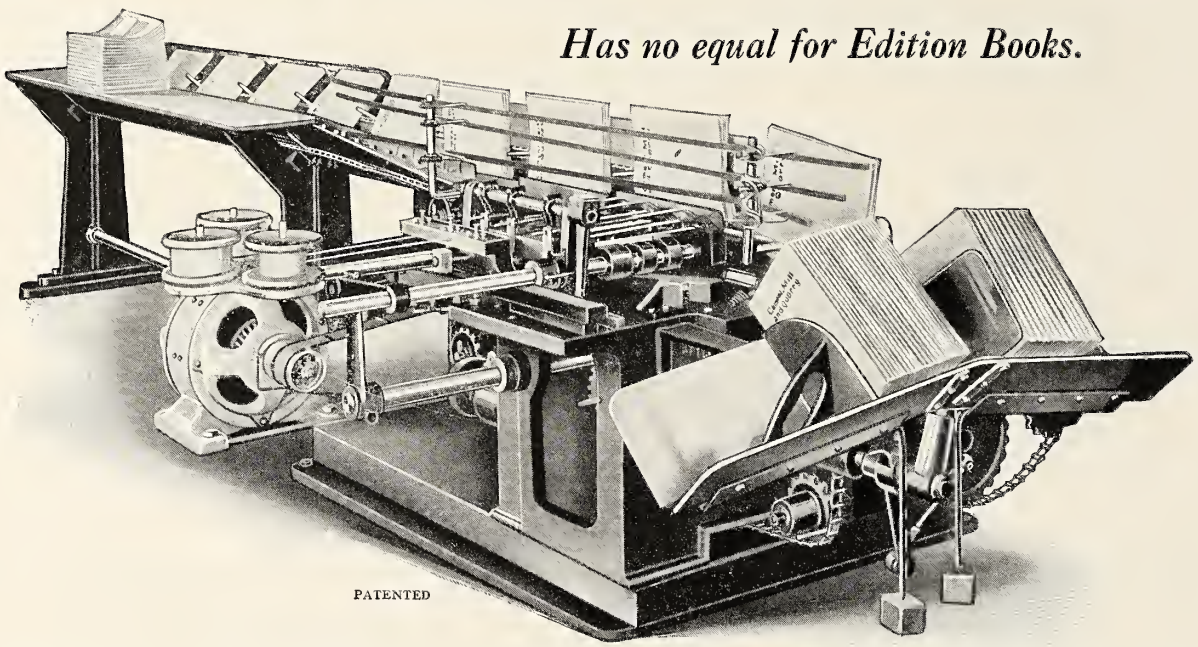
THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



PATENTED

Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



PATENTED

Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

BUY A REAL ONE

When you purchase a Power Cutter select one that is true to name — one on which the Clamping as well as the Cutting is done by Power

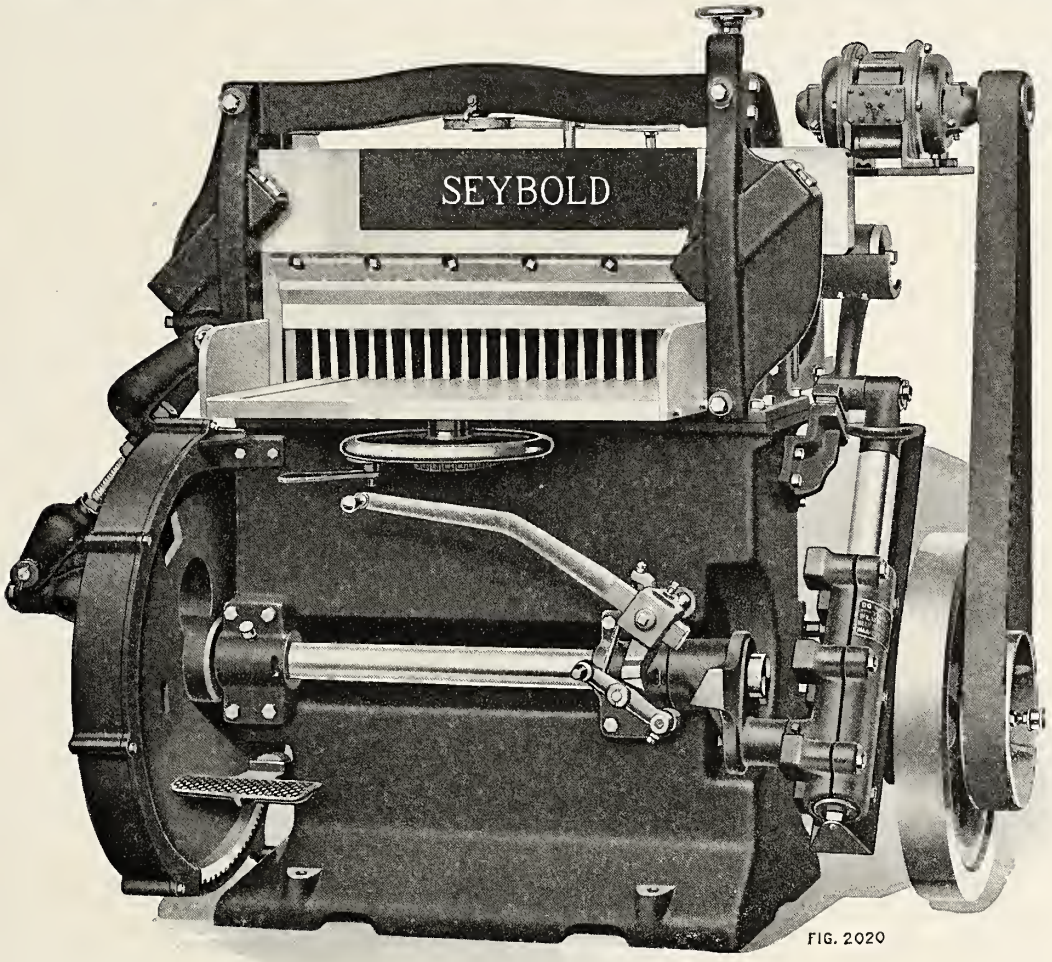


FIG. 2020

THE SEYBOLD AUTOMATIC CUTTER

32″ AND 38″ SIZES

Designed and built to make a profit on cutting possible for small and medium size shops who never supposed they could afford to buy an Automatic Cutter.

ASK FOR CIRCULAR 2020

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations:

New York Chicago Atlanta Dallas San Francisco Toronto Paris London Buenos Aires Stockholm

For a Better Tint Base

In addition to its well-known qualities as an ink softener, an improver of distribution and a preservative for rollers, Reducol may also be profitably used in making tint base.

Here are two simple formulae for making Reducol tint base which are used by many large printing houses with perfect results:

For a Transparent Base	Reducol Litho Varnish	equal parts
	Paste Dryer—as desired	
	Color—as needed	
For an Opaque Base	Reducol Mixing White	equal parts
	Paste Dryer—as desired	
	Color—as needed	

Tint base prepared under these formulae dries out smooth, covers without picking or mottling, and prints with a velvet-like finish which gives a coated effect even on poor grades of paper.

Reducol tint base has several advantages over the ready-prepared article. It is easily prepared, and can be made up fresh for each job. This not only does away with keeping a supply of tint base in stock, where it hardens and gets tacky, but also gives you better results.

When freshly prepared in this way, the tint base can be adjusted exactly to the requirements of each job as to strength and drying qualities. Color samples and changes can be made up and submitted to the customer in a few minutes.

Reducol tint base costs less than the ready made article. Any pressman can prepare it quickly and easily.

Why not take advantage of this saving? Any responsible house can try Reducol at our risk. Send us a trial order—5 or 10 pounds. If it does not make good for you to your entire satisfaction, our charge will be cancelled.

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-10, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA, U. S. A.

23-25 East 26th St., New York City — 608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Sinclair, Valentine & Hoops, Ltd.
Toronto, Montreal, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. I.

Please Mention The Inland Printer *When Writing to Advertisers.*

Westvaco Mill Brand Papers are products of the West Virginia Pulp and Paper Company in their entirety, *from tree to finished paper*



The *Mill Price List* gives the Printer and Publisher a definite *Monthly Guide* to paper prices. The Westvaco grades are to-day the definite standards for paper value

The Mill Price List

Distributors of

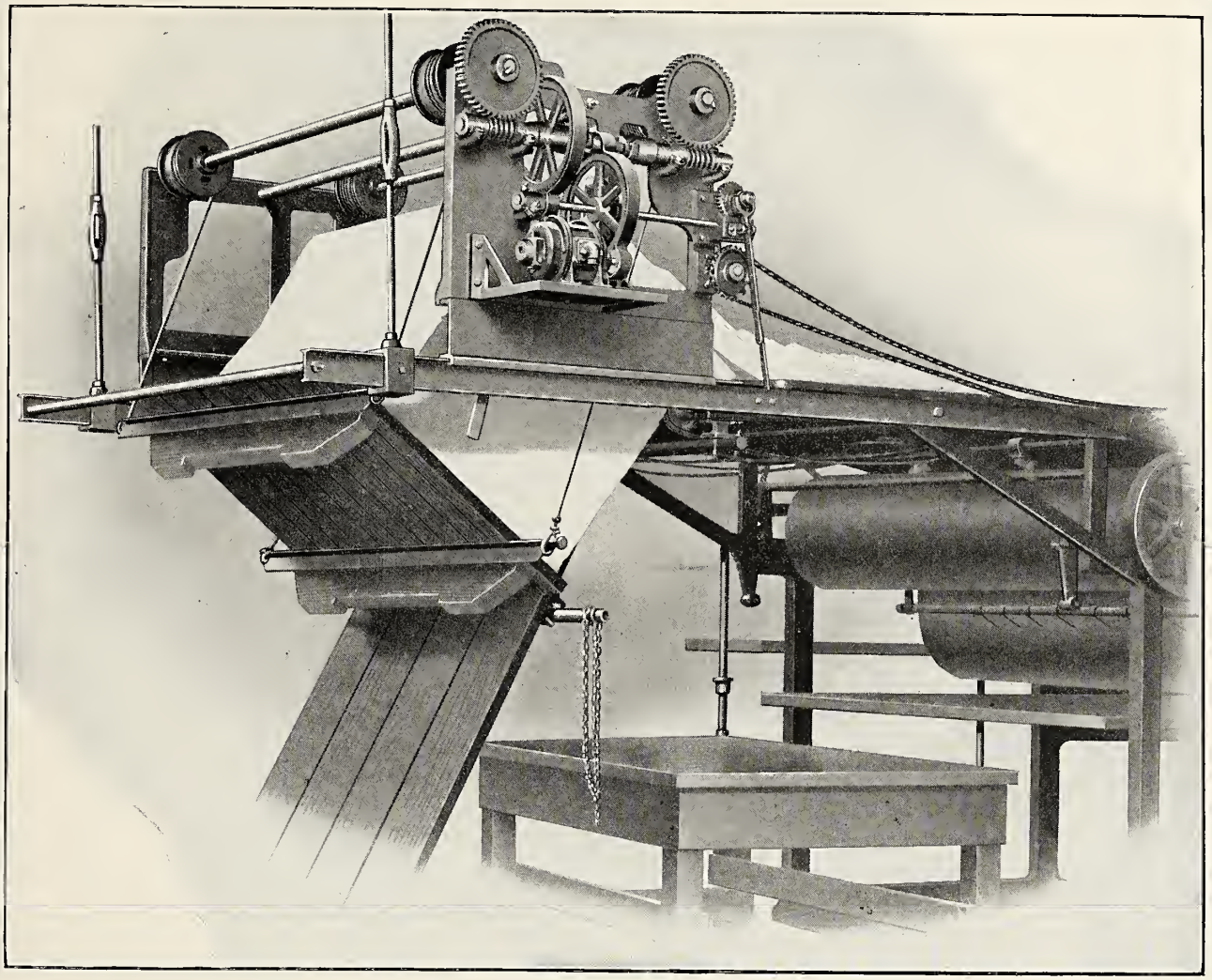
Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

Atlanta	The Chatfield & Woods Company
Augusta, Me.	The Arnold-Roberts Company
Baltimore	Bradley-Reese Company
Birmingham	Graham Paper Company
Boston	The Arnold-Roberts Company
Buffalo	The Union Paper & Twine Company
Chicago	West Virginia Pulp & Paper Company
Cincinnati	The Chatfield & Woods Company
Cleveland	The Union Paper & Twine Company
Dallas	Graham Paper Company
Des Moines	Carpenter Paper Company
Detroit	The Union Paper & Twine Company
El Paso	Graham Paper Company
Houston	Graham Paper Company
Kansas City	Graham Paper Company
Milwaukee	The E. A. Bouer Company
Minneapolis	Graham Paper Company
Nashville	Graham Paper Company
New Haven	The Arnold-Roberts Company
New Orleans	Graham Paper Company
New York	West Virginia Pulp & Paper Company
Omaha	Carpenter Paper Company
Philadelphia	Lindsay Bros., Incorporated
Pittsburgh	The Chatfield & Woods Company
Providence	The Arnold-Roberts Company
Richmond, Va.	Richmond Paper Company, Inc.
Rochester	The Union Paper & Twine Company
St. Louis	Graham Paper Company
St. Paul	Graham Paper Company
Washington, D. C.	R. P. Andrews Paper Company
York, Pa.	R. P. Andrews Paper Company



Berry Semi-Gravity Board Feeder



PATENTS PENDING

WITH this machine full production of your press can be obtained. No re-piling or handling of stock. It lifts the ordinary platform with 4000 pounds of board, of any size or thickness, and delivers it to the feeder.

No reason for missing one impression, as stock is kept constantly at feeder's hand. Easily operated, strongly built and not complicated, and can be attached to any press. The machine is operated with a one H. P. motor and controlled by a foot pedal on feeder's platform. One man can keep from 15 to 20 presses supplied with stock.

We also build a straight lift for paper.

Installed on thirty days' trial.

BERRY MACHINE COMPANY

309 NORTH THIRD ST. SAINT LOUIS, U. S. A.

Applied Knowledge

If we knew how many good accounts were lost by endeavoring to give satisfaction on a De Luxe job by using ordinary materials we would all demand the better kind, Lead Mould electrotype duplicates.

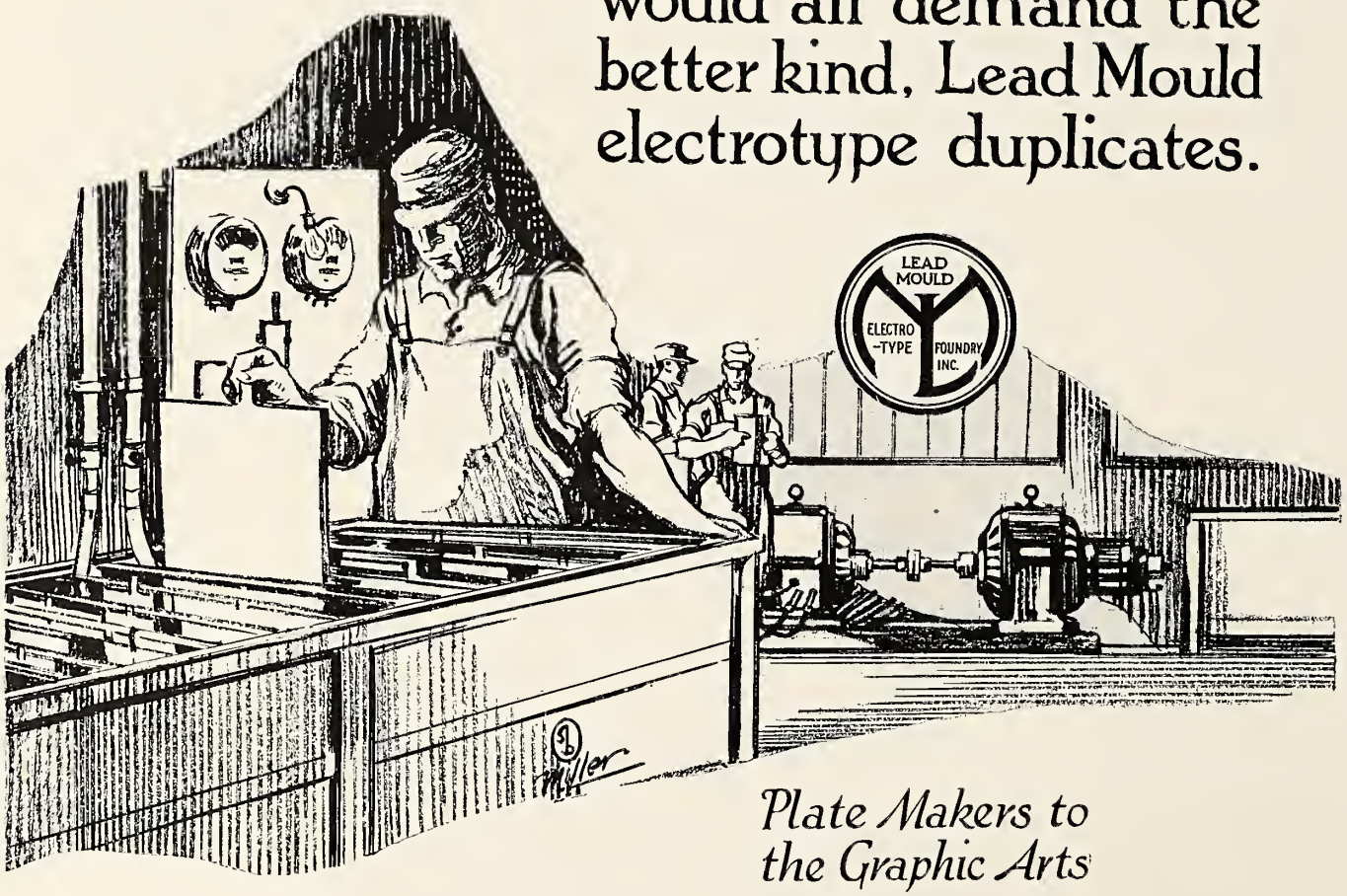
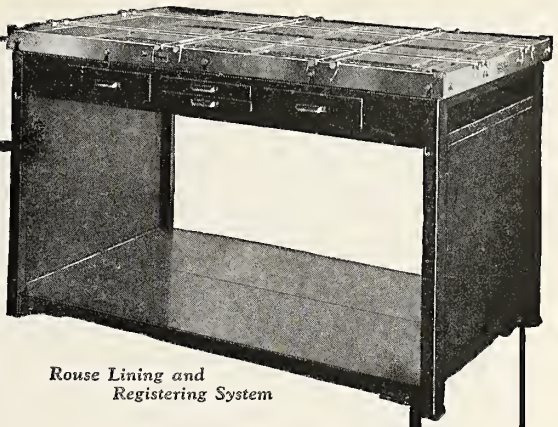


Plate Makers to the Graphic Arts

LEAD MOULD ELECTROTYPE FOUNDRY

504 W. 24th Street INCORPORATED *New York, N. Y.*

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Rouse Lining and Registering System

ROUSE

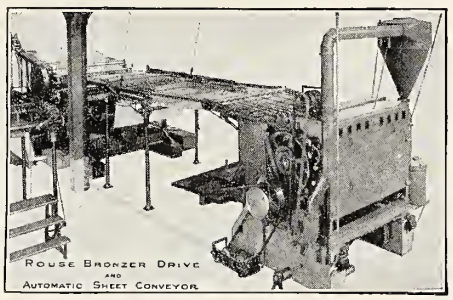
Employs

Eastern Manager

Since the Boston Graphic Arts Exposition the rapidly increasing Eastern demand for the New Rouse Lining and Registering System, Rouse Power Mitering Machines, and the widely used Rouse Paper Lifts—has made it advisable to arrange for more active co-operation with our Eastern dealers. We have secured the services of Mr. J. Henry Stephany as Eastern District Manager—who may be reached at Room 732—41 East 42nd Street, New York City.

All Rouse Products—

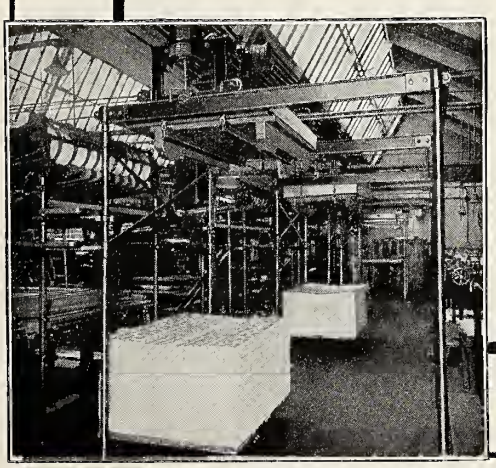
Composing Sticks
Lead and Rule Cutters
Mitering Machines
Bronzer Drive (as illustrated)
Lining System (top corner)
Paper Lifts (lower corner)
Roller Fans



May be Ordered through Leading Supply Houses

ROUSE PAPER LIFTS—*Hundreds of Them*

have been used for years by the largest printers in America—and over the World. Below are a few representative names of Rouse Paper Lift users in our two largest cities. No pressroom can afford to hand feed large presses or operate Cross Feeders without Rouse Paper Lifts. The names below verify our statement.



In Chicago:	*In New York:*
Max Lau Colortype Co.	American Colortype Co.
Manz Engraving Co.	Isaac H. Blanchard Co.
Magill-Weinsheimer Co.	Thomas B. Brooks
Atwell Printing & Binding Co.	Globe Litho Co.
J. P. Black & Co.	Oberly & Newell
Blakely Printing Co.	Rogers & Co.
Chicago Label & Box Co.	Williams Printing Co.

H. B. Rouse & Co., Chicago


Royal Quality
SINE DUBIO

Another ROYAL *Refinement*

A final test for uniformity of thickness—152/1000

Today, the business of buying the better kind of electrotypes is a matter of considering *refinements*. The refinement of skilled workmanship is the first important factor—and Royal gives you that in incomparable measure. Then come the refinements which go with scientifically adjusted machines and chemical processes that are far beyond the ken of the average foundry. The machine we show on the opposite page is a plate gauge and rectifier, by means of which every Royal shaving machine is set and tested to satisfy us that our plates are being shaved to within one one-thousandth of the standard thickness. Some printers have these machines in their own plants, but our policy is to make the plates right in the beginning and this explains why we are doing a national business with printers who appreciate the refinements which we have learned to incorporate in Royal Electrotypes.

Royal Electrotype Company

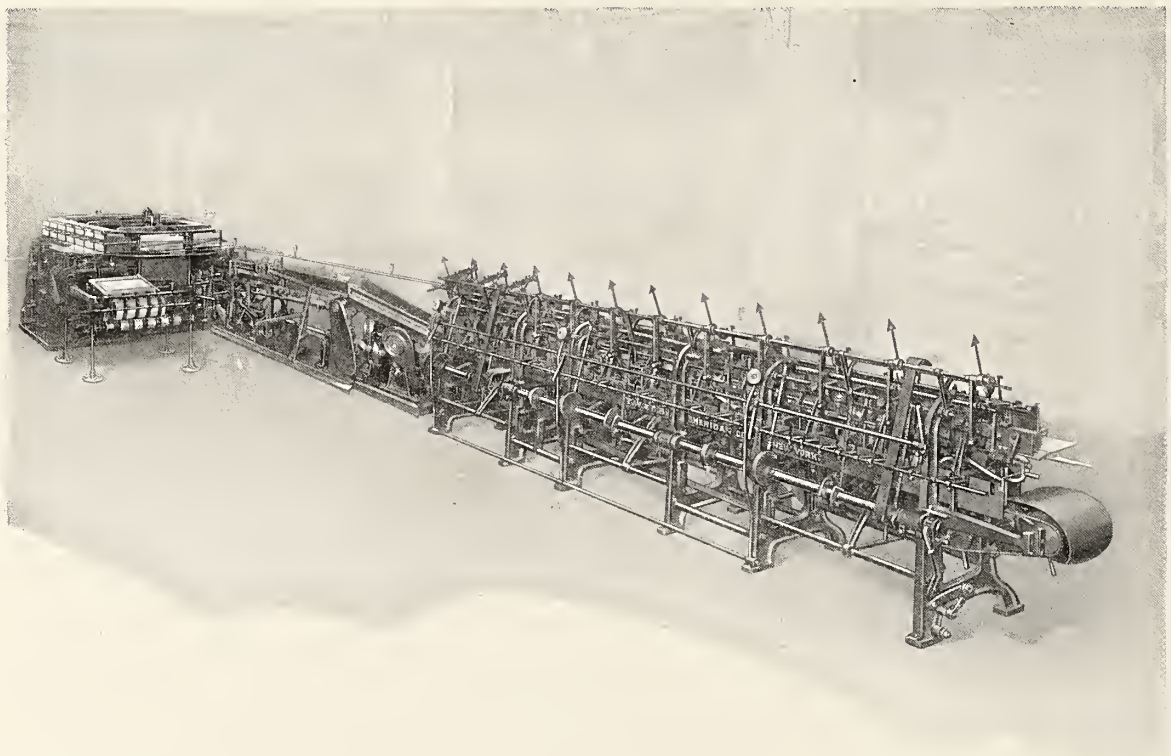
624 Sansom Street, Philadelphia

A Distinct Achievement

The SHERIDAN Combination Gatherer, Stitcher and Coverer, sounds a new note in SHERIDAN Supremacy

The SHERIDAN Continuous Coverer and the Improved Gathering Machine are now combined by our new Side Wire Stitcher, making it practical to run the three machines in combination without any loss of output, and still retain the splendid quality of product for which the SHERIDAN machines are justly famous.

Special attention is called to the clean flat back and perfect register of the cover, also to the jogging mechanism on the Stitcher, which is exceptionally simple and accurate.



The Stitcher can be furnished so as to stitch either two or three staples in each book, and can also be built as a separate unit, with feed table and delivery end, or can be attached to any regular Gatherer already in use, at a nominal cost.

Write for particulars or let us know when a salesman can call.

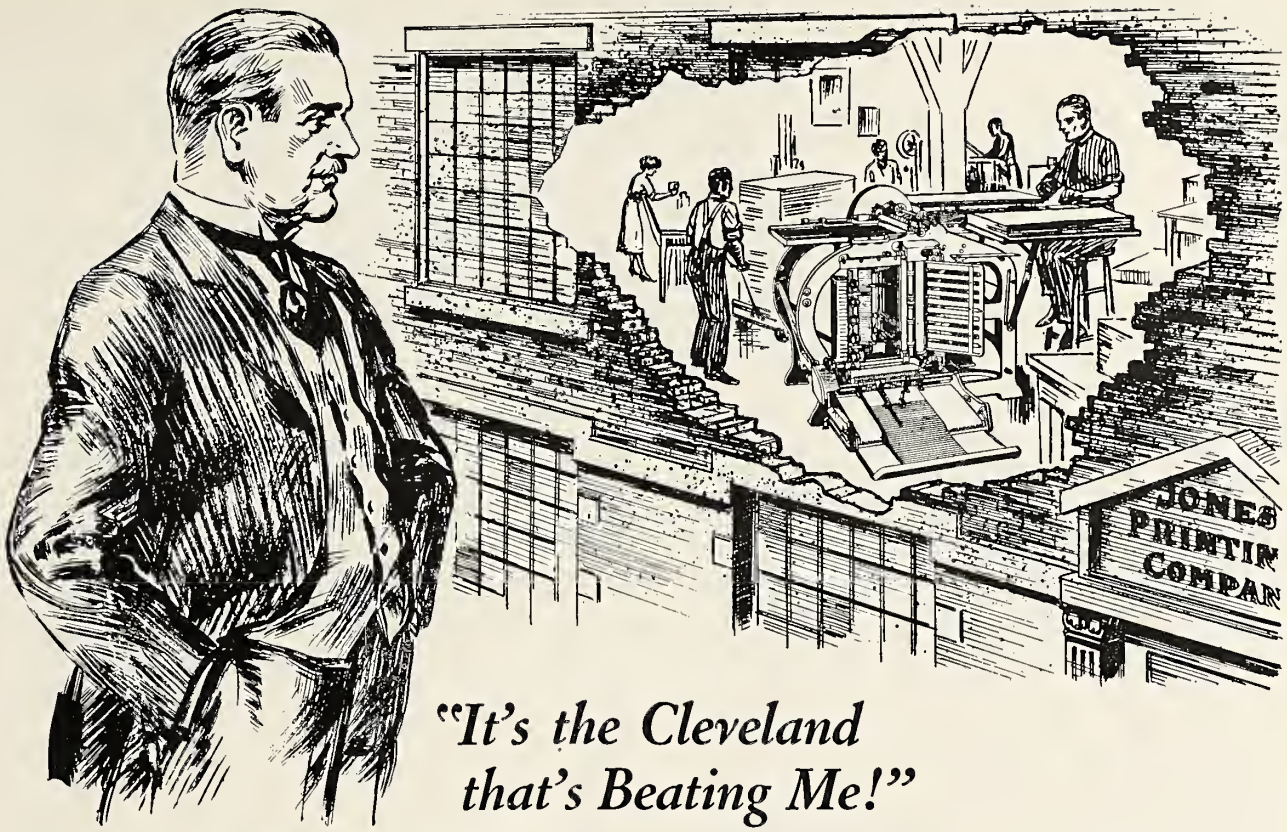
T. W. & C. B. SHERIDAN COMPANY

401 Broadway
NEW YORK CITY, N. Y.

609 South Clark Street
CHICAGO, ILLINOIS

63 Hatton Garden
LONDON, E. C. No. 1, ENGLAND

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



"It's the Cleveland that's Beating Me!"

Have You Ever Tried to Figure Out How Your Competitor Does It?

When he takes an order right out of your hands, have you put it down to luck—better salesmanship—or simply to price cutting?

The chances are that 90% of the jobs you lose, get away from you because your competitor plays up his better equipment. And better equipment means greater working flexibility, better work, lower production costs, quicker delivery, and—*a bigger margin of profit* on every job.

You can't sell your firm's services to any man if it will take you ten days to complete the work he wants delivered in five. Low prices will not help you—neither will the smartest salesmanship.

But, if you have modern time and money saving machinery, you stand on an equal footing with every possible competitor. For instance — A Cleveland Folding Machine favorably affects the production cost and production speed of 90% of all the jobs that go through the average printing plant.

With a Cleveland you can handle practically any size folding job at less cost, in less time, with less waste, and with far better results than can the printer who is without one.

The Cleveland will fold anything from a 4-page envelope stuffer to a 32-page book form; give you a total of 210 different folds, and take sheets from 4x7 to 26x58 inches.

A post card brings our catalogue with detailed information. Send for it.

The Cleveland Folding Machine Co.

GENERAL OFFICE AND FACTORY: CLEVELAND

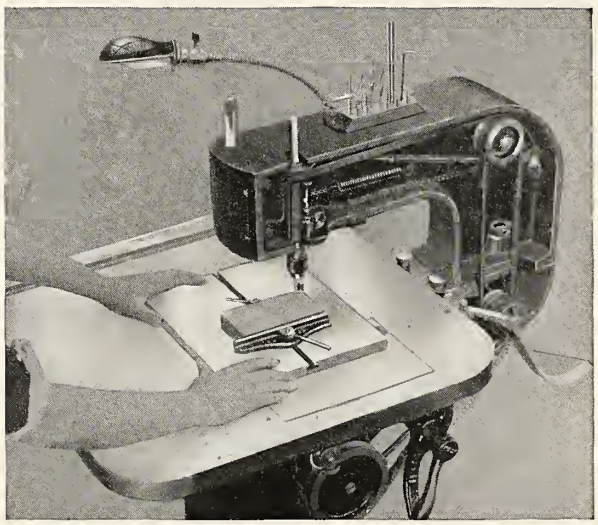
NEW YORK: Aeolian Building CHICAGO: 532 S. Clark Street PHILADELPHIA: The Bourse BOSTON: 101 Milk Street

Represented by Printers Machinery-Supply Co., San Francisco and Los Angeles, California; American Type Founders Co., Portland, Oregon; Barnhart Brothers & Spindler, Seattle, Washington

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada

Why You Can't Afford Not to Own a TRIMOSAW

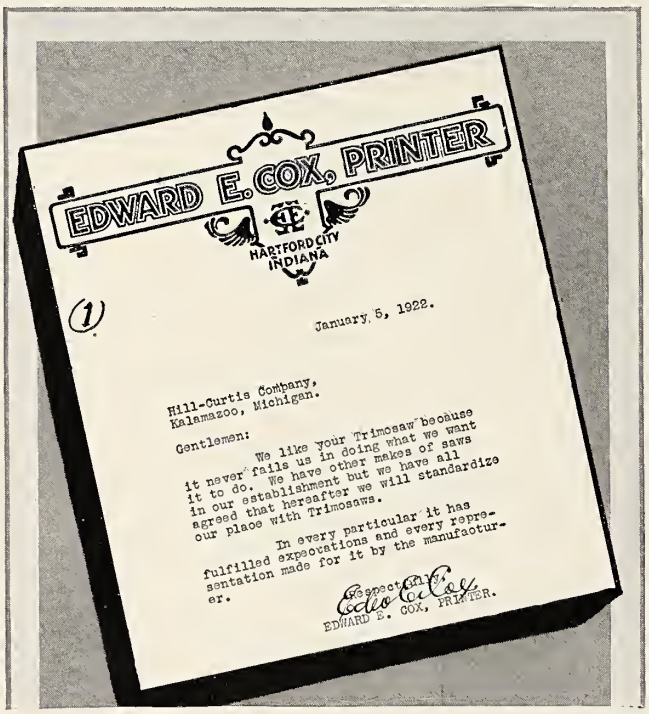
3rd OF A SERIES OF FACTS AND PROOFS—Watch for them and learn the difference between this modern all around utility machine and the old ways of doing sawing, trimming, mitering, routing, etc.



Type-High Planing

The TRIMOSAW is a real Type-High Planer, doing this work accurately and quickly on a man's size table (28x28 inches). Why, therefore, invest in an independent Type-High machine when you can have it with the Trimosaw, and at the same time know that you have the best Router, Jig Saw, and Saw-Trimmer in the world.

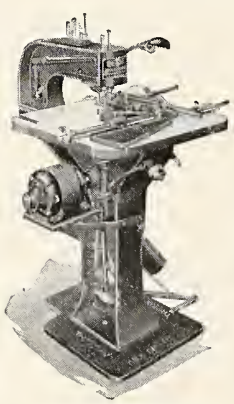
If your engraver's bill runs $20 a month, you will find by keeping track of each job, that your actual engraving cost, including lost press time, etc., is around $100 per month, enough to pay for a Trimosaw in a very short time.



Trimosaw comes complete—No Extra Attachments

to buy later, and by complete we mean including all gauges, etc., required for standard operations—plus

Any Angle Gauge (is not and can not be had with any other machine)
Right Hand Miter Vise
Electric Lighting Fixture complete
Micrometer Point Measure Gauge—capacity, 85 picas.
Register Gauge
"See Thru" Guard
12-Point Attachment



Type A-3 Trimosaw

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN



Raising Saw
"Quick as a Wink"

REPRESENTATIVES

NEW YORK.....E. E. Clarke.....7-11 Water St.
CHICAGO.....Sam. C. Koelle.....422 S. Dearborn St.
BALTIMORE.....A. E. Davis.....43 E. Hayward St.
MILWAUKEE.....Milwaukee Printers Roller Co.....214 Greenbush St.
CINCINNATI.....Thos. J. Kennedy Co.....337 Main St.
ENGLAND, Walker Brothers, Inc., London, E. C. 4
MINNEAPOLIS...Printers Supply Co.....306 S. Sixth St.
SAN FRANCISCO..Wm. Griswold.....151 Minna St.
OMAHA.....Wm. B. Benson & Co.....312 S. Twelfth St.
PHILADELPHIA...R. W. Hartnett Co.....1010 Race St.
CANADA.....Toronto Type Foundry Co., Ltd..Toronto, Montreal, Winnipeg, Regina
AUSTRALIA, F. T. Wimble & Co., Ltd., Sydney

The Ludlow

Helps the Pressman

YOU pressmen are experts in your line. No machine has ever been invented that can dispense with your craftsmanship—none ever will be! In the pressman's paradise every form would be made up of new foundry type—but no shop this side of heaven ever did have all new foundry type for every job. Old, worn type is always present.

Ludlow Forms Always New—and Type-High!

New foundry type may be ideal—while it is new. But after being used a few times some letters are still bright, new and type-high. Others are slightly worn, some badly worn and a few broken.

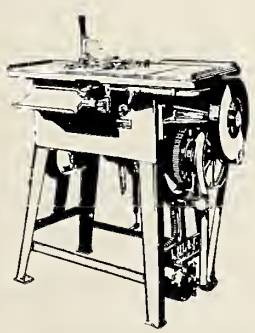
Ludlow typefaces are all new, all the time, year in and year out. Not a single worn face can ever creep in. Every letter is type-high—has to be, because it is part of a type-high slug.

Foundry types are dressed. Before you get them they are inspected, sorted, rubbed—and your employer pays the bill. Ludlow faces with your help can be made to print better, throughout the years, than any layout of foundry type ever installed—and at trifling expense.

Big types are scarce. That is because they cost so much. They cost so much because big sizes are slow to make. A large percentage are thrown out and the balance require a lot of expert dressing—at the foundry. Sorts casters do not make them.

Non-breakable slugs are a boon to the pressman. Even italic letters can't break. No letters can possibly pull out. No solid slug will ever cave in—and Ludlow slugs are solid.

Low quads on slugs prevent smudge. Ludlow quads are nearly a pica lower than the typefaces.



Ask us, on your letterhead,
for descriptive literature

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

ALLIED PAPERS

ALLIED PAPER MILLS · DEPENDABLE PAPERS · KALAMAZOO, MICH.

Source of Paper Service

THE recent merger of the Bardeen, King and Monarch properties under the name of the Allied Paper Mills is of tremendous importance to printers, publishers, advertisers and all other users of paper. ¶ Years of experience in paper making, a reputation for producing *dependable* paper, 10 paper machines and 34 coating machines, a complete stock on hand at mill and warehouse from which paper can be drawn for *every* printing need, denote how extensively the Allied Paper Mills are equipped to supply great paper value and extraordinary paper service. ¶ No one can afford to overlook the advantages to be gained through the use of papers manufactured by this huge organization. Shall we send you samples?

ALLIED PAPER MILLS, Kalamazoo, Mich.

Please address Desk 11, Office 7

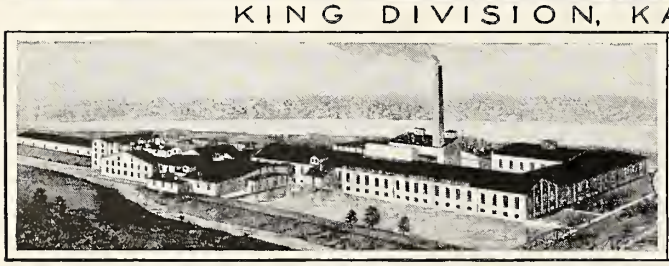
New York Warehouse, 471-473 Eleventh Avenue

STOCK PAPERS ON HAND AT MILL AND NEW YORK WAREHOUSE

Special Offset
Liberty Offset
Dependable Offset
Kingkote Offset
Victory Dull Coat
Porcelain Enamel
Superior Enamel
Superba Enamel
Superfine Enamel
Coated One Side Litho
Standard M. F. (*white and colors*)
Standard Super (*white and colors*)
French Folio
Laid Mimeograph
Index Bristol (*white and colors*)
Litho Blanks
Translucent Bristol
Superbend Clay Coated Box Board



KING DIVISION, KALAMAZOO MICHIGAN

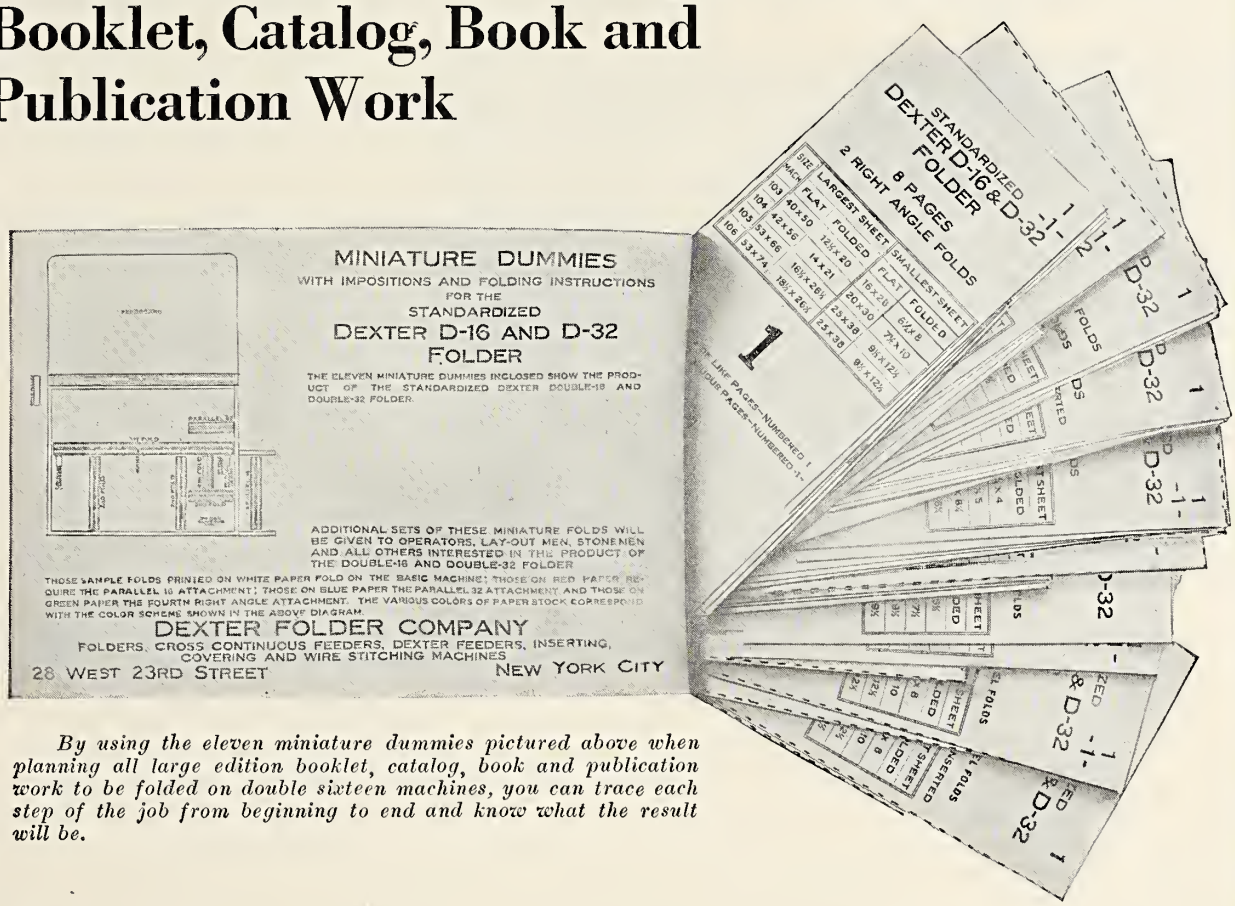




• BARDEEN DIVISION MILL Nº2. Otsego, Michigan • MONARCH DIVISION, Kalamazoo, Michigan •

Dummies for Large Editions of

Booklet, Catalog, Book and Publication Work



By using the eleven miniature dummies pictured above when planning all large edition booklet, catalog, book and publication work to be folded on double sixteen machines, you can trace each step of the job from beginning to end and know what the result will be.

The impositions, guide edges and folding instructions contained in this set of dummies give you a bird's eye view of your finished job before it is started. You can be sure that work laid out and planned in accordance with the specifications given on these miniature folds can be handled with the least time, cost and trouble in any bindery equipped for large edition work.

Plan your printing jobs from the binding end first, and know your binder's equipment. These folds will help you to better understand the importance of right binding specifications.

If you are interested in large edition work, send for your set of Double-16 Dummies today—no charge

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cutters, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

Ben Franklin Gets the Credit for the Best Method of Embossing—ELECTRICITY



Printing Press Style
One Group of Heating Units.

Dies mounted on surface plate
and registered.

We remember Franklin as a famous printer. We also remember him as the discoverer of electricity. Little did he know that in handing down to future generations one of the greatest scientific discoveries, that he was at the same time contributing to the advancement of printing, one of his own particular hobbies.

Embossing and Printing go hand in hand. There is only one way to get the finest embossing; that is with the HARTFORD Electric Heater. It is made for all sizes and styles of platen presses. It fits in the press the same as a chase. It has a detachable surface plate the full size of the press which allows the dies to be changed quickly and easily without disturbing the temperature. The Bunterpost Registering Screws hold the dies rigidly in place and permit quick and accurate register. It is quickly heated by ELECTRICITY to over 400° Fahrenheit. It can be operated for a few cents per hour.

Write for catalogue and full particulars.

NATIONAL MACHINE CO., *Hartford, Conn.*

NEW YORK OFFICE: 23-25 East 26th Street

J. GUS LIEBENOW, Manager

WOOD AND STEEL FURNITURE FOR PRINTERS

INCLUDING

CUT-COST EQUIPMENTS

Made by THE HAMILTON MANUFACTURING COMPANY

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE

AMERICAN TYPE FOUNDERS COMPANY

Save Space, Power and Wages

IF your present plant is inadequate for your business it will pay you to investigate MEISEL AUTOMATIC PRINTING MACHINERY before you decide to move into larger quarters.

A MEISEL ADJUSTABLE ROTARY PRESS will produce as many printed sheets in a given time as six two-revolution cylinder presses. Think of the economy on long press runs, the reduced overhead and the saving in power and wages.

Presses for All Purposes

In addition to Adjustable Multi-color rotary web presses which produce the same kind of work as cylinder presses at a much lower cost the Meisel line includes presses of both the rotary and automatic bed-and-platen types for producing a great variety of work, such as magazines, catalogs, circulars, printing on glassine and tinfoil, bag printing, tickets, coupons, transfers, labels, salesbooks, cartons, etc.

Besides our standard machines we design and build special presses to meet unusual requirements in production.



Reg. U. S. Pat. Office

This trade-mark appears on every Meisel Press. It is our guarantee of scientific design and accurate and durable construction.

Our service department is always ready to give you any assistance in solving production problems. Send in samples of work you would like to turn out at a lower cost than your present equipment permits and we will show you how it can be done. No charge is made for this service and your inquiry will not obligate you in any way.

MEISEL PRESS MANUFACTURING CO.

944-948 Dorchester Avenue, Boston, Mass.

Full Color Essential In Fine Printing

NO matter how fine the engravings or how beautiful the typography, the job will be spoiled if the pressman tries to avoid offset by using too little ink. "Doctoring" ink is never 100% satisfactory, and if not done by an expert there is danger of spoiling both the ink and the job.

Slip sheeting is slow and expensive. Either you or your customer must stand the loss.

There is a simple and easy way of preventing offset. The Craig Electro-Magnetic Gas Device will enable you to run as heavy a color as is necessary for perfect work without the least danger of offset.

That cold weather pest, static electricity, is also eliminated.

Write for our booklet "Speeding Up the Presses." It will tell you what many of the largest printing houses think of the Craig device.

Why not try the device on approval as most of the satisfied users have done. If it does not accomplish all we say it will, its return will be accepted without question and the charge cancelled.

CRAIG SALES CORPORATION

636 Greenwich Street, New York City

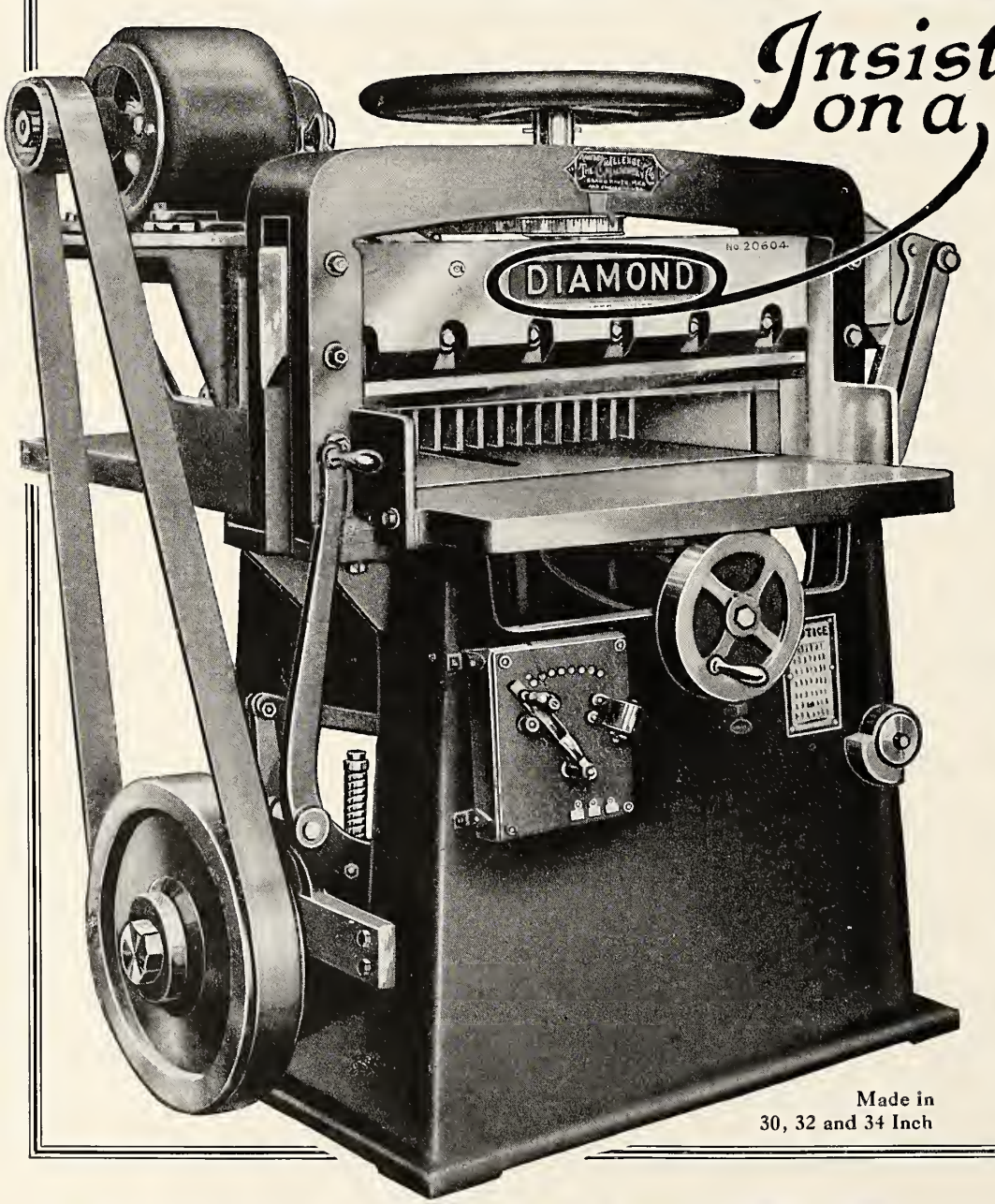
Diamond Power Cutters

IN some printing plants a paper cutter is looked upon as a necessary evil, an unavoidable expense. As a matter of fact, there is no difference between cutting the paper and the other processes which go toward the making of a book or the finishing of any other job. Paper cutting is not one whit less productive than typesetting or presswork. It is just as much a saving to have a cutting machine doing ***better work in less time*** as it is to have proportionate economy in any other machine. Diamond Power Cutters will yield maximum results at the least operating and upkeep expense. Those who want the best Power Paper Cutter always ***"Insist on a Diamond."***

WRITE US OR ANY DEALER IN PRINTERS' SUPPLIES FOR FULL PARTICULARS AND PRICES

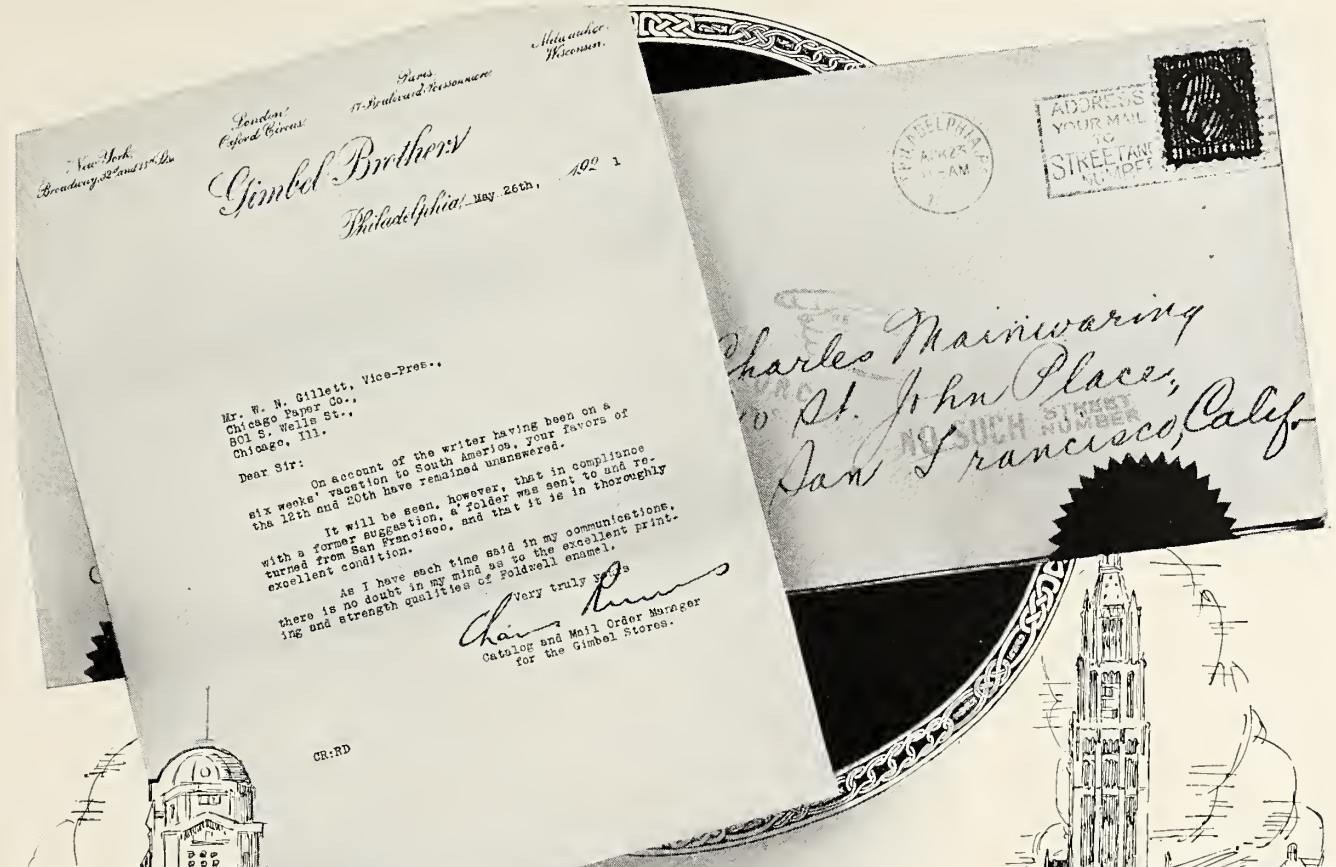
The Challenge Machinery Co., Grand Haven, Mich.

Chicago, 124 South Wells Street **New York, 461 Eighth Avenue**

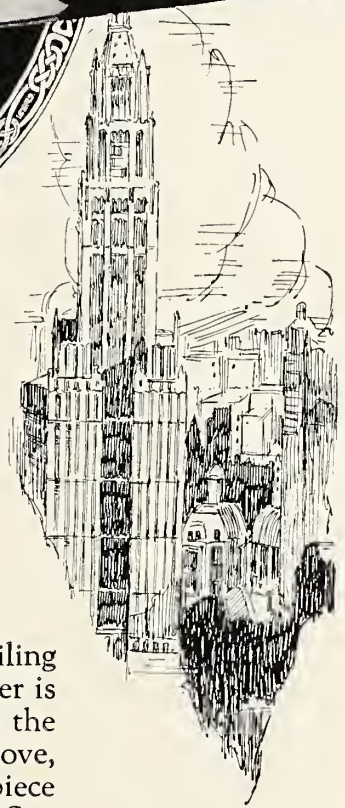


Made in 30, 32 and 34 Inch

- Heavy One-Piece Base.
- Heavy One-Piece Arch.
- Hyatt Bearing in Heavy Fly-wheel.
- Housed Friction Clutch.
- Main Shaft Driven by Powerful Worm Gear running in oil.
- Extra Heavy Center Support under Bed.
- Extra Heavy and Rigid Knife-bar.
- Three Adjusting Screws for each Knife-bar Gib.
- Endless Steel Tape Scale graduated to sixteenths.
- Scale in Bed, both back and front of Knife, graduated to sixteenths.
- Long Side-gauges on both sides, both back and front of knife.
- Triple-split Back-gauge, extra long, coming close to Side-gauges.
- Back-gauge easily adjusted for wear.
- Knife has the "Double Shear" or dip cut.
- Knife stopped instantly at any part of cutting stroke—a safety factor and in case of error.
- Automatic Throw-off Brake—Cannot repeat.
- Cuts to within three-fourths inch—one-half inch on special order.
- Half-inch Cutting Sticks, with holes in bed for easy removal.
- All Mechanism in Base easily accessible yet entirely out of the way.
- Cutter is handsomely painted and bright parts highly polished.







Across the Continent on Foldwell

TRADE MARK REGISTERED

AN ADMIRABLE distinction given to mailing pieces printed on Foldwell Coated Paper is their pleasing appearance upon arrival at the prospect's desk. Take the folder shown above, for instance. Although this particular piece travelled unprotected from Philadelphia to San Francisco and *back*, none of its original attractiveness was lost.

Such endurance in a coated paper is the mark of rare quality—and users of Foldwell the world over will tell you that they depend implicitly upon this quality to keep their mailing pieces distinctive.

CHICAGO PAPER COMPANY, *Manufacturers*
Desk 11, 818 South Wells Street, Chicago

Coated Book Paper *Coated Cover Paper* *Coated Writing Paper*

N A T I O N A L L Y D I S T R I B U T E D 11

INTERTYPE CORPORATION

announces the opening of its

NEW ENGLAND SALES OFFICE

in the

Massachusetts Trust Building

Corner Federal, Franklin and Devonshire Streets

BOSTON, MASSACHUSETTS

in charge of

F. H. DUNHAM

New England Representative

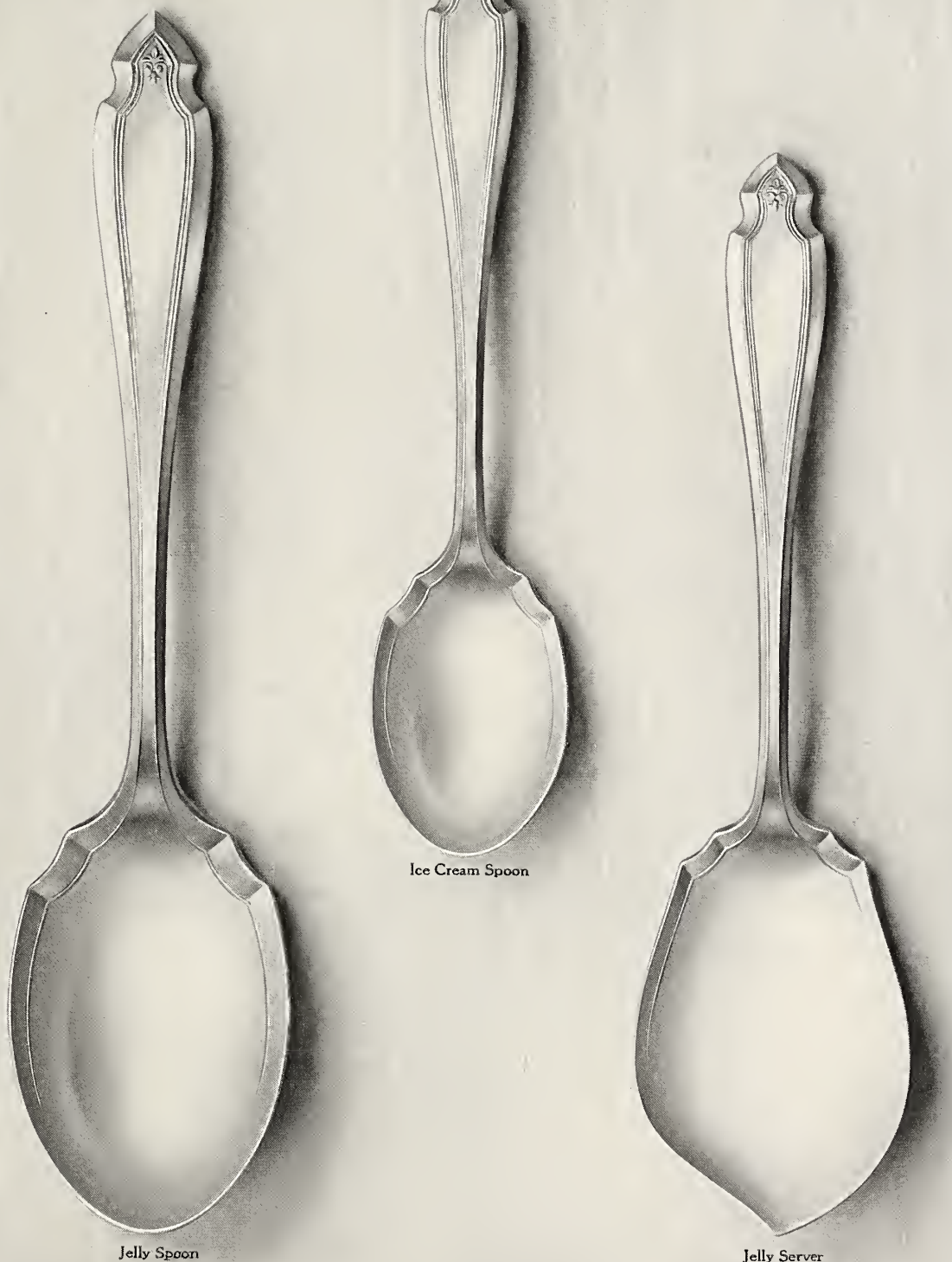
Intertype customers and other friends in New England are invited to call at this office. A Model C-s.m. Intertype will be on exhibition.

Supply parts and matrices should be ordered from Brooklyn as heretofore.

CARDINAL PATTERN

Heirloom Plate

FROM GENERATION TO GENERATION



Example of fine half tone work printed with the new Bingham Duplex roller.
Plates shown by courtesy of Wm. A. Rogers, Niagara Falls, N. Y.,
through Robt. M. McMullen, New York City.

Printed by Zeese-Wilkinson Co., Inc., *New York*

Fooling the Weather

LAST YEAR a pressman in a small printing office, tired of the changes of weather which necessitated continually changing the Rollers, decided to fool the weather. Rather than putting in winter Rollers on cool, dry days and summer Rollers on hot, humid days, he put in half and half, so that either condition would be met. The plan was fairly successful during the cool weather; but a hot, humid day rolled in, and before the run was half finished the winter Rollers melted, stripped four gears, and bent the vibrator so that it was necessary to cut it from the press. Again the weather won.

We have a better plan. Our DUPLEX ROLLER has the weather backed off the map so far as Roller troubles are concerned. It can be used at any and all seasons of the year; will produce clean cut presswork, and give continuous service on long runs. The foundation is so pliable and the surface so tacky that the Roller will pick out the smallest specks that appear in the finest halftones, leaving the high lights clear and the solids free from white spots.

We have five completely equipped, centrally located factories
Order Duplex Rollers from the address nearest you

BINGHAM BROTHERS CO.

(Founded 1849)

ROLLER MAKERS

NEW YORK - - 406 Pearl St.
ROCHESTER, 89 Mortimer St.
PHILADELPHIA, 521 Cherry St.
BALTIMORE - - 131 Colvin St.



Allied with BINGHAM & RUNGE COMPANY

East Twelfth Street and Power Avenue, Cleveland



Go to Goes for

The Goes Steel-Engraved

Certificate Blanks, Bordered Blanks and Bond Blanks

An entirely new and original assortment of

Steel-Engraved Blanks

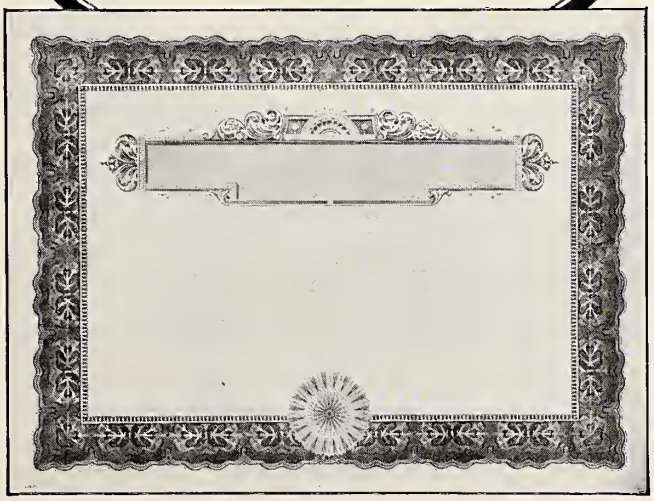
produced upon Crane's Bond paper; so designed and arranged that they can easily be overprinted either from type or by the lithographic process, and thus present an unusually high-grade, refined, handsome appearance.

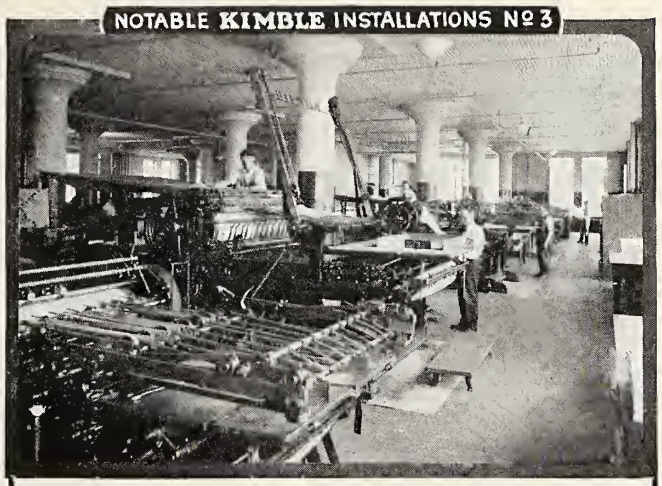
The Goes Steel-Engraved Blanks will be constantly carried in stock in quantities that will insure the usual Goes service *for all your requirements.*

A written request for samples and further information will bring a prompt reply.

Goes Lithographing Company

45 West 61st Street, Chicago





Brown Blodgett & Sperry Co. installed KIMBLE Motors in 1917

Just at the time Uncle Sam entered the World War, a new, fireproof building was completed for Brown, Blodgett & Sperry Co. of St. Paul.

Economy was the watchword, and every effort was made for increased efficiency and output.

Every job and cylinder press was Kimble-equipped. Today, the same high efficiency and output is obtained after five strenuous years. Can you say the same for your plant? Why not Kimbleize, today?



A NEW BULLETIN

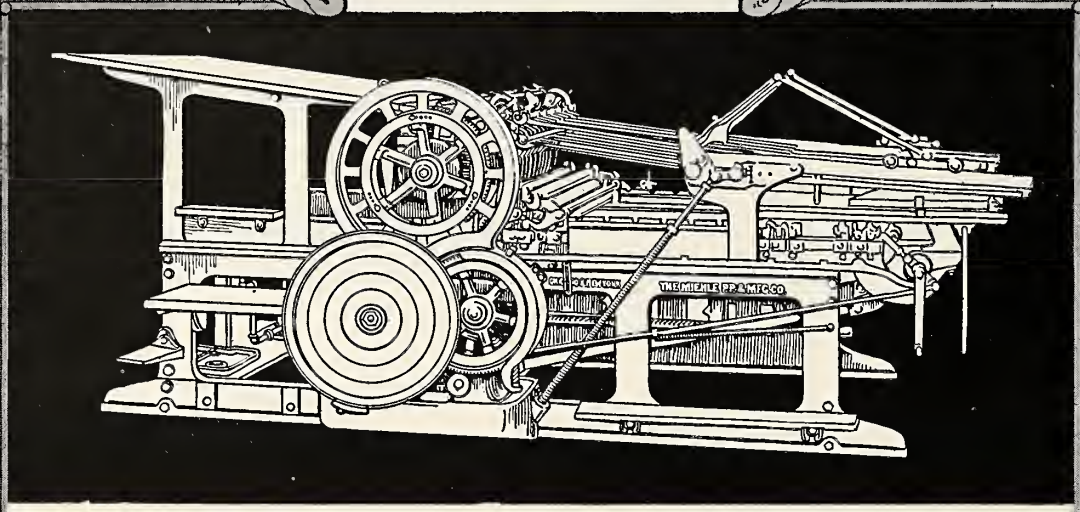
The latest developments in press control are explained in our latest bulletin. You should have a copy. Send for it, today.

KIMBLE ELECTRIC COMPANY

635 N. Western Ave. Chicago, U. S. A.

Single-phase Motors — KIMBLE MOTORS — Polyphase Motors

The Miehle



RE-SALE PRICE

LET us, in defiance of the actual fact, presume the Miehle to be no more than the equal of other two-revolution presses.

It would still be the best press for any printer's investment, because it commands a greater re-sale price than any other press.

It commands this better re-sale price because, by actual experience, printers universally have learned that its superiority is complete in every respect.

Of course, that demolishes our original presumption and makes it unthinkable.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

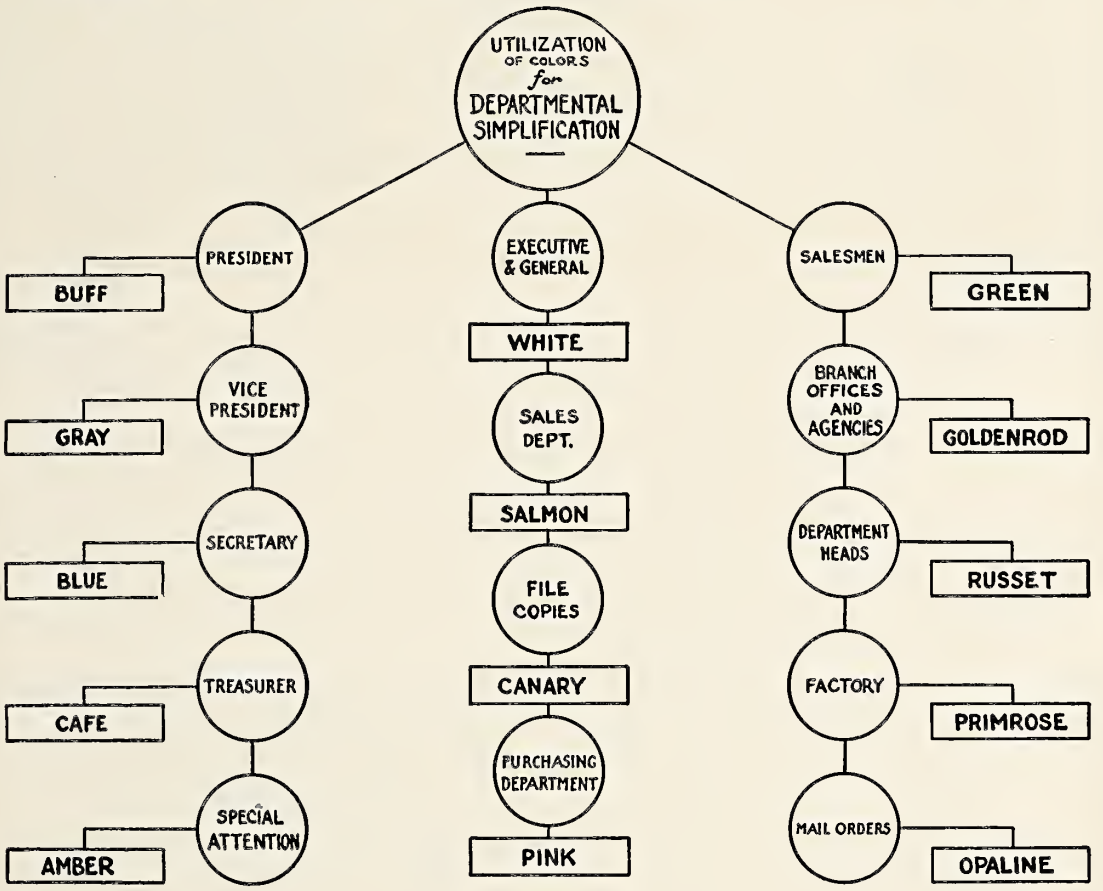
CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Stephen Girard Bldg. — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2340 Woolworth Bldg. — DALLAS, TEX., 511 Davis Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

How to Utilize the Colors of

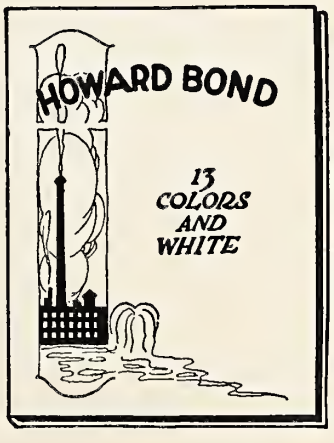
HOWARD BOND

WATERMARKED



THE above chart illustrates how HOWARD BOND, with its multiplicity of colors, can fulfill a most important function for any business institution. The circles in the chart indicate the department, and the oblongs the color of paper suggested for the printed forms to be used by that department. The chart shows fourteen departments, with a different colored paper for each. Some businesses will not need so many colors. You are the best judge of that. The colors suggested are merely ideas. Let your customer choose from your *Howard Bond Portfolio*, the colors he prefers for the departments of his business.

If you haven't a copy of the "*Howard Bond—13 colors and white*" Portfolio, ask your *Howard Bond* paper dealer for it, or write us direct.



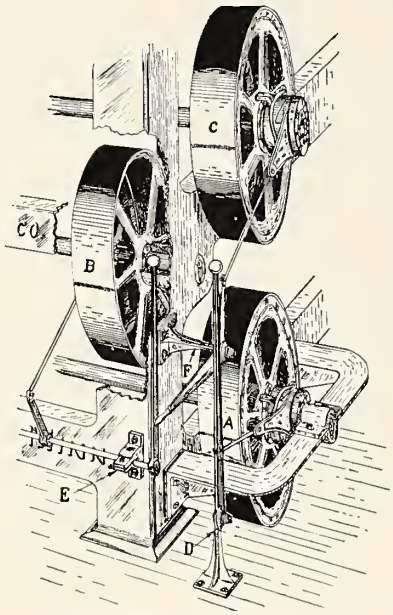
Compare It! Tear It! Test It!
And you will Specify It!

THE HOWARD PAPER COMPANY, Urbana, Ohio

HOWARD BOND HOWARD LEDGER

ANNOUNCING

TWO NEW
DRIVE-SHAFT MODELS



Illustrating Various Installations

HORTON VARIABLE SPEED PULLEYS

Models 15-O and 17-O

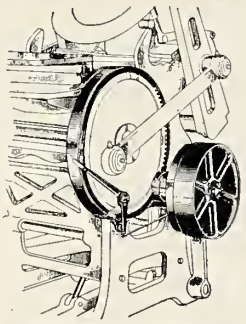
(Same general style as Model "R" for C. & P. Presses)

Easily installed and adaptable to ***any*** machine using up to 5 h. p. where variations in load are not pronounced. The only requirements are: 3 to 4 inches shaft projection outside of frame, Fig. **C**; or 6½ to 7¾ inches between bearings, Fig. **A** or **B**. Handle control, Fig. **D**, **E** or **F** optional.

INFORMATION REQUIRED

1 Name of Machine
2 Model and Series
3 Diameter and R. P. M. of Shaft.
4 Speed Range and
5 Horse Power Consumption

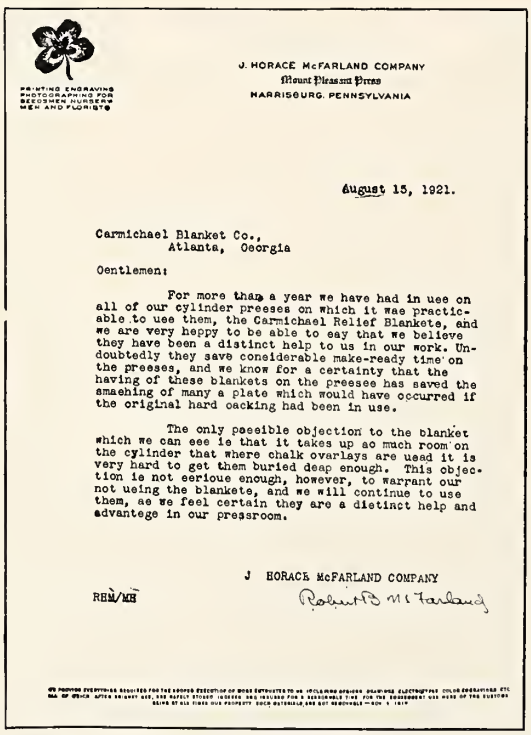
FOR SALE BY ALL PRINTERS' SUPPLY HOUSES


Model "R" on a C. & P. Press with Horton Upper Gear Guard

PRODUCTS OF THE

HORTON MANUFACTURING COMPANY
MINNEAPOLIS, MINNESOTA

Cable Address, "HORTOKUM"


J. HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

PRINTING ENGRAVING PHOTOGRAPHING FOR BEGGSMEN NURSEMEN AND FLORISTS

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE McFARLAND COMPANY

RHM/MH

Robert H McFarland

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

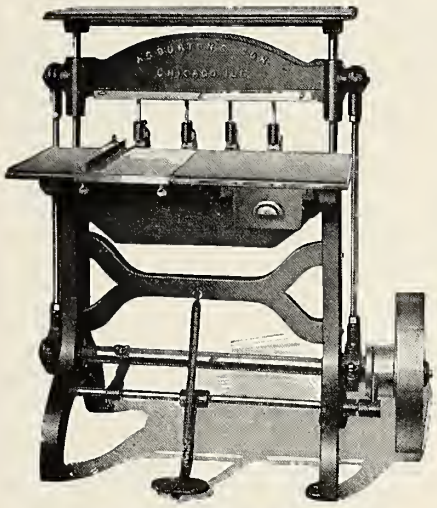
Write for booklet and price list.

CARMICHAEL BLANKET COMPANY

ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

Knowing Your Requirements



"Peerless" Punching Machine

PEERLESS

The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

"Peerless" Machines are Complete.



The Wrench Lock-Up
No Slipping of Heads

Manufactured by

A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street Chicago, Illinois

We Specialize in

COMPOSING AND PRESSROOM EQUIPMENT

Save Time, Improve Quality of Work
Increase Your Profit

THE LATHAM WAY

Latham Automatic Registering Co.

CHAS. J. KANERA. *General Manager*

608 S. Dearborn St., Chicago, 170 Fifth Ave., New York

Latham Register Hooks and Bases
Warnock Century Hooks and Bases
Wesel Hooks and Diagonal Bases
Rouse Hooks and Bases
Challenge Hooks and Bases
Hancock Perfection Lineup Machine
Mashek Patent Form Trucks
Rouse Paper Lifts
Rouse Roller Cooling Fans
Hacker Plate Gauge and Rectifier
Hacker Poco & Potter Proof Presses
Riebe Quoins, Guides and Keys
Challenge Quoins
Rouse Mitering Machines
Page Fountain Dividers
Johnson Roller Racks and Overlay Tables
Rouse Tympan Holders
Cylinder Press Seats
Electric Welded Steel Chases for Cylinder and Job Presses
Morgans & Wilcox Iron Furniture, Regular and Mammoth
Challenge Iron Furniture, Regular and Mammoth
Morgans & Wilcox Slauson Cylinder and Job Press Locks
Doyle Electric Heater for Cylinder, Kelly and Miller Presses
Utility, Johnson & Dietrich Gas Heaters for Cylinder Presses
Warnock & Hoerner Shute Boards for Patent Base Plates and Mounted Plates

—except that you do not have to pay the rag bond price!

IT always seemed a shame to have to use good rag bond paper for every-day jobs of printing where strength was necessary, such as price lists, office forms, order blanks, and so on.

Yet there didn't seem to be anything else to use, for bond paper of good strength had never been made except by using rag content.

Then came the announcement from The Whitaker Paper Company in 1919 that a sulphite bond as strong as the average full-rag bond had been perfected.

This paper, Basic Bond, is now recognized as the equal of a full-rag bond in the amount of strength, and in the variety of colors—for every-day use.

On hundreds of printing jobs Basic Bond serves just as well as any rag bond, but you do not have to pay the rag bond price.

Basic Bond tests 30 points on a 20 pound basis. This is the average "pop" test for full-rag bonds.

In white and 12 colors; in all regular ream sizes and weights; in cabinets, tablets, ruled headings and envelopes, Basic Bond is carried in large, complete stocks at all Whitaker warehouses.

Use full-rag bond for your fine jobs; use Basic Bond for your every-day jobs. It's *economical; it's sensible!*

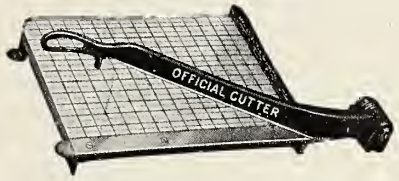
BASIC BOND

"Best By Every Test"

The Whitaker Paper Company

GOLDING APPLIANCES

THE OFFICIAL CUTTER



Official Card Cutter

Made in sizes of 12 and 16 inches. Ruled table. Iron Frame. Spring-back handle. Oak table. Graduated side gage. Low priced.

Boston Card Cutter

Made in sizes of 12, 16, 24 and 36 inches. Front, side and back gages of steel. Iron frame. Mahogany table. Graduated rule. Very serviceable.

TABLET PRESS



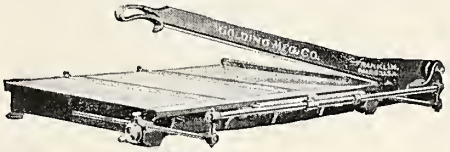
Tablet Press

Two sizes. Hold up to 5,000 sheets of stock of size up to 8½x16 inches. Iron frame. Steel rods. Screw clamp. Oak trough.

Little Giant Lead and Rule Cutter

Two styles. Four sizes. Gages from 80 picas back to 120 picas back and 84 picas front. Balanced handle. Large bearings. Wearing parts all steel. Powerful and convenient.

THE BOSTON CUTTER



LITTLE GIANT
Lead and Rule
CUTTER



GOLDING MANUFACTURING COMPANY

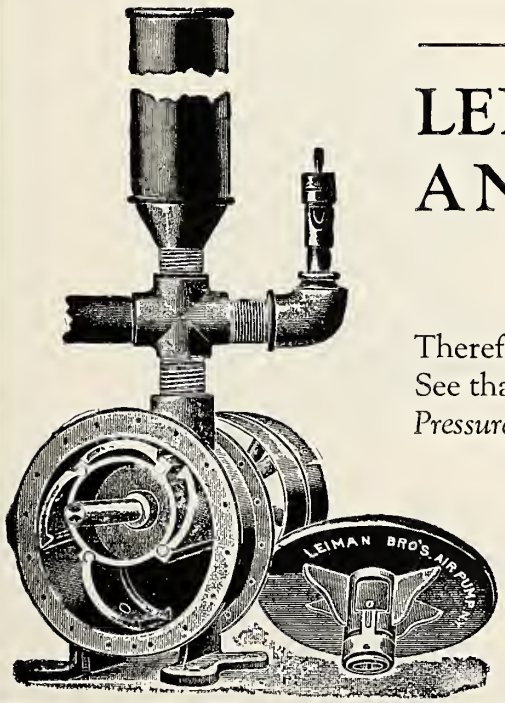
Franklin, Massachusetts, U. S. A.

We also manufacture the Golding Art Jobber, Golding Jobber, Pearl Press, Official Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutter.

The Suction that Feeds the Paper

in the PRINTING PRESS, FOLDER OR RULING MACHINE

Vacuum or Blowing Pressure of Air



LEIMAN BROS. BLOWER AND VACUUM PUMP

(PATENTED)

Takes Up Its Own Wear

Therefore you can rely on it for continuous satisfactory service. See that your feeder has a LEIMAN BROS. *Rotary Positive High Pressure* BLOWER and VACUUM PUMP doing the feeding.

Used by all the first-class feeders. Also used for agitating electrotyping solutions.

Catalog BD-B.

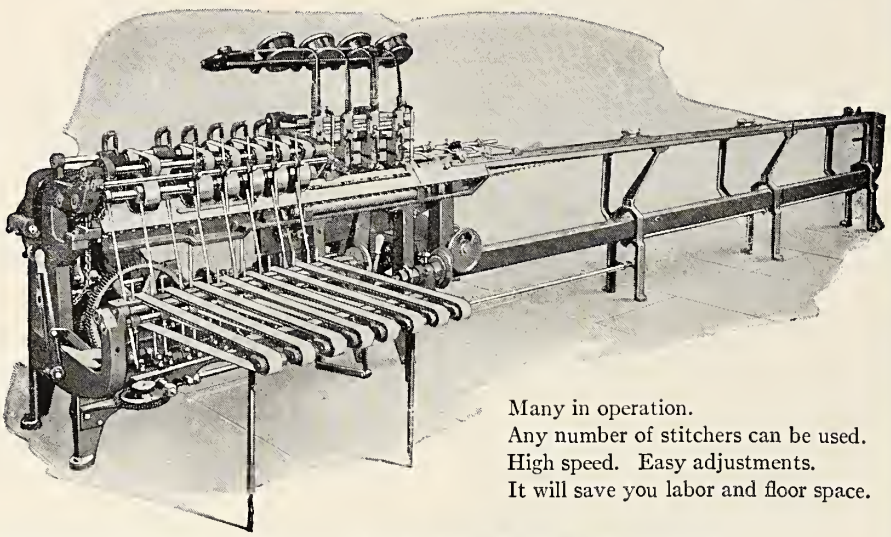
LEIMAN BROS.

81 WALKER STREET, NEW YORK

MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS

CHRISTENSEN'S *Latest Type* Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.

Eastern Agents:
GEO. R. SWART & CO., Printing Crafts Building,
461 8th Avenue, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.

Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.

The Chandler & Price New Series Presses

Made in four sizes:
8x12 inches, 10x15 inches, 12x18 inches, and 14½x22 inches (inside chase measurement)

The printer himself by the purchase of 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the print shops in this country have Chandler & Price Presses as their standard equipment.

C. & P. Presses in stock at all Selling Houses

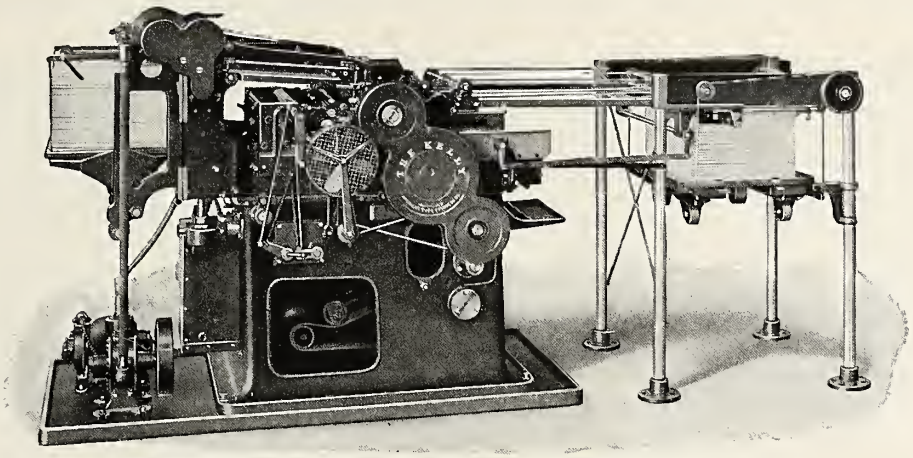
American Type Founders Company

12x18 inches inside chase

Chandler & Price New Craftsman Press



A complete printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.



THE KELLY AUTOMATIC JOB PRESS, WITH EXTENSION DELIVERY (AN EXTRA)

The Kelly Automatic Press–the BEST Therefore the CHEAPEST

THE KELLY Automatic Press is the finest job press ever designed. It is not a cheap press; cheapness and superlative merit are antagonistic. It is, however, the best purchase, because the extra cost at the start is earned the first year above the earnings of any other press; and this gain is annual "velvet" for the buyer ever afterwards.

The Kelly Automatic Press takes a larger form, runs at greater speed, and produces a higher quality of work than any other automatic job press

OVER twenty-five hundred have been sold and fifty a month are now being shipped to customers. More than half the Kellys in use are repeat orders. Fifteen are being operated by the Diamond Match Company at their Barberton, Ohio, and Springfield, Mass., plants; ten by the Carey Printing Company, New York, and a large number of offices have from two to six Kellys each.

THE KELLY AUTOMATIC FEEDER is of the pile type, using air to separate sheets. When it is placed on a Kelly, the Feeder has the appearance of having been built into the press, forming but a single unit, and also economizing in the floor space. A clutch connection to the press allows the feeder to be disconnected when it is not needed. Excepting the side guide, all movements are rotary, giving an almost unlimited speed. Two endless rawhide belts are used to convey the sheets to the guides. No combing wheels, bucklers or scrapers, that tend to mark stock on the second printing, are found in the Kelly Automatic Feeder. Twelve inches of stock is carried on feed table, which automatically rises as sheets are fed. The air is furnished by a rotary blower of ample capacity for any stock, the air being filtered by a special separator. Blast and suction vents control the volume of air.

WRITE OUR NEAREST SELLING HOUSE FOR CATALOGUE AND QUOTATIONS

American Type Founders Company

MANUFACTURER AND DEVELOPER OF KELLY AUTOMATIC PRESSES



Show the Retail Stores how they can

For months every retail merchant has been preparing for his Holiday trade. He has been selecting and buying and his shipments are coming in. He is putting his store into Holiday trim. The next sixty days mean the biggest opportunity of the year to him. Now, if ever, he is inclined to do "a little advertising."

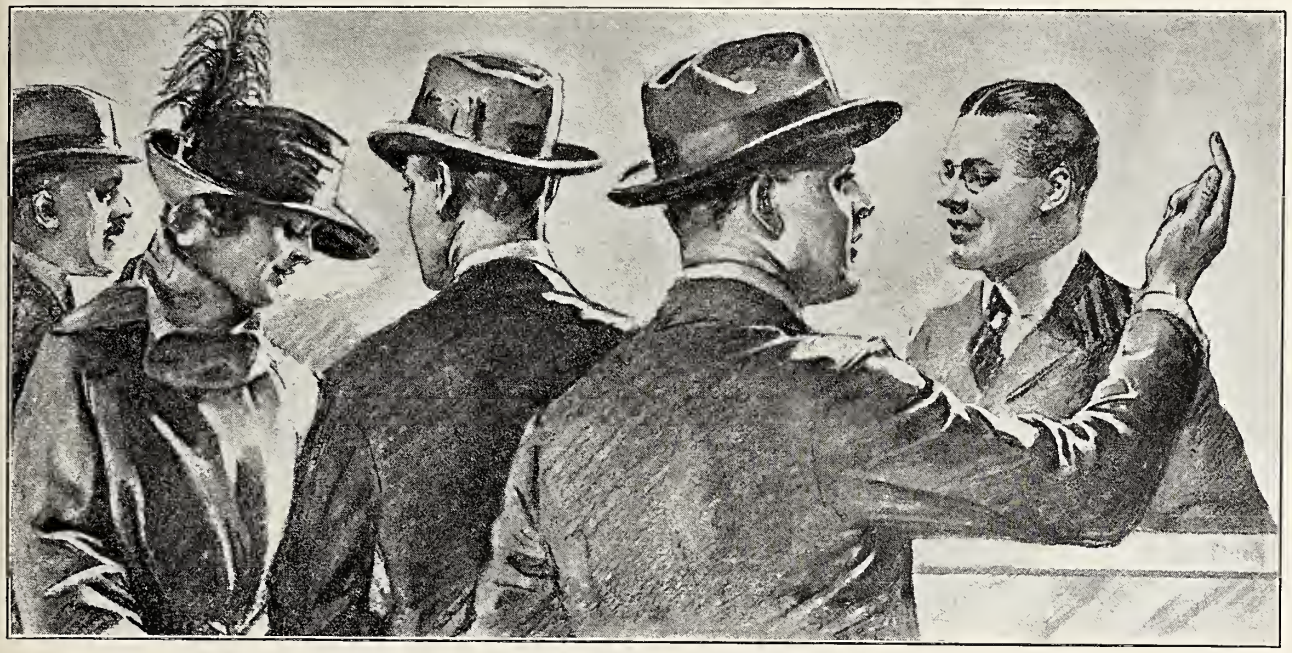
Now is the time for him to send out a neat folder, circular or announcement of his Holiday goods. It need not be an elaborate piece of advertising to bring results. Something that is attractive and well printed on good stock sent out in an envelope to match will sell goods and bring new customers

Hammermill Announcements

HAMMERMILL ANNOUNCEMENTS

SOLD BY OUR AGENTS

Prepared by P. P. Kellogg & Co. Division, Springfield, Mass.



get a Bigger and Better Holiday Trade

into any retail store. It is really wonderful what results can be attained by a simple, straightforward piece of printed salesmanship. - Even an attractive list of the articles for sale will bring people in to buy.

The great thing for the merchant is to do something. Help him, it means business for you. Offer him a suggestion. Show him samples of Hammermill Announcements and tell him how quickly and at what small expense you can use these to get him out a quantity of folders or circulars to mail to his prospective customers.

Hammermill Announcements are ideal for all direct by mail advertising—paper, cards and envelopes to match—beautiful, economical, easy to get and easy to print. And if you wish to take advantage of our special cut service of border and ornament plates you can produce a fine piece of advertising at a very low cost, a piece of advertising that will sell more goods for the retail merchant and sell more printing for you.

Now is the time to go after the Holiday business.

Every retail store is a good prospect for the printer.

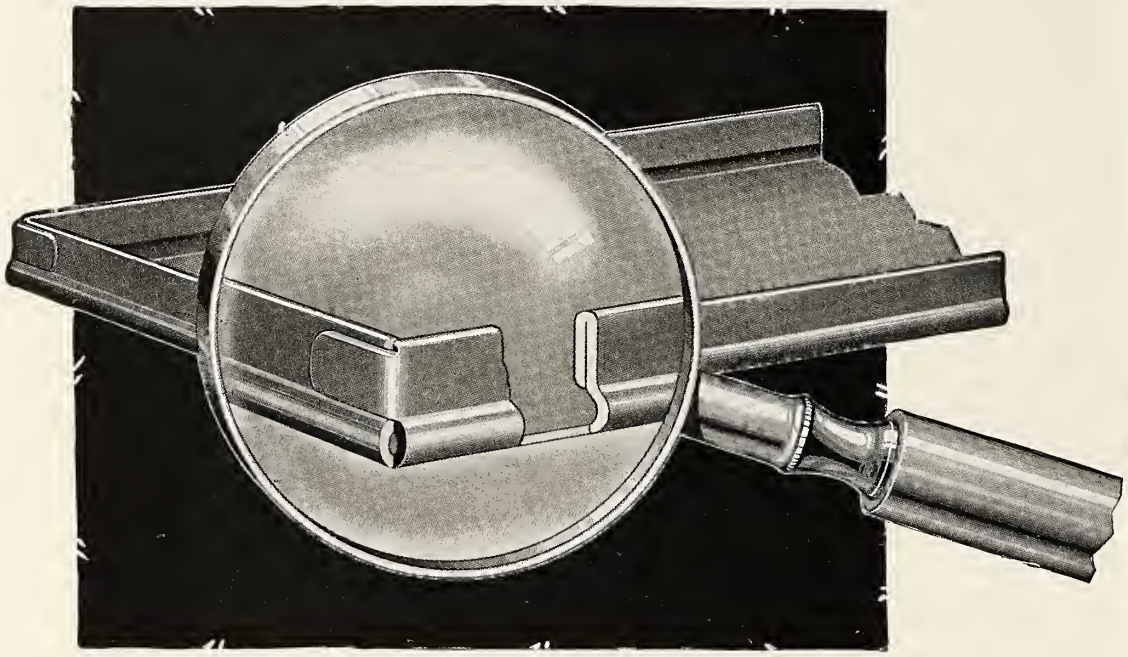
WRITE FOR SAMPLES

That will help you get this business

Hammermill Paper Co., Erie, Pa.

The New Hamilton Galley

(PATENT APPLIED FOR)



NEW? *Yes;* radically different from anything heretofore produced; the latest word in galley construction

The illustration presents a full-size corner detail, showing the double walls with rounded edges — features that insure unusual accuracy, strength and rigidity.

No expense has been spared to produce a galley commercially accurate and as nearly perfect as a discriminating trade requires. Made in one piece; electric welded corners; material specially prepared, perfectly smooth, of uniform quality and the best obtainable for the purpose. Elaborate dies in mammoth presses form the head and sides in double walls that provide practically double the strength of any other galley design, with top edges always round and smooth and galleys uniformly square, thereby insuring a finished product which may be used equally satisfactorily for storage or make-up — a real ALL-PURPOSE GALLEY — a BETTER Galley at no increase in price.

The Hamilton goods are designed and built by craftsmen with a technical knowledge acquired by almost fifty years continuous application to this line.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN

Eastern House, RAHWAY, N. J.

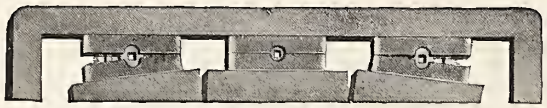
Hamilton Goods Are For Sale by All Prominent Type Founders and Dealers Everywhere

TODAY, as never before, the dollar is called upon to give value received. Printers and buyers of direct advertising—catalogs, booklets, brochures, folders—all are striving to make printed publicity profitable to the last degree. Today is not a time for experiments in advertising, or for the wasteful expenditure of money. The man who pays the bills is looking for a printer that sells service as well as printing. Real printing achieves its object by its inherent excellence and directness of purpose. It has no frills because it needs none. This is the kind of printing that pays; the kind of printing for which Dejonge Art Mat is particularly recommended—though no paper better lends itself to ornamentation and individual treatment. Art Mat is a coated paper which because of its intrinsic beauty, alone makes every page a picture. Made in white, ivory, and india, Art Mat's velvety surface absorbs rather than reflects light, and is pleasing and restful to the eye. Half-tones printed on Art Mat appear like actual photographs on semi-matte paper; colors blend softly, with added richness and truer values, and type prints—as before the days of "glossy" papers—not alone as a combination of words, but as characters possessing individual beauty and charm. Wherever beauty is appreciated and quality a consideration, Art Mat will be found incomparable.

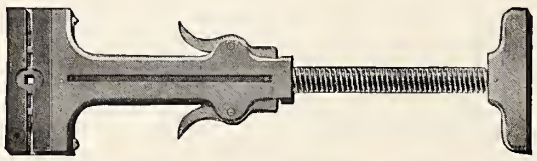
LOUIS DEJONGE & COMPANY

NEW YORK
PHILADELPHIA
CHICAGO

Ernest W Lutgraf
PRESIDENT



Wickersham Quoin, made in four sizes. Millions in use.



Stephens Expansion Lock, 4 Sizes, expand 4¾-in. to 34¾-in.



Morton Lock-Up, 41 Lengths, 3-in to 26-in.
These include Book, Job and Magazine measures, and all Foot and Side Sticks.

These locking devices are sold by all American type founders and supply houses and by many foreign dealers. *Send for illustrated circular and price list.*

These Locking Devices Were the Favorites at Boston

On *every* press in operation at the Boston Graphic Arts Exposition, August 28 to September 2, where quoins were used to lock up the forms Wickersham Quoins, Morton Lock-Ups and Stephens Expansion Locks were used.

The presses included the leading makes of cylinder and platen presses—Kelly, Miehle Vertical, Miller High Speed, Standard Automatic, Miehle Pony, Premier, Pony Whitlock, Optimus, Hartford Cutter and Creaser, John Thomson, Hartford, Chandler & Price, and Golding.

When presses are run at competitive speed as was the case at the Graphic Arts Exposition a secure lock-up is important. The Wickersham Quoin, the Morton Lock-Up and the Stephens Expansion Lock passed the severest tests without difficulty.

Samuel Stephens *and* Wickersham Quoin Co.

Originators and Manufacturers

174 Fort Hill Square Boston, Massachusetts

Every machine sold on a guarantee of satisfaction or money refunded.

Cutting Printing Costs

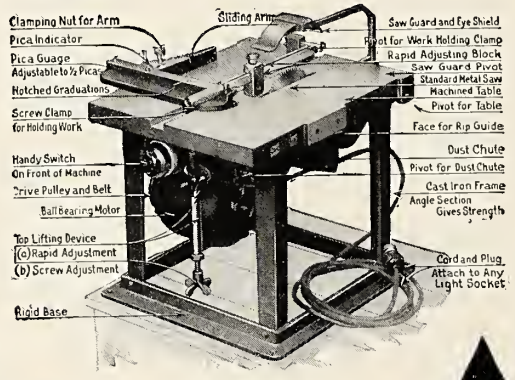
Those jobs frequently lost to a slightly lower bidder may not indicate that the printers who secured the jobs are losing money. To the contrary, it very likely means they are making money by having cut their costs.

The Crane Composing Room Saw

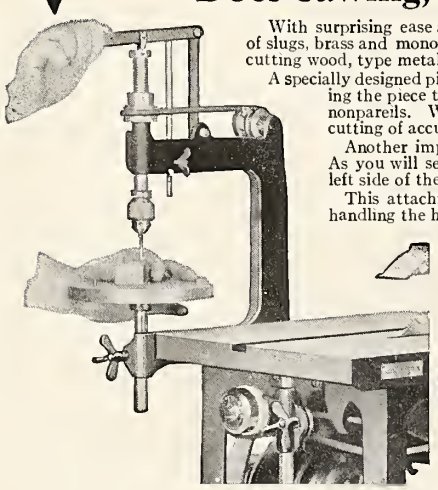
With Drilling and Routing Attachment

is designed to cut printing costs in any shop—large or small—but more especially in those shops where speed and accuracy are desired but whose volume of work does not warrant the purchase of the expensive combination saw and trimmer.

The Crane Composing Room Saw meets every important requirement and is available at a price within the reach of every printer.



Does Sawing, Mortising and Routing



With surprising ease and accuracy this machine handles the mortising of cuts, sawing of slugs, brass and monotype rules, furniture, reglets, etc. Special saws are furnished for cutting wood, type metal, brass, and other soft metals.

A specially designed pica gauge and clamp provides an accurate and secure means of holding the piece to be sawed. This pica gauge is adjustable to fifty-two picas by nonpareils. When fitted with a forty-five degree block, this gauge permits the cutting of accurate miters.

Another important feature is the special attachment for drilling and routing. As you will see from the illustration at the left, this is easily attached to the left side of the machine.

This attachment is rigidly constructed and provides an accurate means for handling the hardest job in the average shop—namely, routing.

Runs from any Light Socket

The Crane Composing Room Saw comes set up ready for use. All you need to do is set it on table or bench, connect it to any lighting socket and the machine is ready for use.

Specifications

Height, 13"; size of table, 13"x16"; diameter of saws, 6", bronze or ball-bearing saw arbor; motor, ⅓ h. p., ball-bearing; pica gauge reading to 52 picas by nonpareils.

Equipment

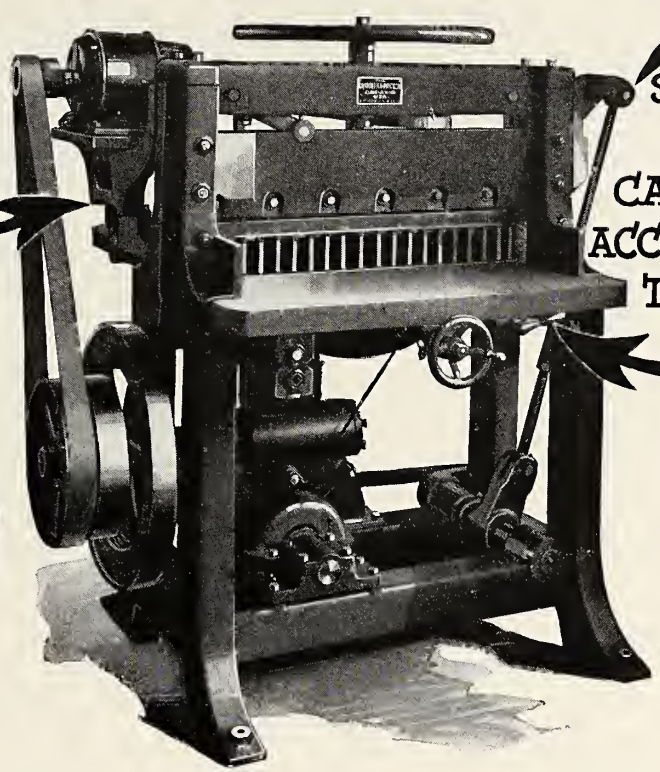
Machine as described above, with motor, pica gauge, rip and cut-off guides, saw guard, two saws, wrench, screw driver, cord and plug complete **$135**

Same machine equipped with ball-bearing saw arbor to insure permanent alignment of saw with pica gauge, and same equipment with an additional saw, a 6" sand disc, emery wheel and arbor, all for only $160.

Drilling and routing attachments $35 extra. Miter attachment $15 extra.

Write for Descriptive Circular

W. B. & J. E. BOICE, 114 23d Street, Dept. I. P. 11 Toledo, Ohio



POWER
CUTTER

Made in 30, 32 and 34 inch sizes.

A New Motor Bracket with the Power Cutter



LEVER CUTTER
Made in 23, 26, 30 and 32 inch sizes.



BENCH CUTTER
Accommodates sheet 19 inches wide x 24 inches long.

ABOVE is illustrated the improved motor bracket which can now be ordered with Chandler & Price Power Cutters. Hung in a lower position, it enables the hand clamping wheel to be operated easily and quickly. Full wheel turns can be made —the motor and bracket interfere in no way. In addition, this ruggedly built bracket insures greater belt traction between the motor and cutter pulleys.

Whether you buy the power, lever, or bench type of Chandler and Price Cutter, you get a machine superior in *all* details of construction. Easily operated, long lived, accurate, and fast, each type is as satisfactory to own as a Chandler and Price Press.

Write for the new brochure —"Cutting to a Hair Line."

The Chandler & Price Co., Cleveland, O., U. S. A.

Chandler & Price
PAPER CUTTERS



Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions per hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letterheads, envelopes and general job work of wide range. The Press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

Write today for catalog and full information. No obligation, of course.

Stokes & Smith Company
Summerdale Avenue
PHILADELPHIA, PA.
London Office: 23 Goswell Road



Settle Your Padding Question *Right*

Use R. R. B. Padding Glue

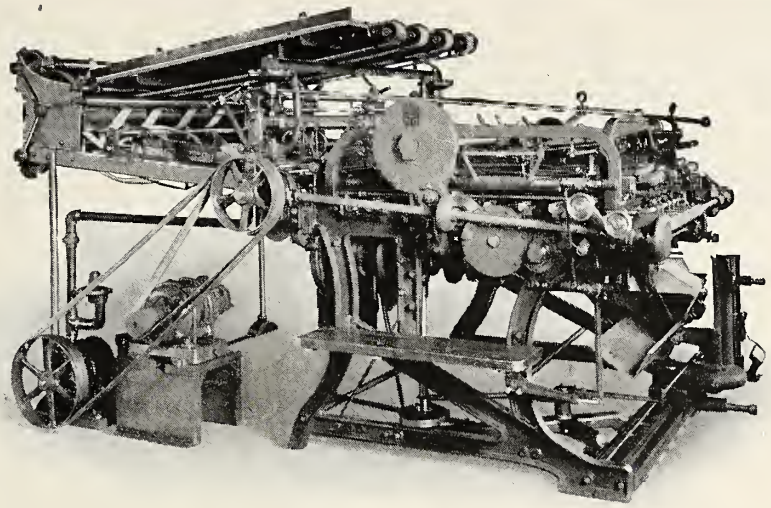
The solid padding glue that gives solid satisfaction. It melts and flows freely—dries quickly—and remains flexible.

ORDER FROM NEAREST DEALER

Baltimore, Md.	G. Hardy Armstrong
Birmingham, Ala.	City Paper Co.
Boston, Mass.	Stone & Andrew, Inc.
Boston, Mass.	H. C. Hansen Type Foundry
Buffalo, N. Y.	American Type Fdrs. Co.
Chicago, Ill.	Graham Paper Co.
Cleveland, Ohio.	Cleveland Paper Mfg. Co.
Dallas, Texas	Barnhart Bros. & Spindler
Denver, Colo.	Graham Paper Co.
Detroit, Mich.	Gebhard Bros.
El Paso, Texas	Graham Paper Co.
Hagerstown, Md.	Antietam Paper Co.
Los Angeles, Cal.	Blake, Moffitt & Towne
Minneapolis, Minn.	McClellan Paper Co.
Nashville, Tenn.	Graham Paper Co.
New Orleans, La.	Graham Paper Co.
Ogden, Utah	Scoville Paper Co.
Salt Lake City, Utah	Western Newspaper Union
San Francisco, Cal.	Blake, Moffitt & Towne
St. Louis, Mo.	Graham Paper Co.
Seattle, Wash.	American Paper Co.
Washington, D. C.	R. P. Andrews Paper Co.
Toronto, Canada	Wilson-Munroe Co.

or direct from

ROBERT R. BURRAGE
15 Vandewater Street, New York



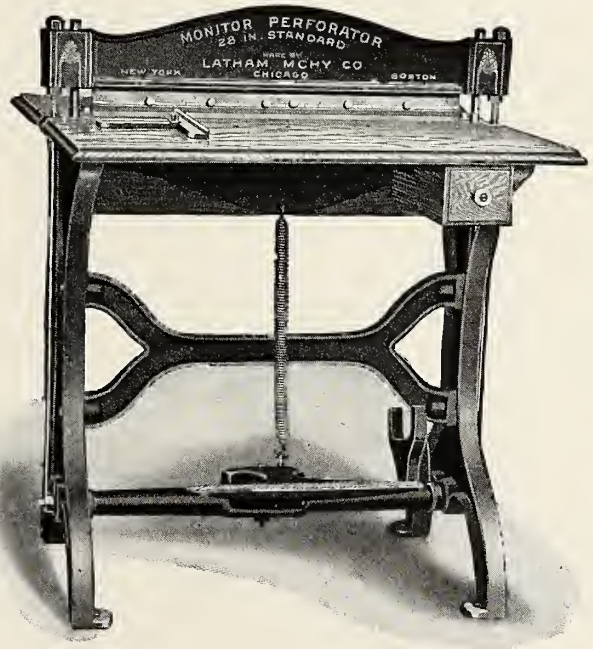
Drop Roller Jobbing Folder No. 442

With the King Continuous Feeder

Manufactured by

CHAMBERS BROTHERS CO., Philadelphia, Pa.

GEO. R. SWART & CO., Inc., *Sale Agents*, New York and Chicago



The foot-power model is manufactured in the following sizes: 20″, 24″ and 28″. Power models in all sizes are also made.

MONITOR
Quality, Speed, Service

Excellence is not an Accident

No element of uncertainty confronts the purchaser of a MONITOR Perforator. Performance, dependability—the service the machine will give throughout its long life—are all known qualities developed through a period of more than thirty years.

Write for Booklet No. C-I-27

LATHAM MACHINERY COMPANY

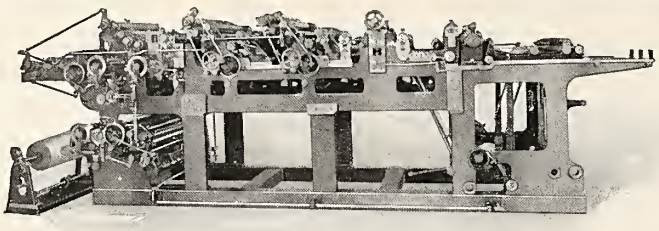
Builders of Bookbinders' Machinery for over 30 Years

1153 Fulton Street, CHICAGO

BOSTON	PHILADELPHIA	NEW YORK
531 Atlantic Ave.	Bourse Bldg.	45 Lafayette St.

FOREIGN REPRESENTATIVES

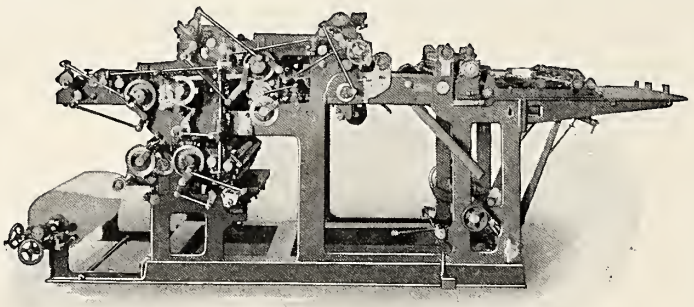
JOHN DICKINSON & Co.....Cape Town, South Africa
DAWSON, PAYNE & ELLIOTT, Ltd.....Otley, England
CARMICHAEL & Co., Ltd.....Sydney, Australia



This Space for Your Thoughts

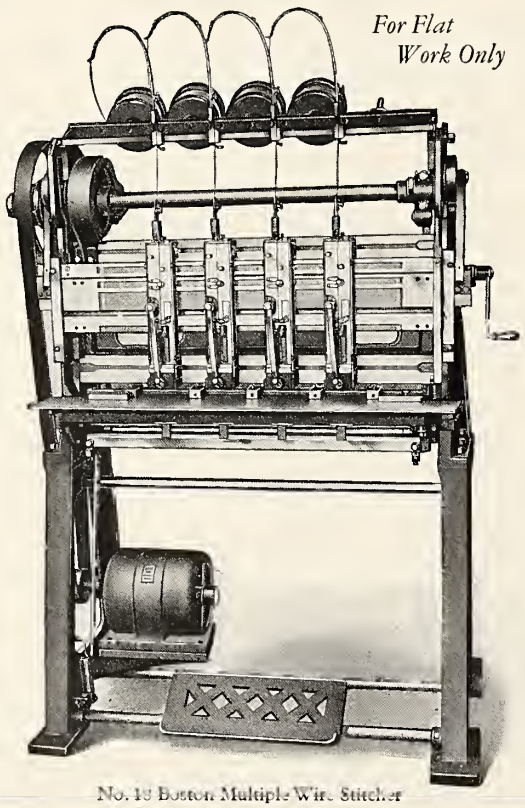
The story is quickly and simply told—A high speed Kidder Special Rotary for that job. Think of it!

More Thought Space



KIDDER PRESS COMPANY, *Dover, N. H.*

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO



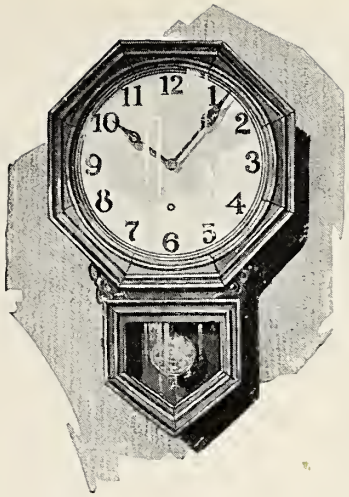
For Flat Work Only

No. 18 Boston Multiple Wire Stitcher

TO THOSE who attended the GRAPHIC ARTS EXPOSITION the accompanying illustration of the *No. 18 Boston Multiple Wire Stitcher* will be a reminder of one of the most notable features of the entire exhibit. If you were not fortunate enough to see this machine at the show, catalogs and full information will be promptly furnished upon application to the nearest Selling House of the

AMERICAN TYPE FOUNDERS COMPANY

SET IN GARAMOND AND GARAMOND ITALIC



TIME—

the most important thing a printer sells

Avoid—

Slip-Sheeting
Jogging
Paper Spoilage
Waiting for Ink to dry
Slow-Speed Runs
Static Electricity

Distributors

BARNHART BROS. & SPINDLER
Chicago, Washington, D. C.
Dallas, St. Louis
Kansas City, Omaha
St. Paul, Seattle

DES MOINES PRINTERS EXCHANGE
Atlanta, Ga.

C. I. JOHNSON MFG. CO.
St. Paul, Minn.

KEYSTONE TYPE FOUNDRY
Philadelphia, Pa.

LATHAM AUTOMOTIVE REGISTERING CO., Chicago, Ill.

RICHMOND TYPE & ELECTROTYPE FOUNDRY, Richmond, Va.

A. F. WANNER & CO., Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.
New York City, Philadelphia, Pa.
Buffalo, N. Y.

Distributors for Canada

TORONTO TYPE FOUNDRY, Ltd.
Toronto, Montreal, Winnipeg, Regina

Sales Offices

San Francisco . . Wm. Griswold, Rep.
Pittsburgh . . . . Wm. P. Gregg, Rep.
Dallas . . . . . E. G. Myers, Rep.

Would It Make Any Difference

in your annual earnings if a day had only seven working hours instead of eight or only eight instead of nine?

Most certainly! Profits would be reduced 300 hours or so.

Well, now, are you getting more than *seven hour* or *eight hour production* in your pressroom in the eight or nine hours your plant now is open? Are you?

Isn't it a fact that slip-sheeting, "static," jogging and offset difficulties *cost you* on an average one hour a day?

Yes, you say, but it can't be helped.

Can't it? The Johnson Perfection Burner *has been* helping it—has been preventing all these troubles for nine successive years. Don't accept our word—write to any of the hundreds of printers who are using them.

We believe, would be willing to wager, in fact, that if you put one Johnson Perfection Burner on a press you soon will have Perfection Burners on all your presses. That's how good they are and that's how deeply you will be convinced of their benefits *after you see one actually do* what we claim it will do.

Stop wasting money on slip-sheeting and other unnecessary operations by installing Perfection Burners. Write us now for full information, giving the specifications of your presses. Don't delay—winter is upon you and "static" is most troublesome in winter.

The Johnson Perfection Burner Company
1966 East Sixty-sixth Street
Cleveland, Ohio

Johnson Perfection Burner

LESS SPOILAGE AND MORE SPEED

Typecast Ornaments

for Christmas and New Year

Designed by Carl S. Junge

Made in Two Sizes One and Two Colors
The smaller size is shown


No. 7250


No. 7257


No. 7253


No. 7256

Junge Christmas Decorators

Size as shown Font complete One Color Series 72A $3.40, Two Colors Series 722A $6.15
50% larger size Font complete One Color Series 108C 4.60, Two Colors Series 1082C 8.35

The larger ornaments are a fifty per cent enlargement over the size shown


No. 7255


No. 7252


No. 7260


No. 7254


No. 7259



No. 7261


No. 7265


No. 7266


No. 7270



No. 7267


No. 7268

Junge Christmas Decorators

Font complete One Color Series 72B $3.15, Two Colors Series 722B $5.75
50% larger size One Color Series 108D 4.35, Two Colors Series 1082D 7.80

In ordering Single Ornaments of the larger size use the last two figures of the above numbers and prefix with the figures 108—example: "Ship Junge Christmas Decorator No. 10850 one color." Specify whether one or two colors.


No. 7269



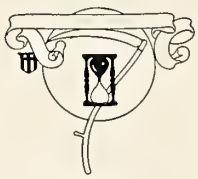
No. 7264

Junge New Year Decorators

Size as shown Font complete One Color Series 72 $2.35, Two Colors Series 722 $4.00
50% larger size Font complete One Color Series 108 3.15, Two Colors Series 1082 5.45

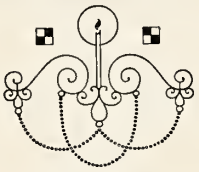


No. 7262


No. 7258


No. 2405


No. 2406


No. 7271



No. 7263



No. 7272

Heavy Border Design

as shown below in the 24 Point size



	ONE COLOR	TWO COLORS
12 Point 54 inches	No. 1328 $2.25	No. 1329 $4.50
18 Point 36 inches	No. 1869 1.85	No. 1888 3.90
24 Point 36 inches	No. 2477 2.40	No. 2493 4.80
36 Point 24 inches	No. 3667 2.40	No. 3677 4.80


No. 10855 One Color, No. 108552 Two Colors

The above cut is one of the larger size and will indicate the enlargement of all designs as compared with the smaller sizes shown. The increase is 50% in size.

Light Border Design

as shown around this Advertisement in the 24 Point Size



	ONE COLOR	TWO COLORS
18 Point 36 inches	No. 1868 $1.85	No. 1898 $3.90
24 Point 36 inches	No. 2476 2.40	No. 2503 4.80
36 Point 24 inches	No. 3666 2.40	No. 3689 4.80

Write nearest Branch House for Complete Specimen of New Holiday Decorations

Barnhart Brothers & Spindler

Founders of Superior Copper-Mixed Type

Chicago Washington, D.C. Dallas Saint Louis Kansas City Omaha Saint Paul Seattle

Border No. 2476

Set in Saint Paul Text

Please Mention The Inland Printer *When Writing to Advertisers.*

What the makers of "Wear-Ever" Aluminum said to the makers of Wear-Ever Halftones

(otherwise known as Stafford-Tones)

THE Aluminum Cooking Utensil Co. of New Kensington, Pa., have found in Stafford-Tones wearing qualities that rival those of their famous Wear-Ever Aluminum.

We are very appreciative of the following hearty and unsolicited endorsement from this well-known firm, one of the first to use Stafford-Tones.

"You may be interested in knowing that the other plate you made from this picture has been in use in printing the 'Wear-Ever' Bulletin in a total of 70,000 impressions. This plate is still good for several more runs —we are simply getting a new one to be ready when the old one is no longer fit for service. We think that Stafford-Tones are just about right, for after these 70,000 impressions, the plate seems to be in just as good shape as ever."

We have just been informed of another case where Stafford-Tones printed 75,000 impressions from one makeready, on dull coated enamel; and the plates are still in fine condition.

Many instances like this prove that Stafford-Tones possess wearing qualities far beyond the copper halftones you are now using. They are much less likely to be scratched, too. They cannot be corroded.

And as to printing quality, listen to the Fort Wayne Ptg. Co.'s comment on the catalog they recently completed for the Packard Piano Co.—"The cuts, to use the expression of our pressmen, 'were the best we have ever used.'" That's *typical* of pressroom opinion.

We'll be glad to send samples, if you wish; but the test that counts is your own work. Send us your drawings and photographs, and let us estimate on them.

Stafford-Tones cost no more than copper halftones.

Stafford Engraving Company

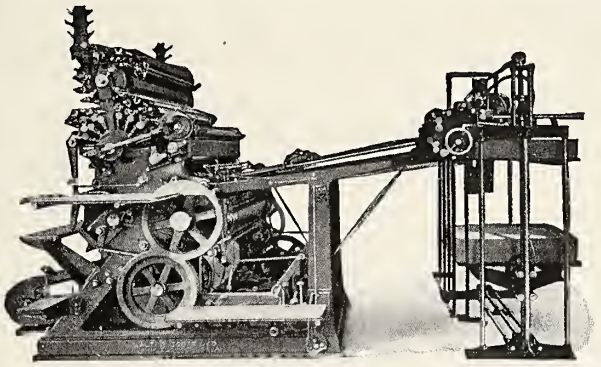
"The House of Ideas"

Artists : Designers : Engravers

Engraved and Steel Die Embossed Stationery

INDIANAPOLIS

STAFFORD-TONES

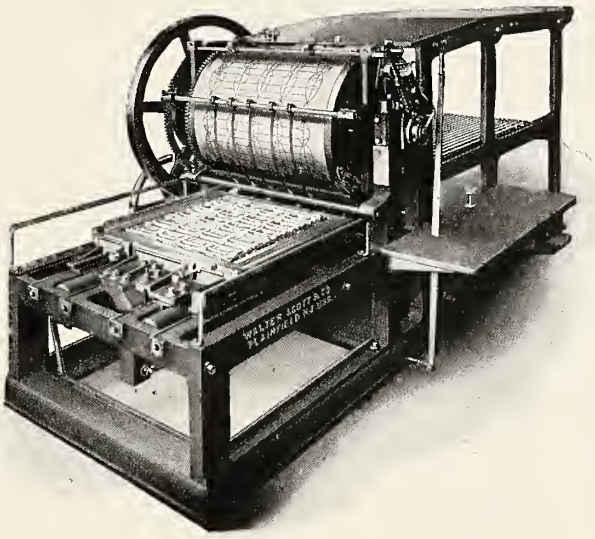


THE SCOTT
Rotary Offset Press

is well and favorably known to the Lithographic trade throughout the world. It is the one machine that has large cylinders allowing plenty of time to feed sheets to guides.

The Quality of Work

printed on this machine, on all kinds of stock equals and in many instances surpasses the original designs. This pleases the customer.



THE SCOTT
Cutting and Creasing Press

is used in the east and in the west also in lands across the seas. It is the fastest and strongest press built, designed especially for the work it has to do. Built in two sizes taking sheets 30 x 40 and 44 x 64 inches.

BUY A SCOTT AND GET THE BEST.

WALTER SCOTT & CO.

Plainfield, New Jersey

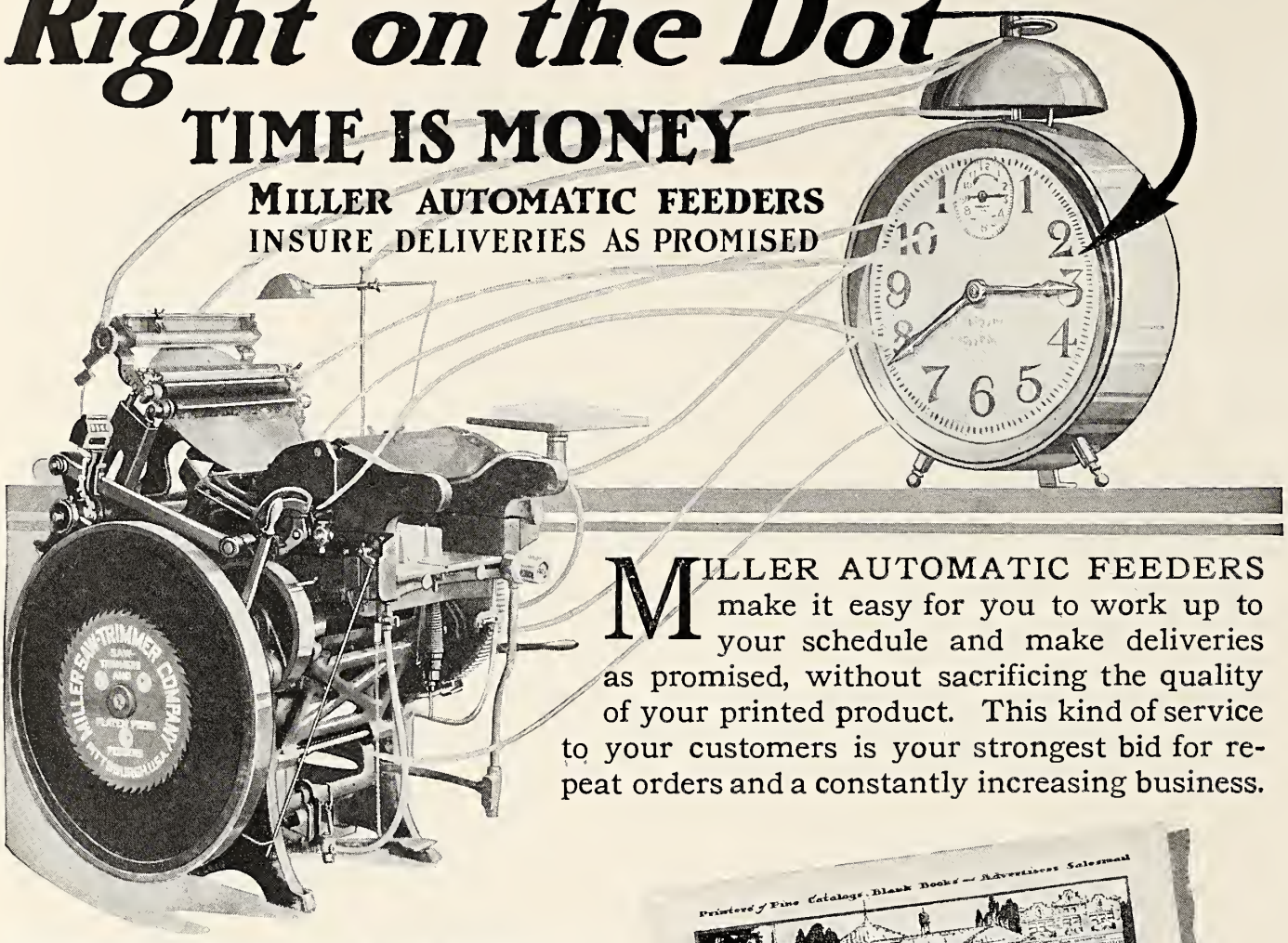
NEW YORK, 1457 Broadway CHICAGO, 1441 Monadnock Block

CABLE ADDRESS	CODES USED
Waltscott, New York	A. B. C.—5th Edition and our own

Right on the Dot

TIME IS MONEY

MILLER AUTOMATIC FEEDERS
INSURE DELIVERIES AS PROMISED

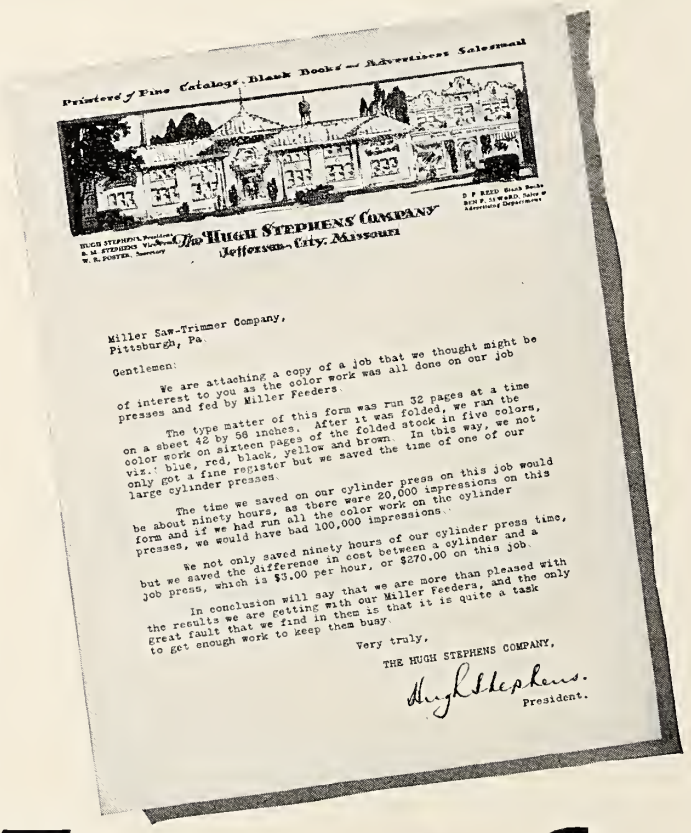


MILLER AUTOMATIC FEEDERS make it easy for you to work up to your schedule and make deliveries as promised, without sacrificing the quality of your printed product. This kind of service to your customers is your strongest bid for repeat orders and a constantly increasing business.

HANDICAPPED by hand feeding, it is physically impossible for you to even approach the high production and quality standards established by the tireless energy and mechanical accuracy of MILLER FEEDERS. It is also impossible to profitably compete with your MILLER-EQUIPPED neighbor, who by eliminating the costly human element of hand feeding, materially reduces his labor cost.

The letter here reproduced, from The Hugh Stephens Company, Jefferson City, Missouri, is typical of how more and more of the live, progressive printers are coming to realize the advantages of MILLER FEEDERS, not only on the regular run of platen press printing, but also on what has heretofore been classed as *Cylinder Press Work*.

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Printers of Fine Catalogs, Blank Books and Advertising Specialties

The HUGH STEPHENS COMPANY
Jefferson City, Missouri

Miller Saw-Trimmer Company,
Pittsburgh, Pa.

Gentlemen:

We are attaching a copy of a job that we thought might be of interest to you as the color work was all done on our job presses and fed by Miller Feeders.

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The time we saved on our cylinder press on this job would be about ninety hours, as there were 20,000 impressions on this form and if we had run all the color work on the cylinder presses, we would have had 100,000 impressions.

We not only saved ninety hours of our cylinder press time, but we saved the difference in cost between a cylinder and a job press, which is $3.00 per hour, or $270.00 on this job.

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Very truly,

THE HUGH STEPHENS COMPANY,

Hugh Stephens
President.

MILLER SAW-TRIMMER CO.

PITTSBURGH, U. S. A.

BRANCHES

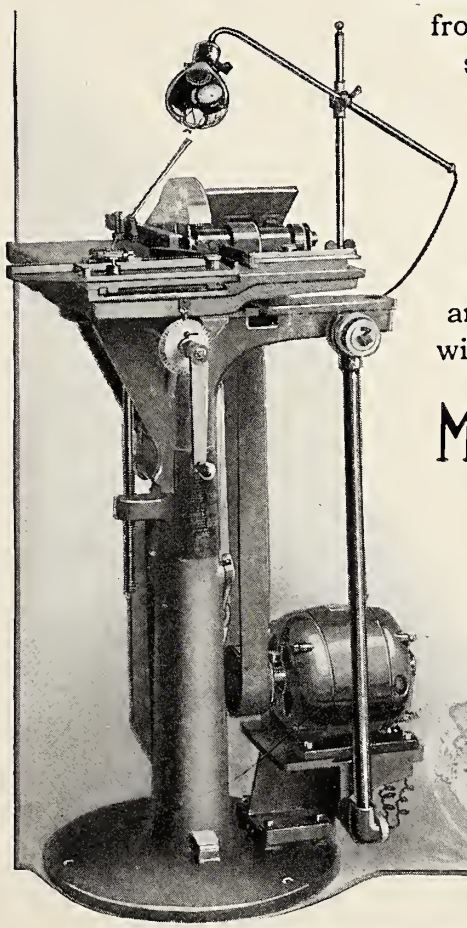
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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 70 NOVEMBER, 1922 Number 2

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THE HENRY O. SHEPARD CO., 57 PRINTERS, CHICAGO, ILLINOIS.

At the Rainbow's End

By EDWARD C. STERRY

Are you one of those fellows who always want
A different job than they've got?
Are you one of the kind who always look
Across at their brother's lot?
The world's just full of folks like this—
Forever changing 'round;
They kill the chance that might be theirs
By never gaining ground.

There's a pot of gold at the rainbow's end
For the man who sticks to his work;
And chances galore are right at your door,
But they pass by those who shirk.
Stick to your job, fellows—climb to the top;
The world needs men who will lead;
The reward you'll find at the rainbow's end
Is greater than gold, indeed.

TYPOGRAPHY BY THE AUTHOR

The Inland Printer

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Desirable Improvements in Cost-Finding Methods

BY CARL A. JETTINGER

Supervisor of Cost Accounting, Portland Typothetae, Portland, Oregon

THE Standard cost-finding system now in use in the majority of American printing offices which use a cost system, is without doubt one of the best methods of cost accounting in existence. This does not, however, prove that it has no flaws. Those who have ever had anything to do with the work of erecting a building of more than one story know that whenever alterations are made in any story all other stories must be considered. In like manner changes of some parts of a cost system may affect the whole system. This seems to have been overlooked when the last changes in the Standard cost-finding system were made and the cost of stock handling and selling separated from the hour costs. Those who made the change do not seem to have realized that by this revision they have made departments of stock handling and selling, the same as of hand composition and of ruling. In no other way can it be explained why they failed to provide for a distribution of part of the general factory and the general commercial expense to these departments.

Stock handlers are no more intelligent than compositors or pressmen, which makes it plain that stock handling requires supervision just as well as any other department of the business; and it is hard to imagine any other general factory expense for which the stock handling department should not be held just as responsible as any other mechanical department. Such items as purchasing, checking in and out, calculating the value of and paying for stock make the office expense connected with stock handling at least as high as the office and general expense connected with other mechanical departments. There is therefore no sound reason why the general commercial expense should not be shared by the stock handling department. The fact that a cost is to be charged out on a percentage or poundage basis, instead of on an hourly basis, has nothing to do with the finding of the cost of operating a department of the plant. Stock handling should be charged pro rata with general factory and general commercial expense, the same as composition or paper cutting.

While the selling department should not be charged with any factory expense, the reasons it should bear a proportionate part of the general commercial expenses are so evident that it does not seem worth while to enumerate any of them.

The ever-increasing production of composition by mechanical means has wrought changes which affect cost finding. In non-distribution plants, for instance, sorts furnished by the monotype casters become a direct charge to the hand composing room. As it is an unsound business policy to figure a profit where none has really been made, work done by one department for another should never be figured any other way but at actual cost. The present form 9-H provides for the transfer of costs from one department to another *after* factory costs have been obtained. This is manifestly incorrect. The monotype sorts furnished the hand composing room, for instance, are a factory cost to the hand composition department, so they must be charged to the department before its factory cost is figured, or they will not be included in the factory cost, thereby giving an inaccurate factory cost and making it impossible to compare it with factory costs correctly obtained.

It has been stated that this incorrect distribution was adopted because it was thought it would be more easily understood. Supposing the monotype casters of a plant produced in a month 500 productive hours,

of which, let us assume, 200 were spent in casting sorts for the hand composition department. Can anybody explain where it would be easier to make the correct distribution of the cost of the 500 hours if they are divided on the basis of a departmental cost of, say, $500 or if it is divided after $50 factory general expense has been added to the $500, making the amount to be distributed $550, instead of $500?

While this subject is under consideration, attention is called to the fact that because of the increased use of monotype and linotype matter, hand composition cost figures are becoming extremely unreliable. When all work was set by hand, the non-chargeable time in the composing room never varied much from an average of forty per cent. Now, with corrections made chargeable, it is not an unusual thing for a hand compositor making up linotyped book pages or working on monotyped tariffs to work an entire week without reporting a single unit of non-chargeable time. One does not have to be a cost accountant to realize that when all the time can be charged for, the cost for the hour is less than when each chargeable hour must bear the cost of about two-thirds of an hour of time that can not be charged for. Under present methods of calculating costs the hours put in setting foundry type (the distribution of which is not charged for) are figured at the same rate as those in making up machine-set matter. The result is that on strictly hand-set matter the cost is figured entirely too low while the cost of hand compositors' time in correcting, making up and locking up machine-set matter is figured too high. What makes it worse for the printing industry as a whole is that the average costs of hand composition as usually published include the costs of plants which handle mainly machine-set matter, and such plants always show a lower cost than the real cost of composition done strictly by hand. Thereby the printers who depend on such average costs are misled into the belief that hand composition costs less than it actually does.

At first thought it may seem difficult to make a distinction between the hour cost of matter that must be distributed and of matter that is simply dumped into the melting pot, but it is possible. As space does not permit going into detail, it will suffice to say that composing-room hand work on machine-set matter, both chargeable and non-chargeable (the latter consisting principally of breaking up forms) can be easily reported separately from composing-room work on hand-set matter and the per cent productive of each obtained. Supposing, then, that during a month 570 chargeable hours are produced, out of a possible 700, and that the work on hand-set matter is sixty per cent productive and that on machine-set matter ninety per cent, the total cost of operating the department being $1,260. It is a simple matter to figure out that if all the working time had been ninety per cent productive, then there would have been 630 chargeable hours; while if all had been but sixty per cent productive, there would have been but 420 chargeable hours. The total cost being $1,260, the hour cost on the ninety per cent basis would have been $2 and on the sixty per cent basis $3.

In this hypothetical case the chargeable hours spent on machine-set work are 450 (with 50 non-chargeable hours) and the time on actual hand composition 120 hours (with 80 hours of non-chargeable time). At the cost of $2 an hour the work on the machine-set matter would figure $900; and at the cost of $3 an hour the 120 hours of actual hand composition would figure $360 — making a total of $1,260, thereby proving that the calculation is correct.

The objection might be raised that rent, depreciation, taxes, etc., do not apply to the same extent to the production of work on machine-set matter as on hand-set matter. The difference in cost that might result from this would be but small, and it would be far better to disregard it — as is actually being done at the present time — than to calculate, as the cost system now teaches us to do, that 570 hours of chargeable time, costing $1,260, make an hour cost of $2.21 — and to sell the 120 hours spent on hand-set work and costing $3 each, on a $2.21 hour cost basis, in other words, at a loss.

It is needless to explain that such separate hour costs for work on hand-set and on machine-set matter can be made use of in getting averages for a single city or for the entire country.

Another change which would be an improvement is an alteration of the method of obtaining the per cent productive of machines. Theoretically, a machine can be productive twenty-four hours a day and seven days in the week. Why not simply multiply the days of the month by twenty-four, and call the product the possible machine hours for the month? The per cent productive obtained by using such a basis would tell something. As figured now it tells us nothing, for in one plant 44 hours a week is one hundred per cent, in another 48, and in some of the smaller cities perhaps 54. Then again some printers include overtime when calculating the per cent productive, and others do not. Experience has shown that a longer work day, even though the labor cost may be higher on account of overtime, usually reduces the hour cost. It is therefore more important to know how many hours were worked than to know whether part of the time was overtime and part regular time. A twenty-four hour day basis for one hundred per cent would tell that, while the wage cost of the hour tells the rest.

Inasmuch as correct reporting of time is necessary to obtain correct costs, and time will not be reported correctly if it is made too laborious for employees to do so, time keeping should be simplified whenever and wherever possible. Under present instructions a separate time ticket must be kept for each press — even the smallest hand-fed platen. Where pressroom employees work on several classes of presses, as most of them do, this forces each to keep a time ticket showing what he himself did — in addition to the separate time tickets for each press, thereby often forcing one person to keep four or five tickets. Except in very rare and unusual cases — and those would be reported on the employees' time ticket — one person, and only one, is required to operate or take care of a hand-fed platen

press; and the press never produces time, either chargeable or non-chargeable, without having one person in attendance. In consequence, therefore, chargeable and non-chargeable employees' time and chargeable and non-chargeable machine time are synonymous on all hand-fed presses requiring but one operator.

If time tickets are properly designed, all the information needed for cost-finding purposes on such presses can readily be obtained from the employees' time tickets. Why then worry the employees by trying to have them keep three, four or a half dozen time tickets? After all, does it not seem ridiculous to have a platen pressman receiving, say, $1 an hour spend time keeping a separate time ticket for a $300 jobber, while in another part of the plant a bindery girl receiving but 50 cents an hour is not required to keep a separate ticket for some bindery machine costing two or three times that much?

The claim that unless a separate time ticket is kept for even the hand-fed platen presses, such items as holding the press for the customer will be lost track of, can not be substantiated. Unless an employee is thereby forced to be idle, it does not cost any more to have the press idle, waiting for instructions from the customer, than to have it idle because all the pressroom employees are busy elsewhere. If an employee is forced to idleness by reason of waiting for orders from a customer, then this will be reported on his own time ticket, so this item of cost can not be lost. Aside from this the occasions where time of this kind is actually charged to a customer are rare, so rare that it is a mistake to regularly consider the item of holding a platen press for a customer as chargeable.

A great many cost systems installed in smaller plants have been dropped for no other reason than that an attempt was made to have the employees keep machine tickets in addition to their own time tickets — and for the welfare of the printing business it is at least just as necessary to have cost systems in small plants as in large ones. At a meeting held at the U. T. A. convention in New York about two years ago, the cost accountants of the United Typothetæ of America, realizing this, passed a resolution, recommending that machine records be dispensed with on hand-fed platen presses. This resolution either never reached those who are responsible for keeping the Standard cost-finding system up to date, or they did not see fit to give it any consideration.

When cost systems for printing offices were first devised, there were but few departments, so that the monthly statement of hour costs, generally known as form 9-H, was but a sheet about 8½ by 14 inches in size. Since then dozens of new machines have been invented, creating that many new departments, so that even the largest 9-H sheet now supplied, measuring 13 by 28 inches, does not provide sufficient room for all the departments of some plants. On the other hand, even the smallest 9-H sheet now provided is so large that no regular binder can be obtained for it; and if the printer should have a binder made for it, then he would be likely to find that his office safe is too small to hold the binder.

This condition should be remedied. Here in Portland we have done this very nicely, by dividing the information to be shown on the 9-H statement into two sections. Form 1, which we might call the distribution sheet, is arranged for the tabulation of the items of stock handling, selling, delivery, commercial and general factory expense. It also has a column for the totals obtained by crossfooting the entire statement. Form 2, which we might call the departmental cost sheet, contains six columns for that many different departments, with the titles of the different expense items (such as rent, wages, etc.) at the left. Both sheets are punched to fit a standard 11 by 8½ ring binder. When making out a 9-H statement we use one distribution sheet and as many departmental cost sheets as the plant requires. Our monthly composite statements, as well as every other information on the subject of costs that we issue from our office, are of this same size, so that Portland printers are enabled to keep all their cost information in the convenient 11 by 8½ inch ring binder. This size 9-H also enables us to copy the 9-H statements on a typewriter and to have the departments, such as composing room, platen presses, binding, etc., on separate sheets, if so desired.

Men who speak well often lead other men. A printer who knows the power latent in his types may wield an influence surpassing that of the greatest orator. Wake up your sleeping types. — *Collectanea.*

The Unit Method of Fitting Copy

BY P. E. HYMAN

THE square inch method of estimating the space required in type to fit a certain amount of copy seems to be the method in popular use, if one is to judge by the number of articles on the subject in the various books on advertising, and the typefounders' books and the type specimen books from various machine composition houses. It is odd to note that in the specimen books of machine-set matter from the composition houses there appear identically the same tables of average words per square inch as appeared in the old typefounders' books which were meant to apply only to hand-set type. All printers know that the space occupied by machine-set type is greater than the same amount of copy in hand-set type, so, in figuring by the square inch method it is obvious that there should be one table for machine-set and one for hand-set matter in order to obtain greater accuracy in figuring.

But there is another method of figuring that may be used which gives surprisingly accurate results, and this is the unit method. All advertisers, printers and layout men must have some plan to determine the proper size of type to use for certain copy in order to produce a good looking job. Some simply guess at it, and get good results; but for those who are not so experienced the unit method of figuring is helpful.

It would be simple indeed to estimate the space required for any amount of copy if the different type faces were cast to a standard width or on some unit system plan. In 8-point type, for instance, the alphabet set in the different type styles varies in width from 11.9 ems to 16.75 ems. But it is not advisable to adopt any standard width plan because type would then lose its individuality and in print would not present the legibility it now possesses.

Typewriter characters are on a standard unit plan, so it is easy to estimate the number of words in typewritten copy. In 12-point typewriter there are 10 characters per inch. Measure the length in inches of the average line and multiply by number of lines; this figure is then multiplied by 10 and divided by 6, which will be the approximate number of words in the copy.

The average word contains 5 or 6 letters. Let us see: Take, for example, the sentence, "The truth is always the strongest argument." There are 42 characters, or units, in this sentence. Divided by 7, the number of words, the result is 6, or the average number of units per word. Try any sentence of 7 to 12 words, count the spaces and the letters, divide by number of words, and the average number of letters per word will most always be 5 or 6. It would be mighty heavy reading that averaged more than 6 letters per word.

The following table gives the average number of letters or units in the different type sizes that are contained in one pica em:

Type Size	Units
5 and 5½ point	4
6 and 7 point	3.5
8 and 9 point	3
10 and 11 point	2.5
12 point	2
14 point	1.7
18 point	1.4

To find, then, the space required by copy of a certain number of words in any desired type size, the procedure is as follows:

Problem.— How many lines will be required to set 154 words in 18-point, 21 picas wide?

Multiply 154 words by 5½, which will give the number of units contained. Referring to the table it is seen that in 18-point type 1.4 units go into one pica.

154 x 5½ = 847 units.

Divide this number by 1.4 (the unit figure for 18-point.)

847.0 ÷ 1.4 = 605 picas.

Now, to allow for wide spacing, paragraph breakovers, etc., it is necessary to add ⅛ of the 605 picas.

⅛ of 605 = 33 (approximately).

605 plus 33 = 638 picas.

So 154 words of 18-point, set 21 picas, would go into 638 picas, or 30 lines 21 picas wide (638 divided by 21 = 30).

No matter what size type is being figured, the fraction that is added to allow for wide spacing and paragraph breakovers is always the same as the type size figured; that is, in figuring 6-point one-sixth more should be added, in 8-point one-eighth more should be added, in 10-point one-tenth more should be added, etc.

In order that the method be better understood, we will work another problem.

Problem.— How many lines are required for 680 words of 8-point, 20 picas wide?

Solution.— 680 x 5½ = 3740.
3740 ÷ 3 = 1246.
⅛ of 1246 = 155.
1246 plus 155 = 1401 picas.

Therefore 680 words of 8-point will go in 1401 picas, or 70 lines 20 picas wide.

To find the approximate number of words which would be required to fill a certain space, the method is the same, but simply reversed.

Problem.— How many words are required to fill a column 55 lines 19 picas wide in 10-point type?

Solution.—55 x 19 = 1045 picas.
1045 x 2.5 = 2612.5 units.
2612.5 ÷ 5.5 = 475.
1/10 of 475 = 47.
475 plus 47 = 522 words.

When figuring with small-sized wide-faced type it is good policy to treat it as the next size larger; for example, call 5½-point modern 6-point and figure it as such, for it really is as wide as 6-point. Your eye should be able to judge the type size and the proper figuring that should be used.

For quick off-hand figuring, just to get an idea of the amount of words required to fill a certain space, the fractional method answers the purpose admirably. This method works out as follows:

Find the number of lines of the desired type size which would be contained in the space figured, then multiply this number by the width of the space in picas; this gives the total number of pica ems contained.

In 6, 7 and 8 point there will be approximately one-half as many words as there are pica ems contained;

In 10-point approximately five-twelfths as many words as there are picas contained;

In 12-point approximately one-third as many words as there are picas contained.

As an illustration: 14 lines of 6-point, 13 picas wide, should contain how many words?

$14 \times 13 = 182$ picas.

$182 \div 2 = 91$ words.

The simplicity of the fractional method is all that recommends it; but even this method will generally be found far more accurate than the time-worn words-per-square-inch table found in the typefounders' books.

Curios Found in the Dictionary

BY F. HORACE TEALL

NATURALLY, any one would expect to find, under such a title, mainly a collection of notes of unusual words, and almost every one would be disappointed by not finding some words of especial curiosity to him, but probably familiar to others. We are rather selecting from among words familiar to all some striking facts that are curiously involved in the development of senses. Scarcely a vocable among the many which we use in common speech, and which we do not hesitate to use as if we knew all that could be known of them, will not disclose some curious use in former times to the reader of a full dictionary, the work that contains all such information, though never stating it as such.

Various ways in which our words change in meaning have been named by writers, as Greenough and Kittredge for instance, by such terms as " degeneration of meaning," " transference of meaning," " euphemism," " special processes in the development of meaning," etc., but these are not strictly classifying terms, since many such processes are often mingled in operation in the same evolution. One curious phase of the evolution of meaning is the almost universality of non-interest in the processes. No one of them is ever considered in making the step from one meaning to another. Such changes always seem to originate unconsciously, but always actually arise through a basic sense of the word as originally used. I am not inclined to intrigue any one with an attempt at separating these processes, but think a mere mention of them is worth the making for the few readers who may be interested.

How many of us, when we say that we are fond of anything, have any notion of foolishness or silliness in mind? Or how often do we think of foolishness in speaking of a fond husband or a fond mother? I know I never have an idea of a fond person being a fool, and I can hardly imagine that any one else has. Yet this word fond is but a shortened spelling of fonned, the past participle of an old verb fonnen, to be foolish, and the large dictionaries use the word foolish in defining fond rather freely, though the Century treats fond as retaining the foolish connotation as living in senses where the Webster's New International says it is obsolete. There is little doubt that the Webster treatment is truer than the Century's, but the Standard is better than either of the others in rejecting the use of foolish to interpret the real meaning of fond in present use. Greenough and Kittredge say that fond once meant foolish in general, that it then was specialized to foolish or doting affection, and that the sense in turn became more general by the gradual evaporation of the idea of foolish. One may truthfully insist that now being fond does not involve being foolish, although all present use is plainly evolved from an original use which meant nothing else, and even yet it may have the implication of foolishness.

We see easily that fond has become restricted or specialized by familiar loss of its general meaning and assumption of a more special meaning, and is a good exemplar of that process. The converse process of generalization is not less frequent. We note the word frippery as an example near at hand. A frippery was originally an old-clothes shop. Frippery was also used for old clothes themselves long before our present use of the word for second-hand finery or cheap and tawdry ornament. Here is another process, the transference of meaning, along with generalization, or general application of a special sense, since the word first meant old clothes or a place for their sale, and now has no such restriction, but is applied to trumpery in general as likened to old clothes refurbished.

One of the most curious instances of generalization of meaning is found in the little word get, which has been treated very differently in various dictionaries, the Century giving ten definitions of it in transitive use and four of intransitive, Webster's New International having seven of transitive and four of intransitive, with

many more definitions grouped as phases of the main uses, and the Standard giving six and five and a large number of phrases with the word showing different applications of the word. Such radical differences in the explanation of one short word may serve as evidence of the common difficulty of defining words so easy of general understanding that almost no one ever looks in the dictionary to learn what they mean. This one has a basic sense of obtaining, procuring, securing, etc., which has become so widely applied that almost no use in any way that implies that idea can be said to be wrong. But a repetition of the word in many different applications close together is decidedly objectionable. Such repetition is shown in this letter quoted from an old English publication by Dr. James C. Fernald in his excellent book " Expressive English ":

" I got on horseback within ten minutes after I got your letter. When I got to Canterbury, I got a chaise for town, but I got wet through before I got to Canterbury, and I have got such a cold as I shall not be able to get rid of in a hurry. I got to the Treasury about noon, but, first of all, I got shaved and dressed. I soon got into the secret of getting a memorial before the Board, but I could not get an answer then. However, I got intelligence from the messenger that I should most likely get an answer the next morning."

Here is about half of the quotation, but it is quite sufficient. The rest contains the word thirteen times more. It is quoted as an extreme instance of using the one word over and over, showing thoughtless repetition that could easily be avoided by substituting other words familiar to every one. The illustration is said to show that every one needs to have at command a considerable number of good words to express himself well. Every time the word get or got is used in the quotation it is correctly used, but nothing could more plainly show great lack of thought.

Another point about the word get is worth attention. Greenough and Kittredge say that martinets " frequently object to many uses of the word get because they think that the verb must always mean to acquire, but such objection ignores all linguistic principles as well as the facts of good usage." But good usage does not sanction such repetition of any one word for every phase of a general meaning, even when the word is acceptable for each use separately.

The Personal Touch in the Printing Office

BY WILL H. MAYES

HAVING heard that a newspaper and job printing plant in a Texas town of about five thousand people was making good money under new management, although the business had been operated for years at a loss or, at least, without producing more than a meager living for its owners, I visited the town just to find out why there had been such a change in the fortunes of the plant and with a view to passing on to others anything I might learn which I believed would be of value to them.

One of the new owners, whom I had met casually at a press association meeting, greeted me cordially when I entered the business office and to my surprise called me by name, which fixed my regard for him as a good business man since there was no special reason why he should have remembered me.

As I had only a short time to spend between trains, I plunged right into the interview by stating the purpose of my visit and asking for the secret of the rather unusual success.

" There is no secret to it," was the prompt response, " unless it is in close attention to every detail of the business and the fact that my partner and I are putting our personalities into it."

Of course, that statement led to the next question, which was to let me know what he meant by putting personality into business and how they had gone about it.

" Well, we found here a business that had been run down. We looked the situation over and decided that this was a good town and that the business men and citizens were fairly prosperous — at least all except the printer. We knew that where there is a poor printing business in a prosperous community something is wrong with the printing business rather than with the people. The trouble was not hard to find.

" The owner of the plant, who is out of the printing business now and will not see what I have to say, is one of those fellows who believes in practicing the most rigid economy. He had been a village printer in a one-man office before coming here, and tried to use village methods in a prosperous town. He thought that by working in the mechanical department he could save the salary of one man and could get more work out of the others. So he went to work back there, leaving an office girl to attend to such business as she could and to call him when she found herself unable to cope with a situation.

" Naturally he soon became more interested in his work in the shop than in the people who came into the office. He employed a worn-out reporter to furnish the copy for the afternoon paper and gave him what help he could by writing editorials at night. By night he would be so tired from the day's labor that he did not have the energy to write anything worth reading, and he began substituting clipped editorials from exchanges and ' canned ' matter that was of no interest to the majority of his readers.

" A young fellow, who was willing to work at a small salary because he lived at home, looked after

advertising and circulation as best he could, but he was without training and also without any special interest beyond drawing his salary. Nothing except the mechanical department was getting the attention it needed. The business had to fail in time.

" My partner and I are both trained newspaper men with a few up-to-the-minute ideas about the business, one of which is that we are worth more to the business than any man we can hire to set type. He likes the editorial and news end of the work, and I am a regular glutton for business. I was once a printer, but a man can't be printer and business manager at the same time.

" We have a clear cut division of work and responsibilities. I meet our patrons in the business office and he meets them in the editorial rooms. In that way we have a two-fold personal contact with most of them. The work is so well arranged that we do not show restlessness when a patron comes in, but can give him all the time necessary and make him feel that it is a real pleasure to us to talk with him.

" It may not be so necessary in a large city, but in a community like this, one has to put good fellowship into whatever he is doing, and I think it is a paying investment anywhere. You can employ labor and buy good newspaper copy, but no one can take the place of the proprietors of a paper in being ' hail-fellow-well-met ' with every one. It is mighty hard for a man, woman or child to come into this office and go out without taking along a feeling that the call was really appreciated.

" We are not so rushed with business, either, but that we both find time to get out a while every day and ' visit around ' with the business men. On these visits we do not always talk business, though we often find that the calls do result in an order of some kind. Our predecessor was too busy with his type to ' waste ' his time that way, and was seemingly unmindful of the fact that the traveling salesmen from neighboring cities were calling regularly and taking away the largest and most profitable orders for job printing, leaving him only such work as had to be delivered in a hurry and could not be delayed until after the next visit of the out-of-town salesmen.

" Of course, we have introduced a number of new ideas into the business, have systematized it, and are constantly studying how to enlarge it with profit, but have done nothing that others here and there are not doing. We are getting the advertising patronage of practically every concern in the town, our paper goes into ninety per cent of the homes, and we do not think that an order for job printing has been sent out of town in six months without first being offered to us. When we can not handle a job to advantage with our equipment, we always tell the customer so and advise him where to get it done. In most cases even work of that kind is now ordered through us and we receive a commission that is as large as our profit would be if the job were produced in our own plant.

" It's the personal touch that counts for most in this business and that is limited only by one's interest or lack of interest in the people about him."

Important Collection Thoughts for the Printer

BY CLARENCE T. HUBBARD

COLLECTING, as an art, might be expressed as the process of trying to take a thing from where it is and shouldn't be to where it should be and isn't. Collections are the main problem of the country, from the gathering of government taxes to the solicitation of tips. Even the trolley conductor isn't always so certain of his collections. The art of coaxing money from people is in a class all by itself. It is the last thing people want to give up. " Easy come, easy go " is not a familiar phrase to printers who have had experience in handling collections. It is generally " hard to get and still harder to get again "!

Much has been said and written about collections — it is the business man's main problem. Getting business is a good slogan, but getting prompt paying business is a much better one. The problem of collecting the money without losing the business is one that calls for much thought. Dunning isn't good business — it is destructive. Satisfactory collections are not the results of dunning, but of salesmanship.

The head of a thriving business recently took the stand that comedy work and humor were out of place in making collections, and practiced the theory that money due should be asked for without apologies. In theory this might be a truth, and results no doubt could be secured in its practice, but such a plan makes the collection end of the business a mighty cold-blooded proposition. The idea that money is due for service rendered, or goods sold, and should be paid is conveyed to the debtor in this first bill. Repetition of this form with perhaps bold statements giving the impression that the money should have been paid and that one is a crook for not having done so may produce the results through the element of fear being suggested to the beholder. As a last resort this method may be applicable without remorse, but it would seem that the " service " advertised so much and the endeavor to incorporate it in all our business transactions should be extended to the collection end. You want the money as quickly as you can get it, and firm demands should be made for it — but not of the threatening kind. A slow payer can be educated to become a prompt payer. Educate the delinquent so that he will pay up on the dot. You want him to know just why he should do so;

what advantages it will be to him; how it will affect his credit standing. You want him to pay up pleasantly.

To compare printing sales with tonsorial methods is perhaps a peculiar comparison, but it will bear well, not because printing sales suggest a close shave, but because of that peculiar phrase generally associated with hair-clipping parlors, to wit — twice over. But it is the printer and not the barber who actually " coins that phrase "— actually, not literally.

Do not many transactions have to be sold twice — first to get the business, second to get the money? Selling the customer his bill is just as important as selling him the contract. Dunning for money is not salesmanship, and to first win a customer by salesmanship and to then lose him by dunning is not logical.

The libraries, museums, railroad stations and other places of public service recognize the weakness of human nature and the inclination of the public " not to think " and accordingly guard against it. Did you ever notice how all their pencils, pads, reference books and the like are chained to the desks?

Successful business has reckoned with this impotent force — human weakness. In many cases the destructive forces cognizant of this controlling power in life have been transformed into constructive elements. This is all considered as a vital part of twentieth century business ethics.

Human nature plays a big part in the business of gathering overdue money. Like the pencils in the libraries, you have got to keep your delinquents chained to you. Recognize in them the weaknesses of human nature and meet these weaknesses in a human way. Collect your bills in a human way.

Try to keep the collections on a pay-as-you-enter basis. Urge cash where possible. Delays are expensive. Yours should be a cash business where the pay-as-you-enter idea prevails. And why not?

Most of the lingering debtors travel the road paved with good intentions. Your bill arrives with a good morning greeting via the medium of Uncle Sam. The beholder looks at it while little mental thoughts chase around and register this decision: " H'm, I didn't know it was quite time for this. Oh, well, no real rush about this, I guess. These printers make a lot of money."

Bang goes the bill into his side desk or in a book or under a blotter or goodness knows where. Two weeks — three weeks — a month slides by while dust accumulates on the check book. There is nothing doing. The printer keeps on paying his own cash for milk for the baby, cigars for the boys and coal for the furnace. In the meanwhile the customer gets a fleeting view of the bill, but the daily rush of business presses it out of his sight and mind. His subconscious mind keeps suggesting: " There's no real hurry about this."

But there is a hurry. The cash is needed and needed badly. The " put off " idea must be banished. Substitute the pay-as-you-enter thought as much as possible. Dissuade your salesman from the easy remarks of " Oh, you can pay for this any old time." Employ diplomatic suggestion. Supplement this effort with human collection appeals, as one printer tried with success. To those who owed him for a few months back he sent a duplicate bill and attached to each one a little typed note: " I owe you a receipt. You owe me $12. Let's swap."

Don't send out stereotyped notices " begging to call your attention to the enclosed bill overdue." Send a human letter with your bill. Try something like this:

" Dear Customer:

The more I can keep down my overhead the more economical service I can render you. Outstanding bills increase my cost of doing business. May I have your good hearted coöperation with the attached? Thanx."

Another printer attaches human appealing stickers to his " follow bills." They are printed in verse form and in attractive colors. Following are a few which any reader is invited to use:

Early birds may catch the worms,
Bees may gather honey;
But *our* job (with your good help)
Is — to get the money.

The world is full of clever men,
The world is full of cranks;
The world is full of money, too,
Will *you* send *us* some? Thanks.

It's wise, no doubt, to settle down
And love your neighbors — but
The man who makes a hit with us
Is he who settles *up*.

Perhaps the fact's escaped you
Of this amount you owe.
Please heed this little notice
It's sent to tell you so.

As Dr. Crane has said: " Habits are better than rules." Make *prompt payment* a habit in your shop.

Consider nothing trivial that thou printeth, for whatever it is that a good man may be hired to print, it has a peculiar power and special value, transcending that of any other boughten thing. Let those who buy from thee know that thou knowest this truth.— *Collectanea.*



"ITS BOUNTY UNPURCHASABLE; ITS CHARITY WITHOUT PRICE"

One of the beautiful walks through the grounds of the Union Printers' Home at Colorado Springs. Enlarged from a postal-size photograph made by Roy A. Donald, through whose courtesy this picture is shown here.

EDITORIAL

The thirty-sixth annual convention of the United Typothetæ of America is now a matter of history, and the organization goes on its way apparently unaffected by the storm which had arisen during the past year and which seemingly threatened to disrupt the rank and file of the membership. It is to the credit of the leaders that calmer judgment prevailed and brought about a compromise arrangement on which the different factions could agree, even though that arrangement consists of merely a change in name and does not materially alter the general makeup of the organization. Now the storm has passed it is to be hoped that the entire membership will unite in giving the utmost support to the officers, upon whom rests the burden of carrying on the work which has been laid out in the program of activities. A strong national organization working for the general advancement of the industry as a whole is necessary, and the United Typothetæ supplies that need. By getting together on a common ground, ironing out the difficulties and differences of opinion, as was done at Cleveland, and then uniting on a definite policy for constructive action for the benefit of one and all, far more will be accomplished and the results will create far greater satisfaction for all the members. Let us hope the good work thus far done will be continued and still further improvement result from the efforts put forth.

Supporting the Sales Department

The greatest asset any business institution can have is satisfied customers, customers upon whom the salesmen can call with assurance that they will receive a welcome and knowing that if any business is to be given out they will at least have an equal opportunity with others to secure it. The duty of bringing in the orders that are to keep the plant in operation naturally falls upon the sales department. The responsibility, however, does not end there — it goes beyond, it is distributed throughout the plant, and each branch or section of the institution must bear its share if the business is to be conducted on a successful basis.

The work of the salesman does not end with bringing in the first order from a new customer. First orders only can not keep the wheels of the plant revolving, nor can a successful business be built up on first orders alone. It is the repeat orders that count, and every customer must be made a permanent one if the business is to be built on a solid foundation. This requires the utmost coöperation on the part of every department and of every individual in the institution.

Salesmen can bring in jobs for the purpose of having estimates prepared, but their chances for completing the sale and securing the business will be very small if the estimating department does not give the work the proper study from every angle to see how it may be produced in the most efficient and economical manner, so the price quoted will allow a reasonable margin of profit and at the same time be fair to the customer. Then when the work is started through the plant, it must have the proper routing so as to assure delivery in the time promised. Each one working on the job must realize his responsibility to the customer and see that his part is properly done. Lack of attention of one individual may be the cause of a dissatisfied customer and thus undo all the work the salesman has done, and ruin his prospects for securing any further orders from that customer regardless of the degree to which his ability to sell has been developed.

Each individual in the entire organization must accept his share of the responsibility of supporting the sales department if the institution as a whole is to prosper, and each one must realize the fact that it is to his own interest, if only from the purely selfish standpoint, to do everything possible toward keeping customers satisfied so they will continue sending their work to the house. It requires true coördination of effort throughout the institution, true coöperation on the part of every member of the organization, from the head of the business to the delivery boy, to maintain a standard of efficiency as well as quality if customers are to be kept satisfied, not only with the character of the work and the service, but also with the prices charged.

The foregoing was written after a conversation with a printing salesman. Several days after it was written we read a short paragraph by William Feather, which appears in the *Ben Franklin Witness* for October 14, and because it has such a strong bearing on the subject we include it here:

"Only one-third of so-called salesmanship is done outside the plant. The other two-thirds is done inside — by accurate order clerks and shipping clerks, by well trained, efficient workmen, and by careful, conscientious, on-the-job department managers. It is the outside man's job to get the business, but those inside must keep it."

Dispelling the Bugaboo of Ruinous Competition

For years there has been a great amount of talk among members of the printing fraternity about the cut-throat competition in the business. There is scarcely an association in the trade that has not had its periodical discussions about the buyers of printing who are constantly shopping around and playing one printer against another in order to beat down prices. An interesting sidelight on this subject is presented in the following short paragraph taken from one of the recent weekly letters sent out from

the executive secretary's office to the members of the Typothetæ of Washington, D. C., Incorporated:

" From the hullabaloo we frequently raise about shoppers, bids and cut prices, many of us have formed the impression that the greater part of all commercial printing is competitive. That may be what we *think*, but here is what the *facts* prove: At last night's meeting of the Typothetæ at the City Club one of the reports submitted was that of the Credit and Collections Committee, in which it was brought out that from a count of one drawer from the credit files, taken at random, 806 out of 902 Washington buyers of printing deal with but one printer, 75 deal with two printers, 13 appear on the books of three printers, and 8 deal with more than four printers. In other words, about ninety per cent of Washington printing is not competitive. Haven't we been spending a lot of valuable time crying ' wolf ' when there was little occasion to do so? "

Of course, Washington may be in a more fortunate position than the majority of other cities throughout the country, but we are somewhat inclined to the opinion that there is very little difference. It would be extremely interesting to know how other cities compare with Washington in this regard. No doubt if a similar investigation were made in the other printing centers the results would not show very much variation, and the statistics compiled would have a strong tendency toward dispelling for all time the bugaboo of ruinous competition.

We are very much of the same opinion as Ted Seideman, who edits the extremely interesting little four-page bulletin known as *Partners,* issued by the Capital District Typothetæ. In the second paragraph of an article entitled " The Competitor," Mr. Seideman writes: " In my opinion the majority of people in business don't sell their product based on a fair margin of profit, but rather on what the other fellow does. Their ' competitor ' is their eternal bugaboo. They waste more time watching him than they give toward improving their own business conditions."

The whole situation resolves itself into the one proposition which has been preached time and time again through this journal and through the other printing trade publications: If printers will only devote as much time to building up their own plants and to improving their facilities for rendering actual service to their customers as they do to complaining about price-cutting competitors, they will be far better off in the long run. True, they will not get all the business that is being given out. They couldn't take care of it if they did get it. But they will get sufficient to keep their plants operating on a profitable basis.

Industrial and Social Progress

The news letter covering economic conditions, which is sent out by the National City Bank of New York each month, always contains a great amount of genuine food for thought of a constructive nature. From a recent issue we quote the following, which appears under a subheading, "All Progress Comes by Improvements in Industry ":

It is time practical men learned that there is no progress by simply jacking up industrial costs, which carry the cost of living with them. The only broadly distributed gains that ever have come to the masses of the people have come by the improvements in industry that have cheapened and increased production. Such improvements are being made all the time, and the opportunities for them are limitless. The engineers say that the industrial output might be increased from forty to one hundred per cent if industrial friction could be reduced and the best methods now known generally adopted. That would make it possible for wage earners to have the war-time money-wages and at the same time give each dollar the prewar purchasing power. That would be genuine progress.

This paragraph follows an extended review of the general industrial situation, which we regret our limitation of space prevents quoting in its entirety. Under the heading, " Social Progress," however, there appears so much which should receive the most earnest consideration in connection with present industrial conditions in general that we can not refrain from quoting a few extracts:

Our readers are familiar with our opinion that the stubborn resistance which labor is making to reductions from the abnormal wage rates that were established during the war is a mistaken policy, from the standpoint of labor's own interests. We recognize it to be perfectly natural that the wage earner should want to hold the nominal gains which he made during the war, and, moreover, that the ambition of labor leaders to achieve a general improvement in the condition of the wage-earning masses is a praiseworthy object. We would not discredit the latter purpose or attempt to dissuade anybody from working for it. There are, however, certain fundamental truths about social progress which the leaders must recognize if they are to accomplish good instead of harm.

One of these is that money-wages are not to be considered alone in measuring compensation, and another is that the wage bill is not paid by employers in any final sense. In the last analysis the workers in the various industries are working for each other and paying each other. They are all consumers, and the consumer pays all the costs of production and delivery upon everything he buys.

Another economic principle of which account must be taken is that there is a natural and just relationship between the compensation of workers in the various industries, allowing for differences in skill and education required, etc., and that this relationship can not be suddenly and radically changed without affecting trade and employment. This is strikingly illustrated in the present disparity between the compensation of farmers and that of workers in the manufacturing industries, on the railroads and in coal mines. With the prices of farm products and of factory goods in their present relations, the farmers, the most important single producing group in the population, can not buy as many factory goods as formerly, and this fact reduces the amount of employment for factory employees, coal miners and railroad men. This is not a situation open to argument; it is a plain fact which can be remedied only by enabing the farmer to buy on the same level of values upon which he sells. The wage payments of the country would be larger in the aggregate and the consumption of all kinds of goods would be larger if industrial and transportation costs were lowered.

The natural adjustment and balance between the various industries, as illustrated in this situation, is the most important fact in the business world. It shows that there is a fair and right adjustment between the various groups and classes, and that every group and class is interested, not in grabbing all it can, but in finding the right adjustment. Its own compensation will be greater under that adjustment than if it attempts to get more.

The great lesson which all groups of people, including the political groups called nations, have to learn is that more can be gained by coöperation than by antagonism. The investigation of the National Bureau of Economic Research has shown that taking the wage-earning class as a body it gained very little in practical advantage from the wage increases which took place during the war. The high wages paid to the workers were translated into the prices of the goods which they produced, the workers themselves bought the goods and thus paid their own wages. There is no net gain in that process.

Of late a new phrase has come into circulation, to the effect that there must be not only a " living wage," but a " saving wage." Unfortunately, the people who use it usually are thinking of nothing but an increase of money wages, which means that wages and the cost of living will go up together, leaving the worker no better off than the donkey that follows all day the wisp of hay hung just ahead of his nose.

An Essay on the English Private Presses

BY ALFRED W. POLLARD

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PRINTERS and publishers have to earn their living like other men, and neither the one class nor the other has ever been conspicuously overpaid. It may fairly be said, indeed, that both have shewn themselves much more ready to cherish ideals, and to take moderate risks to put them into practice, than the average business man. During the century (reckoning from the various dates at which printing was introduced into different countries) in which this idealism was most fruitful the two businesses were generally united, as they were (save for a few books printed by Morris not at his own risk) in the case of the two presses with which this book is concerned. In the fifteenth century the number of men who took up printing not as a means of gaining a livelihood, but in order that the books which they wished to see published might be printed under their own eyes was very considerable. It was, indeed, to get a book of his own into print and save himself from overmuch copying that Caxton learnt the craft at Cologne and set up his press at Bruges, and it was to print the books which they wished to see printed and not for any gain (they had to rely on Cardinal Rolin as a patron to help to finance them) that Fichet and Heynlyn set up the first French press, at Paris in the Sorbonne, and summoned craftsmen from Switzerland to print their books.

In an article in " Bibliographica " (III. 344—370) Anatole Claudin, despite some remonstrances from his editor, entitled Fichet and Heynlyn's venture a private press. The term private in connection with printing usually introduces confusion, and this, I still think, was an example of its misuse. A press does not become a private press merely because it is lodged in a private building, as the Sorbonne no doubt may technically be reckoned. Printers like other craftsmen, have lived over their workshops and may do so still. For a press to be private a double qualification seems necessary: the books it prints must not be obtainable by any chance purchaser who offers a price for them and the owner must print for his own pleasure and not work for hire for other people. Books may be printed for private circulation at any press, and they may be privately printed by any printer, if he prints them for himself, and not on commission or for sale; but only presses which do no other work than this can be considered really private, and there have not been many of them.

Neither the Kelmscott nor the Doves Press was private, as I have ventured to define privacy as applied to printing. The books of both the one and the other by means of circulars were advertised for sale, and to the best of my belief no good money was ever refused on account of the personal shortcomings of a would-be purchaser. Morris, moreover, besides at first employing Messrs. Reeves and Turner to sell his books, published " The Golden Legend," " The Recuyell of the Historyes of Troye," " The History of Reynard the Foxe," and " The Book of Wisdom and Lies " through Mr. Quaritch, and other books through the owners or renters of the copyrights, viz.: Tennyson's " Maud " through Messrs. Macmillan, Ruskin's " The Nature of Gothic " through Mr. George Allen, and the two volumes of Rossetti's poems through Messrs. Ellis and Elvey. He also printed a special edition of Rossetti's " Hand and Soul " for Messrs. Way and Williams of Chicago, also a letter of Savonarola's for Mr. Fairfax Murray to give to his friends. He also did, and did most delightfully, some little bits of glorified jobbing work. Thus there are in existence two several forms of invitation to the annual gathering of the Hammersmith Socialist Society, a four-page leaflet for the Ancoats Brotherhood, an address to Sir Lowthian Bell from his work-people, a form of invitation to the unveiling of a bust of Keats, a slip giving the text of a memorial tablet to Dr. Thomas Sadler, scholarship certificates for the Technical Education Board of the London County Council, and a card for Associates of the Deaconess Institution for the Diocese of Rochester. For at least some of these Morris was presumably paid, and if any friend on the score of them had chaffed him with being a jobbing printer, I am sure that he would have taken it as a compliment to his wholesome freedom from affectation. No doubt if some rash person had walked into Kelmscott House and asked Morris to give an estimate for printing a book which Morris did not like, that rash person would have received a short answer. Still the fact remains that if (contrary to the present writer's opinion) privacy confers any special distinction on a press, the Kelmscott Press must be held to have forfeited this distinction on two grounds, sales to the public and working for hire, and the Doves Press on that of its sales.

The real virtue in both printing and publishing lies not in privacy, but in the vision of an ideal and its attainment, despite difficulties and, it may be, pecuniary loss; and this virtue is visible in every book of both these presses, whether we regard them on their publishing side, or typographically. Both alike printed the books which their owners thought ought to be printed and none others (though perhaps now and again Morris was content to see a book through the eyes of his friend, Mr. F. S. Ellis) and both printers alike printed them in what they considered to be the best manner and, once again, in none other.

On the publishing side disinterested adventure has never wholly died out, though after the first century of printing (as defined above) it became much less common. The great scholar printers of the sixteenth century, Aldus Manutius and his successors and the Estiennes, found few and unadventurous followers, and the private patrons of printing, who relieved a printer of any fear of loss if he printed a book they liked, also became rarer. In England, where everything tended to happen a little later than on the continent, John Day and other careful printers found a good friend in Archbishop Parker and repaid him with excellent work. Some forty years later Sir Henry Savile hired a London printer to come to work for him at Eton in producing a fine edition of the works of Saint Chrysostom, the first important contribution to scholarship published in England. Later in the seventeenth century Archbishop Laud, Lord Clarendon, and Bishop Fell all helped

EDITOR'S NOTE.—This essay was written as an introduction to the catalogue of the very complete collection of works of the famous Kelmscott and Doves Presses in the library of William Andrews Clark, Jr., of Los Angeles, California. It is reprinted here through special permission of Mr. Clark, for which we are indebted to Henry Lewis Bullen. As is well known to most of our readers, Mr. Pollard, the author of the essay and the keeper of the Department of Printed Books, British Museum, is one of the prominent English writers on subjects pertaining to printing, and is one of the best authorities on early printing. The essay presents a splendid introduction to the catalogue, which is an exceptionally fine specimen of bookwork, printed by John Henry Nash, of Los Angeles. We take great pleasure in being permitted through the courtesy of Mr. Clark, to pass on to our readers this addition to the literature of printing, which we are giving in its original form.

the Oxford University Press and thus laid the foundations from which it has risen to the position, which I think may be claimed for it, of the premier press of the world, a position nobly consolidated in the last forty years by its production of the great Oxford English dictionary. But there have been few imitators of the example thus set, and this not merely in England but in any country, even in the United States, where the wealth which in England is too often mainly devoted to founding a family is so munificent in its benefactions to education. This is a pity, as the work of a great press, not tied down to getting back its capital (with or without interest, in whole or in part) in too short a period, is in its own way as far-reaching as that of a great university. Indeed to train men as scholars and then to leave it impossible for them to get the results of their scholarship into print is the climax of the educational thoughtlessness which too lightly equips men and women for activities they are never likely to have a chance of exercising, however great their capacity.

The dying out of patrons of the press was to some extent made good by the development of the system of private patronage of individual authors, a system fraught with humiliation to the patronized and indirectly injurious to every author trying to make a living by his pen, but which lasted till the very end of the eighteenth century. With Minsheu's "Ductor in Linguas: the Guide to the Tongues," of 1617, we have the first example of the diffused patronage of the subscription edition, of which persons likely to be interested, or willing to help the author, are invited to pledge themselves to take one or more copies when published, and frequently to pay for them, wholly or in part, in advance, mostly with the inducement of a promise that their names shall be found printed in the volume when it appears. Subscription books are still with us, though they play a much less prominent part in literary life than they did when Dryden's "Virgil," Prior's "Poems on Several Occasions," and the Edinburgh edition of Burns were used as the means of presenting handsome testimonials to their authors. As regards some classes of more or less learned works the place of subscription editions has been taken by publishing societies, the members of which mostly accept a certain number of books which they do not want as a condition of obtaining those which they do. By such expedients any book which two or three hundred persons are conscious of wanting, which some one else is willing and able to produce, and which will cost not much more than five hundred pounds for print and paper, stands a very fair chance nowadays of coming into existence. But the machinery is very cumbrous and the results seldom strikingly good.

William Morris, when he desired to print in the way he thought best some half hundred books by himself or by authors he admired, had recourse to none of these shifts. He was used to managing a business and had some capital at his command and the well-founded self-confidence of a great craftsman, and so he started printing in the belief that there would be enough book-lovers who would share his tastes to protect his enterprise from disaster. In case any one should think that the enterprise was easy, it is interesting to remember that Ruskin had preceded Morris in publishing his own books, and a few others, in the style he thought good, and had made but a poor success of his essays in book-production. Ruskin was a critic rather than a craftsman, and though he preached beautifully about books he could not have had much feeling for them, as books, or he would not have mutilated his thirteenth century Beaupré Antiphoner (despite its pretty appeal to future possessors to take good care of it) and similar treasures by cutting out leaves from them to give away. When he caused his own works to be printed under his supervision in the seventies of the last century his lack of feeling for bookcraft betrayed itself in margins wrongly distributed, in a type page seamed with excessive spaces between the lines, title pages which tease the eyes by their lack of concentration and restfulness, and a binding in full purple calf, now usually found scratched, rubbed, and peeling, and faded to an ugly bluish gray.

Morris could not have made such mistakes as those in which Ruskin acquiesced, because he was not only a great craftsman but an expert, trained not to accept any modern standards of bookwork without testing them by those set up by the old books he loved, and too wary to use materials without making sure that they were sound. It is only fair, however, to remember that he had from the first the advantage of the technical advice of Mr. Emery Walker, whose part in the development of fine printing in England can hardly be overemphasized. It is indeed from Mr. Walker's article on printing in the Catalogue of the first Arts and Crafts Exhibition, held at the "New Gallery," in the autumn of 1888, that the whole development must be dated. It is true that long before this, so Mr. S. C. Cockerell tells us in his "Short History and Description of the Kelmscott Press" (appended to Morris's own "Note" on the Press), Morris had planned, illustrated, and decorated editions of two of his own works, but without bringing them to the point of appearance. Mr. Cockerell writes:

"As early as 1866 an edition of 'The Earthly Paradise' was projected, which was to have been a folio in double columns, profusely illustrated by Sir Edward Burne-Jones, and typographically superior to the books of that time. The designs for the stories of 'Cupid and Psyche,' 'Pygmalion and the Image,' the 'Ring given to Venus,' and the 'Hill of Venus,' were finished, and forty-four of those for 'Cupid and Psyche' were engraved on wood in line somewhat in the manner of the early German masters. About thirty-five of the blocks were executed by William Morris himself. . . . Specimen pages were set up in Caxton type and in the Chiswick Press type afterwards used in the 'House of the Wolfings,' but for various reasons the project went no further. Four or five years later there was a plan for an illustrated edition of 'Love is Enough' for which two initial L's and seven side ornaments were drawn and engraved by William Morris. Another marginal ornament was engraved by him from a design by Sir E. Burne-Jones, who also drew a picture for the frontispiece, which has now been engraved by W. H. Hooper for the final page of the Kelmscott Press edition of the work. These side ornaments are more delicate than any that were designed for the Kelmscott Press, but they shew that when the Press was started the idea of reviving some of the decorative features of the earliest printed books had been long in the Founder's mind."

It has not been my good fortune to see the specimen pages of "The Earthly Paradise" in Caxton and Chiswick Press types of which Mr. Cockerell writes. If copies of them exist it would be interesting to know whether Morris in them kept wholly clear of the bad contemporary influences to which Ruskin succumbed. That any work he did would have been "typographically superior to the books of that time" goes without saying. But the difficulty of breaking away from the tyranny of accustomed forms is very great,* and it would be surprising if Morris gained his freedom at a bound. During the busy years which separated early experiments from performance he had not only studied fine manuscripts but had written them himself, and in 1888 was beginning to buy the specimens of fifteenth century printing and book decoration in which he found useful suggestions, rather than models, when he came to print.

The first results of the Arts and Crafts Exhibition of 1888, and of the communings with Mr. Walker to which it gave rise,

*After the success of the Kelmscott books I had a curious proof of this in the behaviour of a little stream of would-be fine printers who came to me at the British Museum asking to be shown fifteenth century types which could be used as models for new founts. The result was almost invariably the same. The general effect of the old pages was warmly admired, and then the points in which individual characters differed from the types to which the enquirers were used would be picked out one after the other as blots which it would be well to eliminate. The enquirers seemed to desire that the whole should be different, while all the component parts should be assimilated to the types to which they were accustomed.

were three new editions: (1) Morris's "The House of the Wolfings" in the special type "modelled on an old Basel fount" which had been used for one of the specimen pages of the proposed edition of "The Earthly Paradise" in 1866; (2) "The Roots of the Mountains" (the finest of Morris's prose romances) in the same type, with some small improvements; (3) the translation of the "Gunnlaug Saga," in a type imitated from one of Caxton's founts, with spaces left, in Caxton's manner, for the capital initials to be supplied by hand. All these were printed at the Chiswick Press and represented a substantial advance on the best nineteenth century work that had yet been done; but Morris was now determined to have a press of his own and though unable to persuade Mr. Walker to go into partnership with him as a printer, was sure of his enthusiastic support.

Morris did not print all the books he wished to print. A projected Froissart and a projected Shakespeare were frustrated by his death and at an earlier stage a proposal to reprint the fifteenth century "Lives of the Fathers" ("Vitas Patrum," as book-lovers call them, with an affectionate retention of the accusative case, which, like the genitive, sometimes makes an ungrammatical appearance in medieval titles) elicited so few promises of support that it was abandoned. It is probable, too, that of the fifty-three books which were ultimately placed to his credit many were outside any programme with which he started. But the books which he printed in those wonderful six years of work fall into a few fairly well defined classes, and we must think of him primarily as a lover of poems and romances and old chronicles, who designed types and ornaments to fit the books he wanted to print. Many of his imitators searched first for a fine type and then looked about for books to print with it. But Morris was impelled to print, as Caxton was impelled, by the desire to get definite books set up in type of his own making. Caxton, indeed, had anticipated many of Morris's tastes and something of his temper — but was very unlike him as a craftsman!

Of the fifty-three books issued from the Kelmscott Press twenty-two were written or translated by Morris himself; five were reprints of books first printed by Caxton; the splendid Chaucer and its appendix, "The Floure and the Leafe," and other Chauceriana, with the three-verse romances from the Thornton manuscript, make up five more; then we have two Latin devotional books ("Psalmi Penitentiales" and "Laudes Beatae Mariae Virginis"); eight "modern" books with the choosing as well as the editing of which Mr. F. S. Ellis probably had a good deal to do (Cavendish's "Life of Wolsey," Robinson's translation of More's "Utopia," Spenser's "Shepheardes Kalendar," Shakespeare's "Poems and Sonnets," selections from Herrick, selections from Coleridge, the poems of Keats, and a Shelley in three volumes); another eight books connected with other friends (Rossetti's "Poems" and "Hand and Soul," Tennyson's "Maud," Ruskin's "Nature of Gothic," Swinburne's "Atalanta in Calydon," Blunt's "Love Lyrics," Mackail's "Biblia Innocentium," and the letter of Savonarola printed for Mr. Fairfax Murray). These make up the half century, with Lady Wilde's translation of "Sidonia the Sorceress," Oliver Wardrop's translation of the Georgian stories called "The Book of Wisdom and Lies," and the two trial pages of Froissart's "Chronicles," as the odd three.

As was natural, Morris took it for granted that he must start with a Roman type, and his first seven books were all printed in this, including two which, according to a scheme he seems afterwards to have worked out, should have been in small Gothic. These are Caxton's "Golden Legend," from which the Roman type was rather inappropriately dubbed "Golden," and Morris's own prose romance, "The Story of the Glittering Plain," the first book from the Press. With these two exceptions, books with old subjects, or written before the close of the fifteenth century, were printed in Gothic types, the sizes from small quarto to sexto-decimo, with the double columned folios of Chaucer and the intended Froissart, in small Gothic ("Chaucer" type), and in larger Gothic ten large quartos, viz.: "The Recuyell of the Historyes of Troye" (whence the type's name, "Troy" type), Caxton's "Reynard the Foxe," Caxton's "Godefrey of Boloyne," the second edition of "The Story of the Glittering Plain" with Walter Crane's illustrations, Swinburne's "Atalanta in Calydon," Morris's own version of "Beowulf," his "Life and Death of Jason," the "Laudes Beatae Mariae Virginis," "The Floure and the Leafe," and "Love is Enough." All the modern books, including Morris's "Poems by the Way," "The Defence of Guenevere and other poems," and "The Earthly Paradise," are in Roman type; his prose romances (after the first edition of "The Glittering Plain") in Chaucer type. It is interesting to note that Morris used his Troy type for the two classical subjects, "Atalanta in Calydon" and "Jason." Perhaps he took the medieval view of Greek legend and classed them roughly with the romances.

It will be seen that Morris's three types served for all, or very nearly all, his needs. He talked at times of having the Golden type cut in a larger size, and to have done this would have enabled him to give to some of his modern books the dignity of large quarto, and have supplied a convenient type for headings. But he got on very well with his three types and his best English successors have been economically content with one apiece.

As to the technical history of these types there is nothing much to add to Mr. Cockerell's notes on them, save perhaps to emphasize the fact that Morris did not imitate his fifteenth century models at all closely. It must be said also that he was singularly fortunate in his punch-cutter, Mr. Prince. At the risk of perhaps seeming fanciful I am impelled to add that the most remarkable feature of all three types, in my personal experience of them, is that they are not only beautiful but (to use the best word I can hit on) delightfully "friendly." The fact may be disguised from those who are so unaccustomed to Gothic and Black-letter characters of any kind that any fount of such type inevitably seems to them strange and formal. But to those who are at all used to old types, Morris's Gothic, whether in its smaller size or larger, Chaucer or Troy, must surely seem jollier and more delightful even than the old types they love best, but (to use the other word which is the best I can find to express my meaning) not in the least "ceremonial."

Morris did not print books as so many testimonials to the respect or reverence in which he regarded them or their authors. He printed long books, many of them story books which he loved reading himself and which he wanted other people to have the pleasure of reading in jolly editions. The fifty-three books he printed, or planned to print, are all eminently readable. There are still some of them I have not read, but I look forward to a leisure time in which I shall make good my omissions, though it is possible I may find myself wishing that Mr. F. S. Ellis had been content with a single volume of the best of Shelley (instead of three volumes of all his poems), as he was content with single volumes of Herrick and Coleridge. But, with this one exception, to any one who cares at all for poetry and romance the Kelmscott books are extraordinarily attractive, and the beautiful types, while they inspire a subconscious pleasure, do not divert my attention from the text.

On the other hand the types which I class as ceremonial, the finest of which, the finest ceremonial type ever cut, is the perfected Jenson of the Doves Press, do divert my attention. It is very important to have good ceremonial types. It is very important to have a genius for ceremonial such as is possessed by most European nations, but does not thrive easily in the atmosphere of the British Isles. But ceremony, though quite

admirable in its place and season, is apt to become frigid if too prolonged, and I must confess to being unable to read more than twenty or thirty pages in the Doves Press type without feeling perceptibly chilled. It was a stroke of genius on the part of Messrs. Walker and Sanderson, or whichever of them first had the idea, to dissipate this frigidity, with the daring and magnificently successful red capitals which were first used, if I am not mistaken, in their reprint of Milton's "Paradise Lost." With Morris's type red ink is almost a superfluity: they are so rich and hospitable themselves that red adds little to them, is sometimes indeed mainly useful, not in heightening the glow of a page, but in moderating it, an effect still more noticeable in the case of the blue capitals which appear in the "Laudes Beatae Mariae Virginis" and "Love is Enough."

The splendour of Morris's borders and large initial capitals, more especially of the capitals in the Chaucer which contain a whole word, is too self-evident for a plain man to wish to enlarge on it. Morris's old friend, Dr. F. J. Furnivall, used to regret that Morris, who was preëminently a "thirteenth century man," had not followed thirteenth century models in his book building and invented lighter and gayer ornaments. It is true that Morris's decoration is, now and again, too black and massive for his Golden type and that Mr. W. H. Hooper's renderings of the delicate drawings of Sir Edward Burne-Jones tend at times to be over-heavy. But Morris had the need for harmonizing his capitals and borders with the tones of his different types constantly in his mind, and he was certainly wise in not attempting to translate thirteenth century illuminations, with their glory of varied colour, into the black and white (or black, white and red) of a printed book. He was content to set himself to match the fifteenth century printers and woodcutters and he beat them easily on their own ground, just as a Doves Press book easily and decisively excels any that Nicolas Jenson ever printed. Apart from the charm that comes from freshness and experiment, apart also from the profusion of capitals hand-painted in blue and red (the more ambitiously coloured letters seldom attain the standard of good manuscripts) that light up so many of the German books and a few others in the first thirty or forty years of printing, it is not in the books of the fifteenth century itself, but in those of these two presses that we see fifteenth century ideals carried to full attainment.

Most readers are very conservative as to the form of the books they use. This conservatism did not fail to assert itself in respect of Morris's revolution in the ideals of modern printing, but his success was both quick and great. During his six years' work, books came from his press at the rate of seven a year, some in more than one volume. The pace was inconveniently fast for his less wealthy disciples, but it was wonderfully exciting to have a new Kelmscott book appearing [illegible] month or oftener, and Morris died at the very [illegible]s success, when the great Chaucer was being ac- [illegible] what it is, the finest book in its style that has ever [illegible]ed.

Morris's success naturally attracted imitators and put new heart, and also new ideas, into the few adventurers who were already experimenting with print and paper. The story of these other presses is well told and well illustrated in one of the Riccardi Press books, "The Revival of Printing," a bibliographical catalogue of works issued by the chief modern English presses, with an introduction by Robert Steele (1912). Herbert Horne and Professor Selwyn Image had been experimenting in the "Century Guild Hobbyhorse" and had been already helped to get closer to their ideals by Mr. Emery Walker, who has helped most of those who have experimented with any success in printing during the last [illegible] years. Mr. Horne, a slow, fastidious worker, with [illegible]rable good taste and much patient skill, subseque[illegible]d three Roman founts of real beauty, a Mon[illegible]or Mr. Updike's Merrymount Press at Boston (1904), the Florence type for Messrs. Chatto and Windus (1909), the Riccardi type for the Riccardi Press (1909). Professor Selwyn Image designed a Greek type for Messrs. Macmillan, not wholly successful, but in a style which should have secured for it a better welcome than it received. Another enthusiast, already at work when Morris started, Mr. Charles Ricketts, had been content to use Caslon types at his Vale Press, but in 1896 designed an excellent round Roman, called after his press, Vale type, with which he printed quite a long series of pleasantly decorated books. He subsequently produced an "Avon" Roman type (also good), and a King's type in which minuscule and majuscule forms are mixed as in Latin half-uncials, but with a good deal less harmony between them than the sixth-century scribes had enforced. Mr. St. John Hornby, after experiments with Caslon and Fell types became possessed (with the help of Messrs. Emery Walker and S. C. Cockerell and of Morris's punch-cutter, Mr. Prince) of a most beautiful Gothic fount modelled on the Subiaco type of Sweynheym and Pannartz. This had been much beloved by Morris, who himself had tried to adapt it, but could not please himself. Beginning with a delightful edition of Dante's "Inferno" in 1902, Mr. Hornby has printed in this type at his Ashendene Press a series of charming and stately books, including a complete Dante, which demand a dissertation to themselves. Robert Proctor, again with the help of Mr. Walker and Mr. Prince, based on an incomplete Greek fount (lacking some majuscules) used for the New Testament in the Complutensian Polyglott his Otter type, incomparably the finest Greek fount yet designed, but (alas) only saw it himself in a trial sheet of majuscules and in proofs of an "Oresteia" which was completed and issued after his death in 1904.

As to the effect of Morris's example in the United States, I write as one afar off and fear to venture on dates. Mr. Updike, I think, was the earliest American experimenter in the field and soon developed the fine eclecticism and craftsmanship which lends distinction to all the work of his Merrymount Press. Of Mr. Bruce Rogers, I have already written more than once as one of the finest printers who have ever lived, and with a very special gift for working, in the style of any country or period in which the book to be reprinted originally belonged, and getting at the heart of that style. Both Mr. Updike and Mr. Rogers take their ideals rather from the best work after 1500 than from that of the first printers. Mr. Rogers, indeed, in the latest examples of his printing I have seen, has eclipsed Robert Estienne on his own ground, much as the Doves Press has eclipsed Nicolas Jenson. But while their ideals thus differ from those of Morris, there can be little doubt that his success created their opportunity. A third American printer, whose work I know and admire, Mr. Clarke Conwell, at his Elston Press at New Rochelle, produced some charming books both in Roman and Black-letter, alike unpretentious and very pleasant to read, and, I should think, would probably be content to reckon himself a disciple of Morris.

The best of the presses here mentioned have achieved notable successes and I think it is fair to claim that none of them would have done so, few of them, indeed, would have come into existence, had not Morris shown what might yet be made of printing and also proved that there was a sufficient market for finely printed books for their production, at least on a small scale, to be commercially possible.

Much was thus done by others on both sides of the Atlantic to carry out the ideals of fine printing to which Morris had opened the eyes of book-lovers; yet in a very special sense the Doves Press which began work in 1901, five years after his death, was the true heir of his invention. Most of the other English experimenters have tried to do what Morris did, and have done it, sometimes admirably well, sometimes badly. Messrs. Walker and Sanderson shewed themselves

strong enough to carry out Morris's ideals on independent lines; they supplement his work rather than compete with it. They shewed their strength at the outset by recognizing their limitations. They thought that they could not themselves produce, or find any one else to produce, ornament as good as Morris's and, therefore, they began by discarding ornament altogether. In the same spirit, instead of essaying the difficult task of evolving a homogeneous type out of hints and impressions gained from studying several fifteenth century models, they took a single type, the Roman fount used by Nicolas Jenson, the first in craftsmanship, though not in time of the early Venetian printers, and gave this a perfection of form such as Jenson was never able to attain, just as under Mr. Walker's influence and with Mr. Prince as their punch-cutter, Mr. St. John Hornby and Mr. Proctor respectively developed the Subiaco Gothic and the Complutensian Greek into founts which far surpassed their respective originals. Of the splendid success of the introduction of the daring red capitals which make the first two pages of their text of "Paradise Lost" one of the most effective "openings" in all book-craft, something has already been said. With a single type and no other decoration than red printing and occasionally red capitals, the books are classic in their simplicity and each one (with the possible exception of the five volume Bible, a splendid book, which yet hardly justifies the endless pains bestowed on it) is, perhaps, primarily to be looked on as a testimonial to some great writer. Thus in his "Catalogue Raisonné" of 1908, Mr. Cobden-Sanderson writes:

"To-day there is an immense reproduction in an admirable cheap form, of all Books which, in any language, have stood the test of time. But such reproduction is not a substitute for the more monumental production of the same works, and whether by the Doves Press or some other press or presses, such monumental production, expressive of man's admiration, is a legitimate ambition and a public duty. Great thoughts deserve, and demand, a great setting, whether in building, sculpture, ceremonial or otherwise; and the great works of literature have again and again to be set forth in forms suitable to their magnitude. And this it is the business of the Printing Press to undertake and achieve."

The ideal here set forth is a worthy one, worthily expressed. "Such monumental production, expressive of man's admiration, is," as Mr. Sanderson asserts, "a legitimate ambition and a public duty," and for this high ceremonial in book-form it is difficult to conceive any type more fitted in its graceful and clean-cut strength than that which has been used for flawless tributes of reverence to Shakespeare, Milton and Goethe, to Wordsworth, Tennyson and Browning, Emerson, Carlyle and Ruskin, William Caxton and William Morris.

What has been the result on others of Morris's six years' adventure in the craft of printing? Perhaps the greatest of all is that many book-lovers have been educated by his Kelmscott books to appreciate good printing when it is offered them, and to be willing to pay for it, even a little more than they can easily afford. To bring this about, as Morris did for the book-lovers of his own day, was, at least for a time, to make the publishing of fine books much easier, and thus, as I have suggested, all the other essayists in fine printing who were at work within a few years after Morris's death profited by his enterprise. He postponed the need for a Society for the Encouragement of Fine Printing and very much reduced and simplified the work which such a society should undertake. There is no reason in societies being formed to take up work which can be done without their aid, and Morris, who, though his own work went largely unremunerated, was liberal in his payment of others, led experimenters to hope that a press for fine printing could at least be made to pay its expenses, and leave a little over for its owner. By inspiring this hope Morris called new presses into existence and heartened those men who were already at work to acquire new types and make bolder experiments.

Something has already been said as to those on both sides of the Channel whom his example thus stimulated. In England, a quarter of a century after Morris's death, Mr. St. John Hornby's Ashendene Press, which seems to go from strength to strength, is the only one founded under the Kelmscott influence which is still active. On the other hand quite a number of young commercial printers are doing admirable work which would have been impossible thirty years ago, and the standard attained in the technical schools is almost tragically high, tragically, because until Morris's ideals are still further popularized the lads, when they become journeymen, are often given no chance to print as well as they can. In the United States Mr. Berkeley Updike is still at work and Mr. Bruce Rogers, who in a visit to England during the War set a new standard at the Cambridge University Press, is in his prime, a national asset somewhat imperfectly utilized. Moreover, as in England, there are other firms which, though mainly occupied in doing the work that comes along, do it all the better because William Morris for the last six years of his life was a master of their craft.

Passing from this spiritual influence to things which can be tested and measured there are four points in which Morris's practice can definitely be taken as a guide and has to a considerable (though insufficient) extent been so taken.

1. Good Ink. At the outset the importance of this was very imperfectly understood by his early disciples. They saw that any page printed by Morris looked rich and black, instead of thin and gray, and they tried to attain this effect by using types with thick faces and crowding on ink, thus sacrificing all delicacy of outline. It took them some time to realize that whereas they were paying (in England) a few shillings a pound for ink, Morris was paying fifteen, and that with good ink there was no need for thick faced types and heavy inking. The importance of good ink is now better appreciated, but any one who is having a book printed for him will still be wise to bind his printer to pay the market price for a really good ink. If this price is paid, there will be less to take precautions against over inking.

2. Good Spacing. In a printed page there are spaces between letter and letter (caused by the "body" of the type being larger than the "face") between word and word, and between line and line. Morris minimized all three. His practice has been challenged by good printers and (on the score of easier legibility) a case can be argued for more spacing than he allowed. But no spacing can be right which is uneven, and the coincidence of spaces between words coming one under the other on successive lines, so as to form what printers call a "river" of white, is one of the greatest faults that can disfigure a printed page.

3. The Placing of Capitals. Every large initial letter (properly called a capital, as beginning a "capitul[um]" chapter) ought to range exactly with a given numb[er] of the type with which it is used. If it can not b[e] it is better to use no ornamental letters at all. The ea[rly] ers understood this, but their successors, when they ha[d] tals in stock, used them with types with which they could not be made to range, so that the capital was separated by a white space from the type beneath it. To match this white beneath the capital the practice grew up of leaving a corresponding white space separating the capital from the type at its side. A "river" was thus formed flowing along two sides of the capital into the sea of the inner margin. Moreover, as it is usual to print the letters completing the word begun by the capital in majuscules, the first of these majuscules was placed across the river to form a "bridge." This "river" and "bridge" ar[ose], when Morris began to print, was part of the prac[tice] the best British printers, though these kept their [secret], while the bad printers rejoiced to have them br[ought] say that the "river" and "bridge"

arrangement may be observed in the placing of the beautiful capitals which I persuaded Mr. Laurence Housman to design for "Bibliographica," but which by my own lack of foresight were not made exactly to fit the type with which they were to be used.

4. Margins. As to these Morris's practice was perfect, but it must be admitted that he darkened counsel by quoting with apparent approval in his "Note" on the Kelmscott Press the dictum of "the librarian of one of our most important private libraries" to the effect that "the medieval rule was to make a difference of twenty per cent from margin to margin." The librarian in question must have formulated this rule from sadly cropped copies. The proportion in Morris's folios and octavos agrees very closely with the fifteenth century practice, where this is studied in uncut copies, and runs: Inner margin 7; Upper 9; Outer 17*; Lower 23; whereas "a difference of twenty per cent" would change these figures to 7½; 9; 10⅘; 13. The outer margin which Morris used was thus nearly two and a half times the inner, instead of nearly one and a half times as in the prescription he quoted, and in like manner the lower margin is nearly two and a half (not one and a half) times the outer. Moreover, Morris, like all the best fifteenth century printers adjusted these margins to type pages of equally definite proportions. Taking the height of a page as 100, the height of the type page would be 68, or very near it, the upper margin 9, the lower 23. Corresponding to a height of 100, the breadth of the folio or octavo page would be 68 or 69 (about exactly the height of the type page), the breadth of the type page being 45 (in a quarto 47), the inner margin 7, the outer 17 (in a quarto 18). I have not measured all the Kelmscott margins and they may vary for special reasons (for instance, in order not to break up the stanzas of a poem), but as all the Kelmscott books are more or less of the same degree of "luxury" I think the proportions here given will be found to apply pretty generally. Now for the sake of greater luxury, though greater luxury is not often advisable, the margins may be allowed to encroach further on the type page by some ten per cent, and if the proportions of inner and outer upper and lower are observed, the page will still look well. And, if for the sake of greater economy, instead of the margins encroaching ten per cent on the type page, the type page is allowed to encroach ten per cent on the margins, all may still be well, as long as the proportion of the margins is still constant at 7, 9, 17, 23.

All this may seem a little complicated, but the whole doctrine of margins can be summed up in the simple rule that the height of the type page should be about equal to the breadth of the paper, and that the breadth of the type page should be about seventy per cent of the height, the inner and upper margins bearing to the outer and lower ones the proportion of about two to five.

On all these four points here set forth, the use of good ink, careful spacing, the right placing of capitals, and the right proportions of margins, definite progress has been made since Morris began to print, and any book-buyer who wishes to honour Morris's memory in a practical way can not do better than use whatever influence he possesses with book-sellers, publishers, and printers to protest against any breach of his practice, which was the practice also of all the old masters of the craft.

Moreover if the book-buyer has any money to spare he will put it to a good use by encouraging on a small or on a large scale the publishers who give printers a chance of doing good work, and discouraging those who do not. Of course the publishers deserve support for the matter of the books they publish as well as for their form, but that is another story not my present concern.

*In quartos the outer margin would be 18 instead of 17.

RECREATION FOR GOVERNMENT PRINTERS

BY C. M. LITTELJOHN

The employee's compensation can not always be computed in dollars and cents. Often the question arises on both sides of the industrial fence: "Does the employee get what he is worth, or is he worth what he gets?" Sometimes the employee is paid only a certain percentage of his compensation in money, because a happy environment, good working conditions and recreational facilities add materially in building up an *esprit de corps* that keeps the employees contented. Perquisites and advantages of a position have a deeper satisfying effect than the mere material gain to the employee.

To add to the comfort and welfare of the employees of the Government Printing Office, Uncle Sam has recently provided his printers in Washington with a splendid recreational center, which shows that our Uncle understands the value of a good relationship with the employee in eliminating labor difficulties. Space for this hall was made by moving files and documents and utilizing the entire eighth floor of the red brick print building for this purpose. The top floor was selected as being the choicest and coolest part of the building, furnishing the ideal spot for recreation.

Harding Hall, named after our Printer-President, with its cafeteria seating one thousand, and its dance hall, auditorium and bowling alleys, is the new club and restaurant of the government printer. Its equipment provides for the welfare of forty-two hundred printers employed in Uncle Sam's big plant, which engages in the wholesale printing of many magazines and bound volumes, besides the legislative measures and such light literature as the *Congressional Record*. That the members of the large force greatly appreciate this contribution to their welfare is shown by the fact that they constantly use it.

With its rows of white porcelain-topped tables and one thousand chairs, the cafeteria is a model of neatness and serves three meals a day to the printers at cost. The three meals a day service is necessary on account of the fact that both day and night the lights and presses of the building are going full blast, the night force being engaged in speeding to print the remarks of the solons on the floor of the House and Senate, and in getting out the daily with the widest distribution in the world.

The entire force of forty-two hundred employees is amply taken care of in the large cafeteria during the lunch period from 11:30 to 1:15, as it is probably one of the largest industrial cafeterias in the country. From 7:30 until 9 in the morning breakfast is served for the early workers or for those finishing their work on the night shift.

The bowling alleys are also open between 11:30 and 1:15 o'clock, the luncheon period. In the evening the government employees may bring in their friends for a game of ten pins. A number of benches in the rear of the alleys provide a large gallery for watching the many contests and tournaments.

About one thousand Congressmen and their ladies were recently entertained in Harding Hall, and the lawmakers were given an opportunity to inspect and examine this recreational center, which is adding much to the health and happiness of the government workers. A series of dances is being arranged for this winter by Major Metz, the superintendent of the hall and of the building. He is also contemplating the installation of a moving picture machine, and will secure some educational and industrial films for the benefit of the men.

The dance floor in Harding Hall has been kept well polished, and the pillars have been decorated with flags and pennants loaned by the United States Navy. A stage has been provided for the local talent among the printers, and twice a week the excellent musicians of the Government Printing Office furnish orchestral music for dancing or during the noon hour when the employees are lunching in the cafeteria.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

New Method Engraving

The New Method Engraving Company, San Francisco, sends a print from a relief plate made without the use of the regulation screen. The effect is unique and interesting, as it has the appearance of being made through a wire screen or gauze of less than one hundred threads to the inch. Which brings to mind that Fox Talbot, in his patent for engraving pictures, October 29, 1852, claims "photographic veils." To produce the effect of engraved lines of uniform shading, the image of a piece of folded gauze, or other suitable material, is impressed upon the gelatin prior to the image of the object required being formed.

Lens Facts for Processworkers

The Photo-Miniature, No. 187, for August, is devoted to "Lenses in Use," and contains lens facts that photoengravers should know. About copying it says: "The best copies come with process lenses when there are fine lines to reproduce, but the rectilinear lens finds many applications. It should not be too short in focus nor worked to extreme covering power. Stopping down does not cure astigmatism and, for ability to pick up shadows, the anastigmat stands alone. The moderate speed types are used. For lenses primarily for copying, you can select F:8 or F:9 lenses used in commercial and photoengraving work, for instance, Gotar, F:8, Dallmeyer Process, Series 1X, also longer focus wide angles like Protar V. Too short a focus makes it harder to overcome reflections on glossy prints and paintings. With large originals, a long focus lens allows good working distance and does not force side lightings, which emphasize surface texture. With artificial lighting in general, you should illuminate copies from both sides equally to get rid of surface grain. For this glycerin on print covered with glass has been used effectively. Color-sensitive plates speed up copies with tungsten lamps, which are rich in red rays. Paintings should not be inverted when copying, as artists get shadow effects from brush marks, and these may change effect in the reproduction because direction of lighting is changed."

Postage Stamps, Old and New

Philatelist, Philadelphia, writes: "I notice that since the war, postage stamps everywhere are not so sharp and bright as they used to be. The green United States stamp particularly varies in color and quantity of ink on it. I have been told that the stamps are now printed on the offset press."

Answer.—There were some postage stamps printed on the offset press during the war. To supply the increasing number of stamps required, the Bureau of Engraving and Printing has for some time been printing stamps on a rotary press. This new press does not always wipe the plate as clean as was formerly done on the old flat-bed hand press, so that a decided tint is frequently found on the paper. The United States rotary press for postage stamp printing is being rapidly adopted by other Governments. The French and Spanish stamps are now being printed on the American rotary press. Besides this change in the method of printing the stamps the U. S. Bureau of Engraving and Printing is now trying out an electrotyping method of duplicating the intaglio plates to take the place of the transferring and hardening steel plates. As a result of these changes in the printing of postage stamps, made to lower the cost and increase the product, it is most likely that postage stamps of all countries will not be the beautiful exhibits of printing they were formerly.

Screen Distances, Long and Short

J. E. J., Chicago, writes: "To settle a dispute with a brother halftone operator, we ask your decision. He uses the largest stops possible and screen distances quite close. Of course he gets negatives in jig time, while if I were making halftone negatives of the same subjects I would use smaller stops, longer screen distance and longer exposure time."

Answer.—The writer began making halftone negatives in the eighties, long before there were any finishers, when we did not know about reëtching, so he was obliged to "get it in the negative." He is considered an old fogy now because he still sticks to the idea that the proper way to reproduce anything by halftone is to "get it in the negative" and do away with "flashing." And to back up this contention numerous prints from halftones can be shown that were made before the days of "flashing," when we did "get it in the negative," that are superior in many ways to the halftones of today. Consequently I approve of the operator who uses the smaller stops, longer screen distances and plenty of exposure time, for the reason that he gets the gradations of the copy in the negative and does not leave them to a finisher to etch them in later.

Advertising Photoengraving

Charles A. Stinson, vice-president, American Photoengravers' Association, president of Gatchel & Manning and of the Poor Richard Club, Philadelphia, has through his model publication, *Etchings*, and by his frequent addresses been one of the leaders in advertising photoengraving and bringing it to the place it deserves in the graphic arts. His article in *Associated Advertising* for August is an example of this, as the following paragraphs taken from it will show: "People think in pictures, not words. Or, as some one else has said, they are eye-minded. They must see things to be interested in them, to appreciate, to desire, to buy! This is one of the elementary principles of modern advertising. What has made it possible to spread broadcast the wonderful picture-stories of modern advertising? How is the new food, or the new car, or the new idea placed before millions of people with the simple graphic directness of the cave-man's message on his doorstone? The answer is *photoengraving*.

"The buyer of engravings will do well to take both his engraver and his printer into council. Their technical knowledge and resourcefulness are of real value to those who invite

such coöperation. A thought that will help wise buying is this: The best is never the cheapest in any class of goods. Very often, by attempting to cheapen the price of engravings, we only cheapen the engravings but not the price! Here is another way to look at it: What is the value of the space in which you are going to print this plate? What does it cost you in newspaper or magazine, or in paper and presswork? The proportionate cost of the engraving is small. Why lose even a part of the greater value by the false economy of cheap plates? Advertising is the food of business, and the best ingredients should go into it."

Etching Zinc Intaglio

Printing Company, San Antonio, Texas, says: "Your paragraph on page 687 of THE INLAND PRINTER for August interests us greatly. We should like to learn something about etching intaglio lines on zinc. If you have any literature that is very simple and easily worked, we should like to hear about it. Don't want anything that requires a lot of tools, etc."

Answer.— In the libraries you will find books on etching intaglio, written for artists. Photoengravers use positives instead of negatives to get the photographic images on zinc when etching intaglio. It is not simple or easily worked.

To Learn Something of Photoengraving

Printer, St. Louis, writes: "I was much interested in your article, entitled 'Where Are We at in Processwork?' in the August number of THE INLAND PRINTER. I am a pressman, have a fair knowledge of photography and am familiar with various photographic chemicals and their use. I feel that with a knowledge of the various branches of the allied trades one becomes a more efficient workman in his own line. Hence this request for information as to how to get some knowledge of photoengraving."

Answer.—You are entirely right in your belief that a man engaged at one of the allied printing trades will become a better workman in his own line if he learns all he can about the other branches. [illegible] for this reason THE INLAND PRINTER established departments covering the allied printing trades and thus became the leading journal in the printing industry. You can get the "Photoengraving Primer" from The Inland Printer Company. This book contains the information you are asking and a study of it will help you.

Process Mongers

Since the war we have had an increasing number of process mongers visiting us, and their methods are usually the same. They have a new invention for making printing plates and some rough proofs made "without facilities." An inquiry comes to this department from a prospective customer, but no opinion can be given until the process, press, or whatever it is, is shown or described by the inventor or the promoter. This information is refused even in confidence. The patents are not yet issued, so the invention has to be kept secret. The investor is expected to take the promoter's word as to the value of the process, and he frequently does, with the result that millions of dollars have been wasted in worthless photomechanical processes. One woman told the writer in the presence of an inventor that she had given the latter a quarter million dollars, all her fortune, without getting any return. What protects the process monger is that when an investor has fallen a victim to the wiles of an inventor he keeps his losses secret and permits others to be victimized. The remedy for all this would be not to risk any money on photomechanical or printing methods until they are passed upon, confidentially if necessary, by one or several men experienced in such matters. Photomechanical patents are easily obtained because the patent examiners can not be fully acquainted with the methods that have been tried and have failed, and are now forgotten.

NOTES ON OFFSET PRINTING

BY S. H. HORGAN

Offset Sunday Supplements

The Sunday Express, of London, has a supplement made by J. Robertson & Co., of St. Annes-by-the-Sea, by the offset method that is constantly improving in appearance and proves conclusively that the offset process is going to be widely used for newspaper supplements when printers in the United States are acquainted with its possibilities and employ competent workmen to handle it. They have these in St. Annes-by-the-Sea, combined with the knowledge that with offset printing very cheap paper can be used for printing but that the ink must be of good quality with great tinctorial strength.

More Offset Machines

An indication of the rapidity with which offset printing is coming into use is found in the great number of new offset presses that are being brought out in this country. There are now any number of sheet-feed and roll-feed presses. Some of them are perfecting presses that print both sides of the sheet. Two-color rotary machines are already in use in great numbers. Three and four color offset presses have been tried as well as one seven-color direct planographic press. Now comes along a web-perfecting press that offsets on the sheet three colors and then prints over these a black key by rotagravure. Experimental prints sent to this department, made in this way, show that superior color printing can be had in this manner.

Offset Press With Two Cylinders

The printing world has been waiting to see what would come out of Germany in the way of offset presses when trade opened up again. Here is an offset press with but two cylinders called the "Augsburg." There is an offset cylinder covered with a rubber blanket and a second cylinder twice the diameter of the first one. This latter cylinder carries the printing plate and the impression surface. One sheet is printed at each revolution. During the first half revolution the form prints on the smaller rubber cylinder, and in the second half of the revolution the rubber cylinder offsets the print from rubber to the paper. The rubber cylinder is adjustable. The dampening mechanism is arranged underneath the cylinder and is adapted for fine adjustment. The machine is arranged for front delivery. The printed sheet is taken by grippers, face up, over the delivery table and allowed to fall without contact with tapes. The output is said to be 2,400 sheets an hour.

Preventing Skin Diseases

Skin troubles are increasing among offset workers and in fact among all those connected with the printing industry. The cause is frequently due to peculiarities in the skin of the sufferer. Some have a naturally oily skin, while others have a dry skin. It is the latter that suffer most from dermatosis. Governmental investigation of these skin diseases has brought about the following recommendation for the prevention of them:

A supply of lanolin and olive oil in equal parts should be placed so photoengravers and workmen in all the printing industries can rub their hands thoroughly with this ointment before getting to work. On stopping work the men should at once wash their hands thoroughly with a mixture of sawdust and liquid soap and rinse in clean warm water. A thorough drying of the hands follows on clean individual towels, and it will be found that this treatment will keep the skin of the hands in healthy condition.

YOU GET cheerfulness out of life in proportion as you put cheerfulness in. You can not invest counterfeit coin and expect dividends in real money.—*The Policy.*

A Notable Book by a Notable Printer

BY HENRY LEWIS BULLEN

DANIEL BERKELEY UPDIKE, founder and owner of the Merrymount Press, Boston, after persistent study for eleven years, has enriched the literature of printing with a two-volume work on "Printing Types: Their History, Forms and Use, a Study of Survivals," 8vo, pp. xxxii, 276, xix, 308, with 376 specimens of types or of book pages, published by the Harvard University Press; for sale by The Inland Printer Company.

The proper study for typographers is types, and here at last is the whole history and art of types, thoroughly and authoritatively expounded and illustrated, so that there is no longer any excuse for the prevailing inattention to this study. Heretofore there has been an excuse. The literature relating to the history and evolution of type faces has been scant and scattered. Of books on this subject, preceding Updike's, we recall only two which have attempted an international survey. Both were by De Vinne. His "Historic Printing Types," small 4to, pp. 110, is a charming and instructive sketch, and also one of the best examples of his typography; but the edition was limited to two hundred copies, published by the Grolier Club in 1886. Nearly all of these are treasured by bibliophiles and few have reached printers. Published for $10, its auction price is now about $50. In 1899 De Vinne gave to our literature his "Treatise on the Processes of Type Making, the Point System, and the Names, Sizes and Styles and Prices of Plain Printing Types." This is one of a series of four as yet unexcelled text books, by the same author, issued under the general title of "The Practice of Typography." These are still in print, moderate in price, and should be in the hands of every aspiring printer. Typographically they are models of what text books of printing should be. "Plain Printing Types" being a text book, planned for beginners as well as more advanced practitioners, its object is to explain types in detail — all kinds of types, some of them of designs which are anathema with Updike, but which De Vinne in common with the great majority of printers found useful and necessary in commercial printing. If this book had not been issued, such a book would have been necessary to students of the actualities as opposed to the idealities of printing, as a supplement to Updike's work. "Plain Printing Types" is the most interesting of De Vinne's works. While not a history, it is largely historical, each of its numerous examples of type faces embodying interesting and curious narratives or facts relating to the printing.

In 1908 Charles Enschedé, member of an ancient family of printers and typefounders of Haarlem, issued a thoroughly satisfactory and interesting, handsomely printed and copiously illustrated history of the types and typefounders of the Netherlands from the fifteenth to the nineteenth centuries ("Fonderies de Caractères et Leur Materiel dans les Pays-Bas du XVe au XIXe Siecle") and, in 1921, M. F. Thibaudeau, a printer of Paris, issued a two-volume history of French types from the fifteenth to the end of the nineteenth century, with many specimens ("La Lettre d'Imprimerie: Origine, Developpement, Classification").

Important as are these works, and also those of De Vinne, their scope is limited. It remained for Updike to be the first to deal comprehensively with this subject, so vital to printers who would excel. No one but the author will be able fully to appreciate the amount of tedious research involved, the close study required, or the labor and expense of procuring so many precious specimens and examples. But all these avocational exertions of a printer who meanwhile has been conducting an exacting business, have been justified. This is an authoritative work. Its author is a man of notable intellectual probity, an adept in the uses of book types, a printer whose work is already famous — more so than that of any other living proprietor printer. Those who have observed the patient progress of the work know that every fact has been verified and every opinion pondered carefully and unhurriedly. Time and later research have made obsolete many pretentious books about printing. Time, we feel sure, will confirm and enhance the authority of Updike's history and in due course prove it to be one of the greater classics of typographic literature.

The author carries us through the centuries, from Gutenberg to Goudy. He shows us adequate examples of the characteristic or better types of each period and how they were used. We not only live with names so familiar as those of Schoeffer, Jenson, Ratdolt, Aldus, Garamond, Plantin, Grandjean, Van Dyck, Caslon, Fournier, Baskerville, Bodoni, the Didots, Wilson and Morris, but also with scores of less known interesting persons who have, with the greater persons, vitally influenced types and typography in all countries. Here are the men and here are examples of their work. If we are indifferent to these influences our printing will be of indifferent merit. If our printing is of indifferent merit, there may be found in this book the remedy. No man has ever arrived at lasting distinction in printing who has not to some considerable degree pursued the same line of study that was required to perfect this book. Such studies are now mad[illegible] Updike omits nothing of importance, but those who s[illegible]ife book may enlarge or specialize in any direction [illegible]y think most interesting or helpful.

It is impossible in any reasonable space to summarize this work. It contains too much information to permit of that. Suffice it to say that if we were asked by any printer with a soul above the mere mechanics of printing for a book upon which to build himself as a printer, this would be the book. We know of no other book — there is no other book — that will be nearly so helpful to the ambitious printer. It is not a text book. It does not assume to teach a printer how to improve his printing; but it does open a vista of past achievements, applicable to present uses by capable students. We believe it will prove to be the foundation of many pleasant and profitable careers in the paths of good printing. Updike himself does not, however, pose as a missionary of good printing. He defines what it is, shows examples of it; the book itself is a model of it; but he very properly takes the position of an historian rather than that of a teacher. To a student the value of the history of any art depends upon the ability to apply the experience of the past to current needs. There is no substitute for study, but this book makes this study easier. The student must work out his own typographic salvation — that sort of salvation is not included in the price of the book. But to those who would be better printers, especially to the professionally minded printers, we say, hasten to possess yourselves of this great history. If it does not have a wide circulation the printing art and craft in America and Great Britain will be discredited.

Chapter XXIII of the second volume, on "the choice of types for a composing room," contains all the advice the author offers to the reader. The sum of it is that the composing room Updike has in mind has "only about seven series of standard types for *book* work," yet on the first page of the

chapter one may find the inference that Mr. Updike's ideal composing room would undertake commercial printing which would charm the user or reader. He says: "The product of such a printing house can not, from the necessity of things, be termed either 'commercial' or 'artistic,' as these words are usually employed, since artistic printing is merely printing so exactly and agreeably suited to its object as to *charm* us, which work called commercial may certainly do. For 'charm is nothing but the kind of light that shines out from the fittingness of things which are well put together and well devised one with another and all together. Without this measure even the good is not beautiful, and beauty is not pleasing.'" The author seems to have in mind an ideal book printing house, similar to his own, with a few additional type faces, with which publicity printing would be done for those who appreciate charm in advertising. In such an extremely limited field of operations as is afforded by ideal book and publicity printing, the author's selections would suffice. From this typographic elysium our author banishes bold face, condensed and other members of type families, the horrific gothics (sans serifs), circular types and other types which we are told "we ought not to want — which have no place in any artistically respectable composing room." Type families are wittily (if not altogether properly) described as "the disreputable offspring of honest parents."

There is a regrettable disregard of the actualities of the printing business in this chapter of advice. There is not business enough for a dozen printing houses such as the Merrymount Press, and we can not imagine an adequate demand for catalogues of hardware or food or other products in which charm would be the objective. The advertisers require selling power rather than charm in their advertisements. They require types to speak on occasion with louder voices than any which Mr. Updike would use. There are also the myriad indispensable printed things which accelerate human affairs — tickets, trolley transfers, hand bills, posters, and the like. We might do without limited edition books (much as we love them) rather than be deprived of our theater tickets or the notices which command inconsiderate persons to "Keep Off" something or other. Publicity types must work quick. They must intrude upon a public which usually do not really want to read them, and must be persuaded by striking and even bold and startling display that they are mistaken — that they do want to read them, that the types present a message in which they are more or less interested.

In advertising we hold that variety is necessary; if not necessary, it is insistently demanded, and therefore a greater variety of types is required than Mr. Updike needs or recommends. Printers in general, and also typefounders, have to deal with conditions in the larger field which are not quite ideal, but which are steadily improving; and, as they improve, the commercial printer may derive as much pleasure in his highly important work as he might if the work were for the sanctum and the library, which work he is not prohibited from undertaking and doing well, notwithstanding that he also works for mere shopkeepers. The necessarily limited public for which our author prints buy his books because they really want to read them, and in cultured ease they read their books beautiful. Happy readers! Happy Updike! But, alas, this is a workaday world. Before we attain to cultured ease the wolf must be kept from the door. Toiling millions must live, and to that end industries must thrive. No body of men is more essential to the general prosperity than those printers whose work is used to promote sales. The quality of our commercial printing has improved wonderfully within two decades. The variety of effort and ability required to produce a rapid succession of exceedingly varied trade catalogues and sales promotion printing would stagger the personal resources of the best of book printers. We regret that the good work and peculiar necessities and difficulties of our publicity printers have not been given specific recognition by our author and that the measure of credit which we feel is well earned has not been bestowed upon the workers in the ordinary commercial field of printing.



Offices of Daniel Berkeley Updike at the Merrymount Press, Boston

It is our belief that the larger demand for this work will be found among the numerous alert and able planners of sales-promotion printing in scores of well equipped printing houses. This is the book they have been waiting for. Times innumerable we have been asked to name a book that would tell them about the types they are using so effectively for their clients. Here it is; none the less valuable because it is written from a book-printing standpoint. The commercial printer can not excel in his work until he has mastered the secret of the well printed book, and learns to appreciate the subtle values imparted to books by our Updikes, Rogerses and Nashes of the present, and the Jensons, Ratdolts, Estiennes, Bulmers and Morrises of the past. The knowledge of the art of the book is the beginning of wisdom in the minds of those who serve the advertising public.

These volumes are models of perfect, unpretentious, yet impressive bookmaking. There is no apparent effort toward fine printing, yet every page has had masterly care in every detail that makes for fine printing. The margins are perfect. The opportunity to study these margins is worth much to those printers who, after lavishing attention on every detail of a fine catalogue, so frequently spoil the whole work by using poorly proportioned margins. These margins are liberal, but not from any extravagance or with the thought that there was any special merit in their great extent, for the virtue of the margin is in its proportions. This breadth and depth of margins

was necessary to afford room for such of the great procession of illustrations as needed the space. Before reading this book take time to admire it. Run through it page by page; nothing was left to chance. Note the perfect word and line spacing. Note particularly how the full value of each specimen is brought out by the correct manner of placing it on the page — we think this is one of the chief charms of the books. Then the paper and the ink and the presswork are above criticism. We have examined our copy page by page without finding a fault. Oh, how rare a thing is a faultless book! How seldom is one to be had! Again we say to those who would perfect themselves in printing, linger unhurriedly over the pages, and note the perfection of each. Turn then to your work on the next automobile or reaping machine catalogue and there will enter into it new and better qualities, for good work well studied is subconsciously contagious and can not help but have a desirable effect.

It is gratifying to those who are in love with printing that this history is the work of a printer who, from small beginnings, has made a niche for himself in the hall of fame. How did he qualify for the ascent and for the task of writing a great book? He read himself to the top. He studied his art in every aspect. He collected books about his daily employment. He bought good examples of printing and studied them page by page. This was extraordinary in a printer, we admit, but it seems to have been profitable in every sense of the word. It is a method every one may follow, and there is no end of pleasure to be gained by it. We hold that no one can excel in printing who does not possess more than average literary ability, and this connotes a love of books. When every printer has and uses a typographic library as a part of his equipment, then the printer's occupation will be more highly honored and more generally profitable. And, while on the subject of libraries and collecting, let us suggest that a good way to begin is to get possession gradually of the various books on printing which De Vinne and Updike cite. You will search a long time before getting some of them, and therein lies much of the fun and excitement in collecting.

Herewith is a picture of the offices of the Merrymount Press. Its chief adornments are books. This is the finest and most extensive library relating to printing in the hands of a private individual. There are items of utmost rarity here, not to be seen elsewhere in America, and perhaps not in Europe. A large number of the originals of the illustrations shown in this history are owned by Mr. Updike. It is a fact that if a man loves fine books well enough to collect them, the furniture of their habitat usually conforms with the elegance of the books. These walls in a plain loft building are made interesting with choice prints, some of them preciously rare typographic broadsides. The tables, the book cases, the chairs, are such as were searched for as only precious things are searched for — shops only by good luck or accident have such things for sale. Behind the walls of these offices printing presses rumble as loudly as any that may be printing soap wrappers by the million in shops of owners who will tell you that all the money in printing is in the pressroom. There is something much more important here — it is the library. The presswork might be done outside, but the work this library is doing for the clients of the Merrymount Press is a unique service — from the use of the library has developed the celebrity of this printing house. As clients enter these offices the books and prints attest that in this place printing is undertaken as an art, not as a trade. The influence of this environment is found in the important history we are recommending to the printers, and in every kind of printing done by the Merrymount Press. Here is something worthy of emulation. There are emulators. There is evidence on every hand that printing is regaining its ancient honored status. To that end Mr. Updike's masterly book will be an abiding influence.

THE APPROACH IN ADVERTISEMENTS

BY J. GEORGE SHRADLE

Salesmen lose out on many sales simply because of their method of approaching the prospective customer. Just place yourself in the position of an executive considering the placing of a contract or order, and suppose a sales representative entered your office and immediately started in preaching on the merits of the service he offers. Then and there that salesman would lose any possible chance which might have favored him. We are all human and, being so, are alike in certain respects. In almost every one there is the dislike of being the object of a preachment or a lecture which attempts to tell us what action or decision is to be followed. We can sit and listen to facts; we welcome sound information. And to such we give consideration.

Now for the amusing angle. Despite their knowledge of this characteristic many fail to realize it in the preparation of advertising matter. A message in ink is cold enough in itself without writing copy that will insult the prospective customer. It just seems a clever copy idea is given birth, clever in our own estimation at least. Off we rush it to the presses, and without any delay it is in the mails. No analysis has been given the copy; no time has been taken to read it as the "other fellow" will.

Many examples can be set down. In fact, therein is the trouble, for there are too many such examples. However, to better emphasize the point, one example will be used. Before you begin reading it, imagine a salesman is making these cold remarks: "You (and this salutation was capitalized in boldface, with a second color to lend emphasis) may buy printing for less than ——— quality sells for, but you can not get greater value than we offer, no matter what price you pay. That is why ——— printing always costs less in the long run."

Just fancy a salesman standing before you and, without the semblance of a smile, preaching these very words. What chance would he really have of walking out with an order? You would feel insulted, and justly so. As has been stated before, type is cold enough in itself without preaching.

Now let us see if this same message could be arranged to radiate a little more warmth. Of course, not much improvement can be made through merely rearranging the words, as the message is very awkward. Yet, even in this slight change, there enters a slight warmth: "Printing may be purchased at a less cost than ——— quality, but one can not get greater value than we offer, no matter what price is paid. That is why ——— printing always costs less in the long run."

There is no doubt that in judging from the standpoint of good copy something is missing. But even in this slight change we feel there is an improvement. Is there not more friendliness because of the change? Would not a salesman making this statement be standing on a safer ground?

Here is a sample of copy which has struck the writer as a forceful message. It does not carry the worn-out price argument, but offers service: "An expert service man who has had an unusual experience in printing from most every angle is ready to coöperate with you at all times — willingly and liberally." Is not this an inviting and welcome message for the busy executive? One might even say there is cheerfulness in it.

This article may have been written by a mere copy writer, but doesn't it seem that one would be closer to being right by following his motto in advertising, "Don't preach; invite"?

When a buyer of printing finds that his needs are being supplied in an intelligent and pleasing manner, and he is convinced that he is paying no more than he should, he then becomes a foundation stone to the business that so serves him. —*The Kalends.*

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

It is statistically reported that the export of type from England in May last was eleven tons, as against thirty in May, 1921, and thirty-two tons in May, 1920. The import of type also declined to two tons in May, 1922, against three tons in each of the two preceding years.

The London City Council has arranged for a series of classes in artistic typography for compositors and pressmen for the coming winter, at the Camberwell School of Arts and Crafts. Afternoon classes are for persons under twenty-one who are actually engaged in the craft. Evening classes, in addition to composition and presswork, take in special drawing, hookhinding and lithographic drawing.

The St. Clements Press, London, is doing some boasting just now, because it was the first office in Europe to set up a newspaper without the use of type; that is, individual type. It got out a numher of the *East News* by using linotype, intertype and Elrod machines (the last to cast the display lines and the leads, slugs and rules). G. Eaton Hart, manager of this office, recently paid a visit to American printing offices, learned a few new things, and applied them to his estahlishment upon his return home.

It seems the wage difficulties between the master printers and the unions (outside of London) have heen settled, a vote of the union members resulting in favor of the terms arrived at by a conference of masters' and unions' representatives. According to the ratified agreement, a wage reduction of 3 shillings a week hecame effective immediately in August; a further 3 shilling reduction was effective in the week ending Septemher 9; another 3 shilling reduction is to he made in the week ending Novemher 11, and a final reduction of 3½ shillings in the week ending May 5, 1923. This makes a total reduction of 12½ shillings a week. It is also agreed that wages shall he stahle until Decemher 31, 1923, and that no demands for reductions or increases in wage shall he made hefore that date. The vote of the Typographical Association stood 14,983 in favor and 5,483 against the recommended settlement.

The *Paper Box and Bag Maker* recently sent out an issue in which were inserted samples of several makes of paper. Thereupon the postal authorities discovered that any journal containing samples of paper could only he mailed at letter rates. Therefore its July issue has the distinction of being the first British trade journal to he posted at letter rate. As was to he expected, the editor had some caustic remarks to make upon the "pudding-headed" post-office officials. This reminds us that a numher of years ago one of our typefoundries proposed to run a series of page advertisements in The Inland Printer, in which the *pièce de resistance* of the display consisted of an illuminated initial 2 inches square, which had to be pasted on the page. The typefoundry had a dozen different initials printed in proper quantity to he thus used, but the advertisements had to he ahandoned hecause the postal people looked upon these initials as merchandise instead of as printed matter.

GERMANY

A special protest has been made by the Master Printers' Association against a prison printing office just installed at Heilhronn a. N., and a general one against all printing offices instituted in prisons.

The Sel. F. C. Bellmann & Sohn printing concern, doing husiness at Braunschweig and Hamburg, has just celehrated the one hundred and fiftieth anniversary of its estahlishment.

A dealer in printing machinery at Berlin used two pages in one of the trade journals, and in three languages — German, French and English — listed his stock of old and new machines.

On September 17, 1522 — that is, four hundred years ago — the first edition of Luther's New Testament was put hefore the public. This day of this year was, therefore, celehrated in all Lutheran Evangelical Churches in Germany hy special services and hy meetings of young people.

The Cuxhaven *Tageblatt,* which was estahlished ninety years ago, has suspended hecause of the high cost of paper. Recently the *Tägliche Rundschau,* of Berlin, finding itself in difficulties, was about to suspend, when an appeal was made to Hugo Stinnes, the capitalist, who promised to supply necessary financial aid to insure the continued existence of the paper.

FRANCE

In August one of the Parisian newspapers had a report that the French Government had come into the possession of a confidential document of the Greek Government, which, it is claimed, was a list of French newspapers receiving suhsidies from Greece. Included in this list are said to he a number of newspapers which have distinguished themselves hy their readiness to denounce "the hand of the foreigner" in French national affairs.

The Government's printing office has changed its name fifteen times since its heginning in 1791, when it was named Imprimerie Royale. In the same year it was changed to Imprimerie du Louvre; in 1792 to Imprimerie Nationale Exécutive du Louvre; in 1793 Imprimerie Nationale du Louvre; in 1794 Imprimerie Nationale; in 1795 Imprimerie de la Republique; in 1804 Imprimerie Impériale; in 1814 Imprimerie Royale; in 1815 Imprimerie Impériale; in 1830 Imprimerie du Gouvernement; in 1831 Imprimerie Royale; in 1848 Imprimerie du Gouvernement; in 1848 (second time) Imprimerie Nationale; in 1852 Imprimerie Impériale; in 1870 Imprimerie de la Republique. Since 1871 it has been called Imprimerie Nationale.

ITALY

At Florence the Fascisti raided and hurned the office of Augez & Merciai, puhlishers of the *Azione Comunista.* It would seem that the Italian Fascisti are inclined to do unlawful things in order to enforce their ideas of what should he lawful.

The death of Joseph Vigliardi-Paravia, a prominent Italian printer, occurred at Turin August 1 last. He was president of the house of G. B. Paravia & Co., which had hranches in Turin, Milan, Florence, Rome, Naples and Palermo. He was founder of the Typographic School at Turin and gave it large pecuniary as well as directive aid. In general, he was ever active in promoting the advancement of typographic art in his country. He was horn in Turin sixty years ago.

AUSTRALIA

A. J. Cummings, who has been government printer for the past twelve years at Brishane, has been dismissed following a quarrel with the Premier, Mr. Theodore. The trouble arose through a speech made by Mr. Cummings, in which he charged the Government with unhusinesslike methods and with interfering with the proper control of the government printing office.

A. E. Dyer, now overseer of the photographic and photomechanical branches of the government printing office, has served this office fifty years, having passed through the reading, composing, presswork, lithographic and photomechanical hranches.

JAPAN

Printers do not seem to he in political favor in this country. A report in a local paper ahout a recent lahor procession in Tokyo states: "The principal units of the procession, according to the hanners displayed, were the Association of Peddlers, the Union of Propertyless Men, the League of Free Men, the Association of Tenant Farmers and the Association of Iron Workers. The memhers of the Association of Beggars experienced hard luck at the outset, as their hanners, calling for the downfall of capitalists, did not please the police and were confiscated. The printers met a worse fate than the heggars, however, as they were considered exceptionally dangerous, and most of the leaders of their organizations were arrested at their homes."

AUSTRIA

According to late statistics, Austria in 1920 exported 88,759,900 kilograms of paper goods and imported hut 18,003,600 kilograms. In 1921 the figures are ahout the same. In the paper trade there are 437 factories and 651 other producing plants, including 179 wood pulp, 18 cellulose and 45 paper producing concerns. The most of these are run by water power. Although thirty per cent of the former Austro-Hungarian paper industries have fallen since the war into Czecho-Slovak and ten per cent into Jugo-Slavic territory, they are still directed from Vienna.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Is Company Singular or Plural?

From the Rein Printing Company, Houston, Texas, we have the following: "The question has arisen as to the use of the word manufacturer on a letterhead. For example: Palmetto Lumber Company, manufacturer of yellow pine lumber, or should it read manufacturers of yellow pine lumber? We have always been in the habit of using the plural form on letterheads when using words such as producers, etc."

Answer.—This is a question we have answered frequently, but mainly as to the use of singular or plural pronouns or verbs in connection with the noun. We may now discuss the noun company and nouns in apposition, without further consideration of verbs and pronouns. Of course a company is composed of a number of persons. When we speak of a company clearly meaning a unit we use the word as a singular. If we call a company a manufacturer it is clear that we think of it as if it were one person. But if we call a company manufacturers it is clear that we think of more than one person. The choice between singular and plural is not so clear, because the thoughts of various persons vary. The nearest approach to agreement among grammarians is that when a collective noun conveys the idea of a unit it is treated as singular, and when its idea is of the individuals it is plural. It is a fact that some people think one way of a company and others think the opposite. Hence the only safe rule for printers is to follow copy. It is an equally positive fact that a large majority use manufacturers, producers, etc., of a company, but those who use the singular are equally firm in belief that such use is right, and when they are paying for work they are entitled to have it done to suit themselves and not some one else. Of course this does not preclude a friendly inquiry of the customer whether it is his choice as in copy or happens to be written wrong, but when the customer has decided his choice must stand. My decision would be to say manufacturers, and of course to use corresponding plural pronouns and verbs of a company in such use as that of our question; but I should not think of opposing the wishes of a customer in such a case.

Spelling as in Copy

Once upon a time the fallacious belief was very general that anything printed was correct in spelling, because all printers were supposed to know how to spell. That should have been true, but it never was. I worked once with a man of middle age who boasted that he had cried when he was a boy because some one said there was an error in spelling in the dictionary. He said this as evidence that he had always been trained in good spelling, and yet he was actually a poor speller. I tell this merely as an incident. Writers should spell correctly — and if they do not printers should do it for them; and if the operator does not set a common word properly the proofreader should correct it. In saying a common word I mean any one of the vast number of words that are always the same in every good print, and not one that has admitted differences.

A practice has arisen lately of strict adherence to copy, no matter how erroneous the copy may be, on the ground that any change should be paid for separately. The fact that copy is usually typewritten by copiers who are commonly less trained than the printers in spelling does not seem to be considered, but their erroneous work is sent to the printer without adequate correction, whereas economy demands as close scrutiny and correction of copy as that done in proofs. Ideally copy should be so prepared that every letter and point may be exactly reproduced. Such is not only the ideal, but it is the basic presumption of much charging for time charged for author's corrections, which would cost much less if made before copy is sent to the operator.

A concrete example of what is meant is the following from actual personal experience. In a book on physics a calorimeter was mentioned many times, and once it was written calorimer. The operator was decent enough to set it calorimeter, but the proof sent to the author actually had the word queried, asking for the author's approval. On another author's proof separate was actually "corrected" to seperate. The copy of a novel contained the words irresistable (many times), lead for led, imposter, dispoiled, forseen, accomodation, and their for there. All of these ignorant errors went unchallenged to the author, and not one was corrected by the author, whose proof and the copy were referred to by me in reading the final proof.

Such errors should not be repeated by any operator, and surely should not pass any proofreader's scrutiny. To ask any man to query any of them is insulting — until he recollects the time charge the author will have to pay because he neglected making them right in copy.

Modern Punctuation

B. C., Boston, Massachusetts, writes: "I am proofreader on a magazine which through change of editors prefers the elimination of much punctuation. Can you tell me any direct rule to follow as to such modern style? Also, if dashes are preferable to parentheses? Again, any rule for the use of the colon at the end of poetry lines — is it essential or an old form?"

Answer.— I can not give any direct rule except the one that seems to have become almost inviolable among proofreaders since machine work supplanted hand work — to follow copy. It has become almost a crime for any one in a printing office to meddle with punctuation, so that our latest writer on punctuation — George B. Ives, in a book entitled "Text, Type, and Style"— says of another recent book that "after a careful reading of [the] book, . . . it seemed . . . to him that the whole result of Mr. Summey's painstaking elucidation of the subject . . . is to overcloud it in mystery." The book thus criticized is George Summey's "Modern Punctuation," which says: "Punctuation ought to be understood, because it is bound up with the important social art of communication in writing. And it need be no more mysterious

than harmony of tone or color." Yet the result is to make it more mysterious by approving equally of opposing usages, so that one can not tell which the writer would himself choose, naturally deciding that he has no choice. Practically, the only marked difference between good old punctuation and good modern punctuation is the less frequent use of commas, many commas once generally used having been decided to be more of a hindrance than a help to quick understanding. There are places where dashes are preferable to parentheses and occasionally there is no essential difference. There are books in which the difference is clearly explained — notably one by the present writer, entitled " Punctuation," published by D. Appleton & Co., New York, which I still think is the best book on the subject, though I confess to many shortcomings, especially the lack of examples showing points whereon legitimate differences of treatment may occur without real violation of principles. As to poetry, there is no difference between it and prose, except that it is a little commoner to preserve the poet's punctuation than that of prose writing. The use of colons as regular points of punctuation inside the sentence has disappeared from all ordinary composition, nobody having yet stated a good and clear function for it — that is, one clearly differentiated from that of the semicolon. Poets seem to preserve the old use of colons rather more than prose writers, and their pointing should be preserved in all cases where, as frequently occurs, there is any doubt as to reasonability. Authors should punctuate their copy carefully, and should insist on having it followed literally. But until they do this, which I suppose they never will, proofreaders must be very cautious as to changes.

Possessive Forms

Indexer, Stamford, Connecticut, writes: " I have just seen in a well printed magazine (in advertising) the following: 'A set of Dumas's works,' ' Richard Harding Davis's stories.' Also a phrase, ' the peoples' prayers to America to relieve their suffering.' Are each of the possessives in good form? Is not Dumas' better than Dumas's? The last might be people's, I think, treated as a great collective."

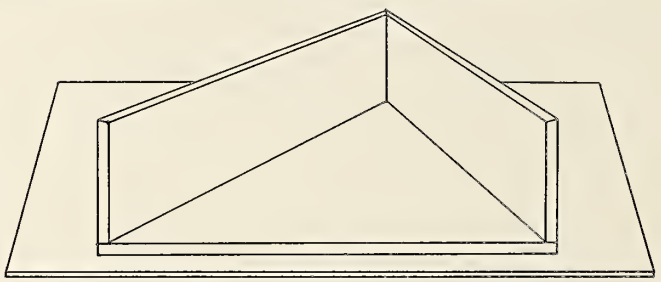
Answer.—This brings to us an example differing from those which are usually considered in discussing possessives of names ending with a sibilant. The name Dumas is of such ending only in the written form, being spoken with no sound of *s*, therefore having no sibilation, and thus not being properly subject to question. Dumas's is the only correct form for the possessive, although often printed erroneously as Dumas'. In the other case of a name ending with *s*, Davis's, the true possessive sign is more truly subject to question, being a name spoken with the sibilation which has always made the added sound objectionable to many on the plea of euphony. I am strong in conviction that Goold Brown's was the right way when he said: "A recent critic who, I think, has not yet learned to speak or write the possessive case of his own name properly, assumes that the foregoing . . . [Shiraz', etc.] are the only true [forms] for the possessive singular of such words." Crediting a quotation to O. B. Peirce's Grammar, he said: "Agreeably to this rule, he letters his work ' Peirce ' Grammar,' and condemns as bad English the following examples and all others like them: ' James Otis's letters, General Gates's command, General Knox's appointment, . . . the witness's deposition.' It is obvious that this gentleman's doctrine and criticism are as contrary to the common practice of all good authors as they are to the common grammars which he ridicules." He quotes from Day's " Punctuation," " When the possessive noun is singular and terminates with an *s*, another *s* is requisite after it, and the apostrophe must be placed between the two; as, Dickens's works, Harris's wit." Here is but slight showing of a controversy that began long ago and has not yet been settled, and probably never will be. It is peculiarly a case in which the decision should rest with the author, and not with the proofreader. In a matter like that of the phrase questioned the proofreader should be particularly careful not to interfere beyond querying, and I can not perceive any reason for even that. People is in reputable use as a singular, with the regular plural peoples, and there is no reason to suppose that the writer meant other than peoples in placing the apostrophe outside. No proofreader should ever make an author say something different from what he means, and people's instead of peoples' would probably do that in the case mentioned.

DEVICE FOR CUTTING CORNERS OF BOOK CLOTH IN EDITION BINDING

BY EDWIN R. MASON

In binderies where a case-making machine is at hand the device herewith illustrated probably will not prove of interest, but to the binderies that do not have the use of such a machine, the device will prove of real worth.

Where edition binding is done entirely by hand and the books are bound in full cloth, all four corners of each piece of cloth are cut off to allow for the turn-in. Ordinarily this is done on the paper cutter after marking the position of the cuts with a pencil. In this manner, however, it is extremely difficult to cut all four corners exactly the same, a fact which causes no end of trouble to the workman who makes the cases.



Device for Cutting Corners of Book Cloth in Edition Binding

Every bit of trouble can be eliminated if the workman will use a device similar to the one illustrated. The sketch is meant to portray the side and end boards of an ordinary cigar box, with the bottom cut off as shown.

To operate, a bunch of cloth is placed within the two walls of the box. It is only necessary to mark one bunch of stock. Each bunch should have one or two stout rubber bands around it to hold the pieces of cloth firmly. The whole thing is then slid against the back gage of the cutter and pushed under the clamp until the desired position is reached for the cutoff. The cutter gage is set at this point. Two cuts are taken, then the bunch of cloth turned over and the next two cuts taken. Cut as many bunches as you wish in this manner, stack the cloth in a pile and note the exactness of all the corner cutoffs.

This is perhaps the simplest and most effective method of cutting off the corners in cloth edition work, as all corners will be cut exactly the same. This will prove the worth of the idea when the actual case making begins, and especially to the workman who lays the boards on the cloth after it is glued up.

It would be a good plan to reinforce the cigar box with a few extra brads, or, better still, make a frame out of some heavier wood. Needless to say, this contrivance can be used for practically any size cloth in edition work.

You can not put over what you put off. Delay weakens your determination; postponement will push away your achievement.—*The Silent Partner.*

Holiday Greetings

IN response to numerous requests from readers THE INLAND PRINTER has prepared an insert of Christmas greetings for this issue in order that these suggestions may be available for printers during the coming holiday season. The specimens reproduced here are within the facilities of the small and medium sized shop. Similar greetings can be produced with type and typefounders' ornaments. For those who wish a stock card to be imprinted with the name and greeting, the leading paper houses offer a good variety of attractive designs. Our readers will also find many helpful suggestions on the designing and printing of holiday greetings in the Job Composition department of this issue.



Christmas Greetings
and Best Wishes for the
New Year

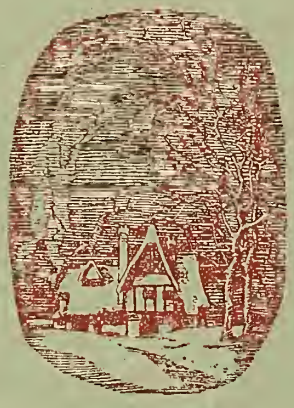
Lenley Hawksworth
1921



With these letters
bequeathed to us by Cadmus
with which Aldus, the Elzevirs
and the latter day masters
printed beautiful books
we wish you

A MERRY CHRISTMAS
and
A HAPPY NEW YEAR

Mabel and Edmund G. Gress
8903 Syosset Street, Woodhaven, N. Y.



GREETINGS
Christmas
1921

IN THE
GLAD SPIRIT OF
THE CHRISTMAS TIME
WE SAY TO YOU
MERRY CHRISTMAS
AND HAPPY NEW YEAR
IN THE HOPE THAT
NINETEEN TWENTY TWO
MAY BRING YOU
A FULL MEASURE OF
HAPPINESS AND
PROSPERITY

THE ALLING & CORY COMPANY
PITTSBURGH

Upper left, original approximately 3¾ by 6 inches, printed in three colors, a light blue being used for the sky in the small illustration at top. Upper right, reproduced same size as original, printed in black only. At bottom, used as first and third pages of four-page French fold, original page size 4¼ by 6 inches.



HEARTY GREETINGS
AND
BEST WISHES
FOR CHRISTMAS
AND THE NEW YEAR

George D. Smith



Ye types of moderne days lack classe
To tell ye tidyngs of Christmasse
Thus we resort to ancient Chaucer's worde
In greetynge you this byrthday of our Lorde.

Oscar & Sue Jackson
MCMXXI



"And it came upon the midnight clear
That glorious song of old."
—Edm. *The Angel's Song.*

"In ye olden days, faithful criers, between still watches of the night, sang out in their rounds so that all might harken:

'Sound over all waters, reach out from all lands
The chorus of voices, the clasping of hands;
Sing hymns that were sung by the stars of the morn,
Sing songs of the angels when Jesus was born!
The dark night is ending and dawn has begun;
Rise, hope of the ages, arise like the sun,
All speech flow to music,-all hearts beat as one.'"

—John Greenleaf Whittier.

Mr. and Mrs. Howard Van Sciver

Christmas '31
St. Augustine
Florida



The Echoes of The Ringing Bells

return to you my best wishes for

A Cheerful Christmas
and
A Happy New Year

1921-1922

Gustave Ewald Hult
New York City

Upper left, original size 5 by 6⅓ inches. Upper right, original size 4¼ by 5⅞ inches. Lower left, first page of four-page folder, page size 5¾ by 9¼ inches. Lower right, first page of four-page folder, page size 6¾ by 9½ inches.

A Yearly Wish
for an all year
prosperity, joy
and happiness

EMANUEL KLEIN

JANUARY FIRST
Nineten-Twenty



WHEN you wake
in the morning
to the shouts of
"Merry Christmas"
—add mine too

JOHN S. FASS *New York City*
Christmas 1921

Christmas

[By Harry Hillman]



Sent as a Holiday Greeting by
WALTER WALLICK, 1919-1920

WHAT wealth of thought
that one word holds
For those who know
its meaning true;
Nor days, nor weeks, nor
months, nor years,
Can end its blessings or
its cheers!
To mankind all, that
day has brought
The gift divine—the
gift sublime—
The endless peace, the
aim of life,
Which comes through
sharing all our joys.



Upper left, same size as original, which was printed in red and black on first page of four-page folder, deckled edges. Upper right, first page of four-page folder, original page size 5¼ by 7 inches. Lower, first and third pages of four-page French fold greeting, same size as original.

The Season's Greetings

Clayton·E·Nogle

¶And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.
For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger.
And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,
¶Glory to God in the highest, and on earth peace, good will toward men—St. Luke chap. II, vs. 10-15.



The Season's Compliments
and an Old Carol from the
Southworth Printing Company
Portland, Maine

Christmas
1921

This is Christ the Lord,
Masters be ye glad!
Christmas is come in
And no folk should be sad
Nowell! Nowell!
Nowell! Nowell!
Sing we clear!
Holpen are all folk on earth
Born is God's Son so dear

At top, first and third pages of a four-page French fold greeting, second and fourth pages blank. At bottom, first and third pages of a four-page French fold greeting.



Mr. and Mrs. H. Otto Volmerhaus

extend to you season's greetings and best wishes for a
Merry Xmas and Happy New Year

A MERRY CHRISTMAS TO YOU

Bethlehem's Star shone bright in days of old
To guide the footsteps of the three wise men,
And so your friendship sends its rays of gold
To bring my Christmas thoughts to you again!

BERT D. BELYEA,

31 Garland St., Chelsea, Mass.

May all the Joys of this Festive Season be Unfolded to You and Yours

The Publishers Press
30 *and* 32 James Street
Atlanta, Georgia

P. J. LYON PLATT YOUNG

The two upper cards were approximately 5⅓ by 4 inches in the originals. The lower card was 6 by 19 inches, arranged to fold over five times, the reading matter being revealed as the card was unfolded.

1921  1922

GREETINGS
AND BEST WISHES
FOR A CHRISTMAS OF
GOOD CHEER
AND A NEW YEAR
OF HAPPINESS.
MAY YOUR NEW
EXPERIENCES BE
PLEASANT AND PROFITABLE
AND MAY SUCCESS
ATTEND YOUR
ENDEAVORS
THROUGHOUT THE
COMING YEAR

CLARK-SPRAGUE PRINTING
COMPANY
SAINT LOUIS



Our Very Best Wishes for a Merry Christmas and a Happy New Year

THE BISHOPS

At left, first page of four-page folder, same size as shown, deckled edges. Outside rule border shown in red here was in gold bronze on original. At right, first page of four-page folder, same size as shown, decked edges.



Wishing you

A Merry & Bountiful Christmas

MARION S BURNETT COMPANY · CHICAGO



Christmas Greetings and
Best Wishes for a Happy
and Prosperous New Year
from
William A. Kittredge

Yorkship Village New Jersey 1919

At left, used as first page of four-page folder, deckled edges, original 5¾ by 8½ inches. At right, first page of four-page folder. In the original the illustration was in black and the text in green.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Holiday Greetings

"FIFTY-FIVE days until Christmas." Seems a long time, looking forward, but time is fleeting. Soon the department stores will revive their favorite slogan to speed up sales. It will be "thirty," "twenty," "ten days until Christmas" with them, but their problem is different from that of the typographer, the printer and the editor, who year upon year swear (meaning to affirm) that they will not put off the business of planning their Christmas cards till the last minute *next year.* Make up your mind now to "do your holiday greeting early."

The typographer or compositor whose pulse does not quicken upon being handed copy for a holiday greeting, with instructions to go the limit in getting up something nice, is dead from the neck up; and when it comes to getting up one to bear his own John Henry, well, that simply must be better than the rest.

You fellows who have been frozen up with "cold type" all the year through can now give yourselves more rope. Ornament, color — the very spirit of the season demands them! In harmony with this season of best wishes and good cheer, holiday printing should come forth in its brightest and happiest hues. Indeed, the writer views with some alarm the tendency toward black and white Christmas greetings. They may be lovely in sentiment, faultless in typography, but, somehow, they do not seem to suggest that hearty handshake; they seem to suggest a last-minute labor of duty and not the carefully planned labor of love they should be.

Green and red inks on pure white antique stock form the favorite and, in our humble opinion, the best combination of colors for greetings and other holiday printing. Both red and green are what might be termed gay colors, and are appropriate, for the reason that years of association have made the holly and mistletoe essential to a proper celebration of the occasion. Red represents the berries and green the leaves of the holly in its natural state. These colors have further significance in the fact that red proclaims love and joy, and the green is suggestive of the Christmas tree. Even the white paper has a significance, for it suggests purity.

The style of the earliest printing, which was of a religious nature, has become the accepted motif for modern holiday printing. Features in that work were rubricated uncial initials, gothic (text) lettering and rules, also in red. Maltese crosses were used here and there to fill short lines and, elsewhere, merely as decoration. The rules originated through the necessity of the writers of early manuscript books for guide lines to follow in their lettering. Besides the practical purpose thus rendered, the rules served as ornament; printed in red, they serve this decorative purpose today. (Refer to greeting of The Southworth Printing Company, shown on this page.)



Every desirable quality for the greeting of a printer is embodied in this design from the folder of the Southworth Printing Company, Portland, Maine. It is suggestive of printing and has the religious atmosphere, while the colors and decoration impart the Christmas spirit.

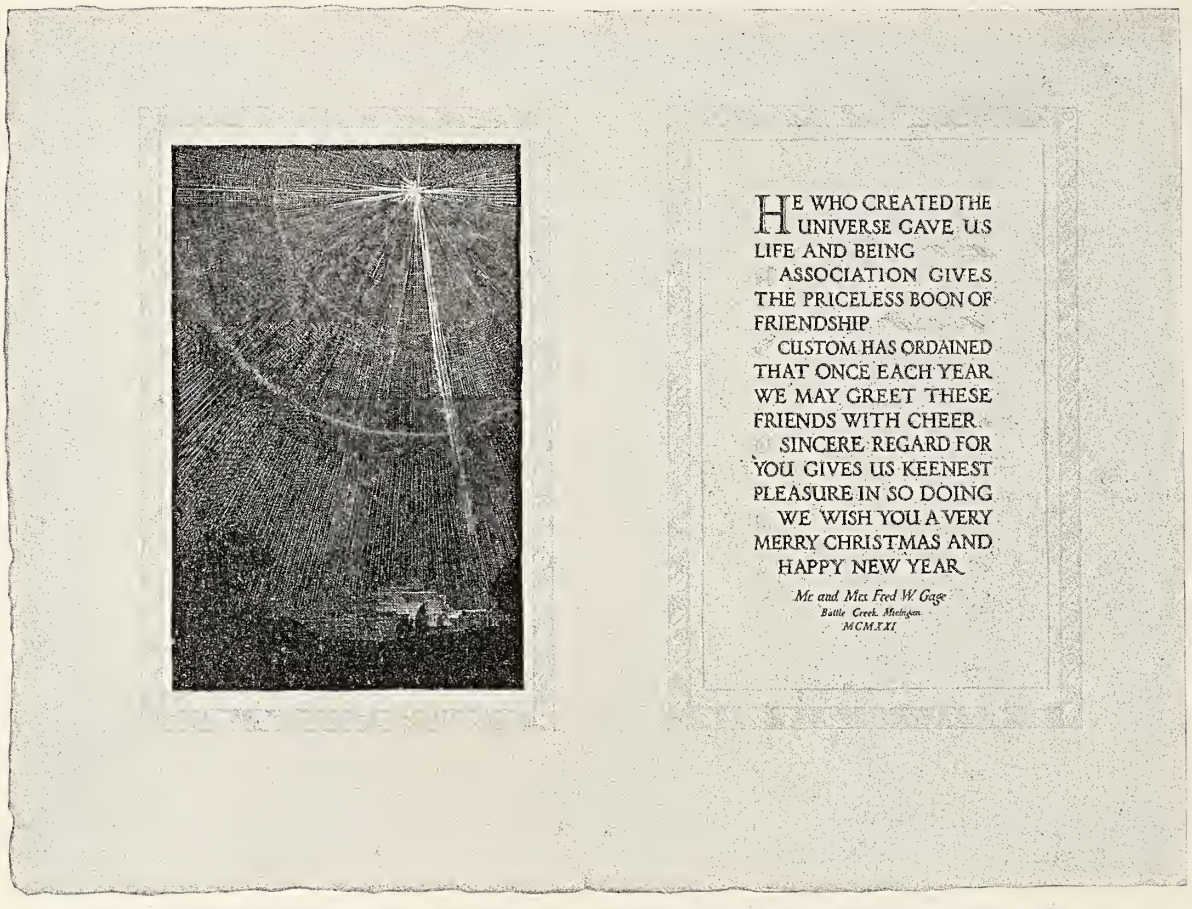
Gothic, or Black Letter, now commonly known as text (Caslon Text, Engravers' Old English, Wedding Text, Chaucer Text, etc.), is the logical letter to use if it is desired that the greeting should be most truly representative. Born in a religious atmosphere, and at a time when the Black Letter was almost universally used in the lettering of manuscripts, it was but natural that printing from movable types should begin with that style of letter. Thus its

association with work pertaining to the birthday, Christmas, is most appropriate and its use really seems required.

In using the text letter the compositor must remember, first of all, that the page or group should be as black relatively as the type. Just as in very light faces, such as Camelot, we get the best effect when space is wide and open, so in text letters, where the black of the letters overbalances the white, we get the best effect when spacing between words and lines is reduced to a minimum. The rich, even tone so desirable in a page of gothic type is lost when spots of white appear.

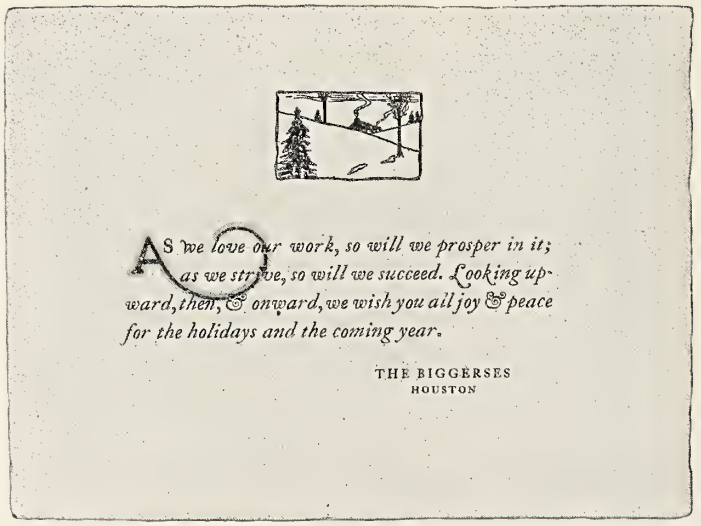
The old style roman type faces may also be used on holiday printing, especially on pages having considerable matter, which, if set entirely in the text, might be rather difficult to read. The best possible selection for holiday work, where the copy is not very brief, is gothic for the display and old style roman for those lines which, if set in the artistic and rich text letter, would not be easy to read.

When the desirability of decoration in holiday work is suggested it is not with the idea that it should dominate the design. As in all work, it should be used merely to decorate and symbolize. Desirable as ornament is in lending atmosphere, "color" and life, it loses its value when it subordinates the message which the design is intended to convey. Ornament should never be allowed to violate the simplicity of the design. Keep in mind that it should always be used with a fine sense of restraint.



A holly border, an illustration featuring the star of Bethlehem, and a reverential sentiment make the greeting of Fred W. Gage, Battle Creek, Michigan, a most welcome one, particularly as it was so well executed.

In order to be of the greatest possible service to readers, now that holiday printing will soon be the order of the day, we have reproduced herewith and in the color insert preceding this department a variety of designs suited to the temporary needs of the printer. On the two pages following are many well worded, warm-hearted sentiments. These can be used both as suggestions to the printer himself and by his customers who are looking for ideas. Many of the phrases can be reworded if so desired, so as to give them a more original and individual touch. Indeed, much profitable business might be secured if printers would show these reproductions and copy suggestions to their customers. By showing the advantages of getting out work in true holiday style, the printer paves the way for some two-color jobs and, being work that is uncommon, it is less difficult to get good prices for it.



The winter scene is a favorite illustration for greeting cards, and Bigger, the printer, of Houston, Texas, has made good use of it in this one. Original in black, red and green on white hand-made card stock.

Copy Suggestions for Holiday Greetings

That your Christmas may be Merry and full of Good Cheer and the New Year bring you a larger measure of Happiness and Prosperity is the sincere Christmas wish of ——.

May Peace and Love play a happy part in this Season of Gladness — this is the Christmas wish of ——.

It is the Yuletide wish of —— that 1923 brings to you Good Health and Prosperity and Happiness.

PROCLAMATION! Be it hereby known that as in times past there has been a goodly custom to send greetings unto our friends at this glad season, this present Christmas shall be no exception. Signed. ——. Christmas Day, 1922.

A Merrie Christmas and may each succeeding day of the New Year bring to you the best of all that life holds dear.

May the bells ring out to you a message of Joyous Christmas Cheer, coupled with the fulness of Health, Prosperity and Happiness in the New Year.

The —— Company deeply appreciates the consideration you have so kindly extended in the past year and takes this means of sending you that old but cheerful greeting "A Merry Christmas and a Happy New Year 1922-1923."

To our old friends, loyal and true; to our valued new friends — and to those whose friendship we strive to deserve — we heartily wish unmeasured happiness and good fortune throughout the coming years. With grateful appreciation for all the favors received by us from you, and for that priceless though intangible asset, your good will, which we prize beyond measure, we seek to merit your continued confidence, and aim to serve you helpfully in the future.



Mr. Currier combines with his formal greeting an illustration of the birth of Christ, which was redrawn from a wood block by one of the most noted of the early printers, Geoffroy Tory.

Here's wishing you a goode olde-fashioned American Christmas filled with pleasant memories, the greetings of old friends, good cheer and your Christmas stocking bulging with Happiness and Prosperity.



This, the first page of a greeting folder issued by the Sutton Press, Pittsburgh, Pennsylvania, is a most striking and interesting one. Printed in brown, gold, green and red on white stock the effect is very rich and quite in harmony with the season. The sentiment appeared on the third page.

It would give me great pleasure to be able to take your hand and personally extend the compliments of the season, but lacking that opportunity I send you this reminder that I am thinking of you and wish you a Merry Christmas.

Again the year brings Christmas
With its snowflake Greeting Cards;
Accept this card as token
Of our very best regards.

Ye olde-tyme stave that pealeth out
To Christmas revelers all,
At ye tavern-tap and wassail bout
And in ye banquet halle —
Whiles ye olde burden rings again,
Add yet ye verse as due:
"God bless you, merrie gentlemen —
And gentlewomen, too!"

A Christmas ten times merrier for you
Than was the merriest one you ever knew,
And through the New Year to its joyous end,
May each day be a Happy one, my friend.

I am thinking of you today because it is Christmas, and I wish you happiness. And tomorrow because it will be the day after Christmas I shall still wish you happiness and so on clear through the year. I may not be able to tell you about it every day, but that makes no difference; the thought and the wish will be here just the same. Whenever joy or happiness comes to you it will make me glad.—*Van Dyke.*

May the Giver of Gifts give unto you
That which is Good and that which is True;
The Will to help and the Courage to do;
A heart that can sing the whole day through
Whether the sky be gray or blue.
May the Giver of Gifts give these to you.

My card ain't never one of those premeditated engraved things, with a house in the snow, or a Christmas tree, or fancy candles. It's just a little friendly greeting from me to you. So here I am writing this one to you now, in this Christmas season of 1922, and I hope this Christmas will bring to you and yours more happiness and good cheer than you've ever known before.

May the skin of a gooseberry always be large enough for an umbrella to cover all your troubles. The joys and blessings of the season are wished you by ——.

GREETINGS. To you and to those upon whose happiness your own depends, may this Holiday Season bring you good cheer, sweet companionship and serene content. May the New Year bring the attainment of your most cherished ideals, the achievement of your dearest hopes and plans, and the successful accomplishment of all your undertakings.



Here the name of Dahl, pronounced Doll, suggested the use of illustrations of boy and girl dolls, favorite Christmas gifts, quite appropriately. The cards were hand-painted with water color tints.

And now cometh the Season of Good Fellowshippe and friendlinesse, wherein all men in their hearts do take Delight and turn their minds to Jollity. Therefore do I now greete you with Kindlinesse and Well Wishing to the end that ye Christmas Tyde bring added Joye, and ye New Year the Fulle generous in worldly gear and robust health so great as to surpass all ye Moste Wonderful Blessings of ye past.

May the coming year be one of discontent — the divine discontent that does not rest on the oars of past achievement, the discontent that strives for clearer vision, higher aspirations, better work. May Courage, Cheerfulness and Calmness be yours. As your friend I shall be glad and proud of your success.

Our financial status forbids our sending a material token, but there is nothing to prevent us from wishing you a Very Merry Christmas and a Happy and Prosperous Nineteen Twenty-Three.

The crystal Yuletide again prompts us to express appreciation of our pleasant relations with you during the past, and our earnest wish is that success in abundance may attend your every endeavor during the coming year.

GREETINGS: May our good wishes for the Christmas season be extended to include every happiness for a Prosperous New Year.

We wish you heartily a full measure of the Season's happiness, and assure you of our keen appreciation of your good will and patronage. May Christmas bring you gladness and the New Year greet you with much success and happiness.

Approaching the closing days of a successful business year, the spirit is upon us to express our wish that you have had a similar experience, and to wish you the compliments of the season, and a Prosperous New Year.

May your Christmas be a Merry one and your New Year most Prosperous.



Edward C. Bridgman has entered into an unusual agreement with some of the country's leading artists whereby they are to design greetings on a royalty basis of one cent for each copy sold. The printing is done by William Edwin Rudge, a sufficient indication of their merit otherwise. Readers who want something already printed along similar lines, by Eldon Kelley, should address Mr. Bridgman, care William Edwin Rudge, 216 William street, New York city. All greetings, including this one, are in colors and on fine quality papers, usually hand-made.

At this season we feel deeply grateful for the consideration you have so kindly extended to us during the year 1922, and take this means of sending you that old but ever cheerful greeting — a Merry Christmas and a Happy New Year.

The spirit of the Season prompts us to express our appreciation of all favors shown us, and to wish you in return all the joys of a Bright and Happy New Year.

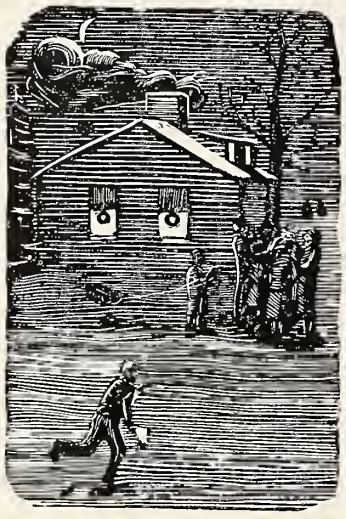
As another year wends its way into the past carrying with it the satisfaction of faithful "Service" and a work well done, we are impelled to convey to those who have assisted us in our endeavors the Season's Greetings. May the many pleasant relations now existing between —— and those with whom we have had occasion to associate ourselves continue through the many years to come.

In appreciation of the many courtesies extended us during the past year, we take this occasion to wish you a Merry Christmas and a Prosperous New Year.

The holiday season is here again and we are jumping at the opportunity to send out a little good cheer. So here's wishing you a Merry Christmas and also an optimistic slap on the back for a most Successful New Year.

Greetings and Good Wishes: To our good friends we extend our greetings and express our thanks to those who have added to our happiness and prosperity in the past.

The —— Company wishes you a happy and prosperous year 1923 and avails itself of this opportunity to express its sincere thanks for the courtesies shown in the past.



Merry Christmas
and
Happy New Year

When carol singers come to you
Like these good neighbors here
We'll wish that we were singing too
Around your door this year!

Mr and Mrs Thacher Nelson
Miss Lois Pardee Nelson

3 Fisher Avenue
Newton Highlands

The inside "spread" of Thacher Nelson's 1921 greeting features carol singers. The wood-cut illustration, with harmonious lettering, creates a most agreeable effect. White hand-made paper alone fits treatment like this.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning a Printer's Publicity Campaign

"House-organs are done to death, especially by printers in their own behalf," writes one cash customer after reading the September issue of THE INLAND PRINTER, wherein as an example of "creation" we planned a house-organ for the fictitious firm of We, Us & Co., planners and producers of direct advertising and commercial printing. We need not devote space to the comment, except as it serves our purpose. House-organs are frequently used and misused by printers as a form of publicity on their own behalf, of that there is no denying. If space were available we could argue at length as to why a properly planned house-organ is the one best way for securing publicity for a printer on his own behalf.

Let us accept the challenge though, and plan for a producer a campaign which does not make use of the house-organ form. Just to make it more interesting, and a most definite application of principles in the form of practice, suppose we put under the scalpel an actual campaign for the printer's own publicity.

Editorial Notice

We are supposed to have the principles in our minds now, and henceforth we take up the practice of those principles. Readers of THE INLAND PRINTER who have planned and produced direct advertising for any manufacturer, wholesaler, retailer or mail-order seller are invited to mail samples of such productions immediately to the editorial offices of the publication, together with details as to mailing lists used, dates of mailing, results of the campaign, and any other data which will be of value to fellow craftsmen who may be facing the same problem.

Mail your SPECIMENS today.

It was planned and produced by Edgar C. Ruwe Company, Incorporated, 47-49 West street, New York city. Jumping instantly to the most interesting point, let us say that in response to our query on results, Mr. Ruwe said: "The results secured from our campaign were far in excess of expectations."

Did this concern, after deciding to get out some direct advertising, exclusive of a house-organ, make up their minds that what they needed was a blotter, or a four-page letter, or a broadside? They did not. They followed the plans as we have studied them in our first twelve numbers. *What is to be the aim of this campaign?* That is the first question upon which they sought an answer. You recall the possible aims: (1) Sales; (2) Inquiries; (3) Good Will; (4) Supplementary to Publicity; (5) Supplementary to Salesmen; (6) Preceding Salesmen; (7) Strategic.

The answer was: "We can not expect to handle printing or the production of direct advertising in any large volume as a mail-order proposition. So sales direct are not sought. Inquiries we could use, but we do not want to extend our sales force unduly, we are in a so-called 'buyers' market,' general business conditions are not of the best, so let us make inquiries only of secondary importance. With this decision made, of course aims 5 and 6 are likewise eliminated. Believing in direct advertising, wishing to practice what we preach, we eliminate the possibility that we shall use our campaign to supplement any publicity effort in such publications as *Printers' Ink*, weekly and monthly, *Purchasing Agent*, *Advertising Club News*, etc. Aside from the strategy of bringing our name before our present customers in a new way, also emphasizing our increased facilities, there is nothing left but the generation of good will." The Ruwe campaign had therefore but one aim — generating good will.

That being decided, next came the decision as to *Appeal*. "*Copy* we would use, of course," said Mr. Ruwe, "but we want to use as little as possible in order to play *Illustrations*, having recently installed an art department as a part of our service. *Display* will mean splendid typography, some hand lettering, and the like. Paper we can use to unify our series by utilizing in the main the same paper stock, though not restricting ourselves to one kind all the time."

As a part of this decision as to appeal, the Ruwe planners decided that they would use the so-called French fold, miniature broadside as it were, as is illustrated by the accompanying group reproduction of the series. It was also decided to use the deckle edge of the vellum paper chosen for the purpose of adding dignity and "class" to their appeal.

The leading up to this decision was about like this: Letters are overdone by printers, especially the four-page ones, and the multigraphed circular letters; we have nothing to catalogue as we are just inaugurating our new department; booklets are issued by many printers, and more than that a series of booklets would be a strain upon our prospects' time, besides closely bordering on the house-organ idea; bulletins are largely for professional and engineering data, though our miniature broadsides are almost bulletins in their appeal and format; a portfolio we could show after we had a prospect, but we would not send a large number out to a big list; mailing cards, blotters and enclosures have been utilized by many printers and are now used by many of our competitors; broadsides are more expensive, and tire the recipient when used in a series

such as we plan; trick folders we might use, but they would call for die cutting and their very novelty often defeats their purposes.

So we shall plan a physical classification that is almost a bulletin and partly a broadside, but the total, unfolded size of which is but 9¼ by 11½ inches.

Vellum paper was chosen for reasons previously stated, and all the small broadsides were mailed in an envelope made of the same paper, with a plain front and only "Sixth Floor, Forty-Seven West street, New York," appearing on the flap of the envelope.

Starting about Thanksgiving, 1921, the Ruwe campaign was timed for arrival on the "off days" of the week of mailing — that is, the least busy days — where possible, and the time between mailings varied from two to three weeks, depending upon holidays and working conditions, etc.

Upon the pieces themselves it was decided not to attempt any form of personalizing, since the list to which they were to be mailed contained the name of the individual in each case. The first list included names of the buyers for all of the advertising agencies, and the advertising managers connected with all the larger companies.

The first list was confined entirely to New York city, yet, strange to say, adds Mr. Ruwe: "There is rarely a day that we do not receive inquiries, some coming from cities as far west as San Francisco and Seattle."

In every case, except the Labor Day mailing, of which we shall speak presently, the broadsides were sent out under first-class postage.



A printer's direct advertising campaign that brought results, although no conspicuous effort was made to get inquiries. Read Mr. Ramsay's review of this effective campaign which brought good will and increased business to the Edgar C. Ruwe Company, New York city.

With these general points decided it was necessary to lay out in advance how the campaign was to be run, so that they would not reach the time for mailing piece No. 4 and find themselves without an idea of what was to go into it. Therefore it was decided in the series to set forth ideas and principles upon which the Ruwe company believed that good direct-by-mail literature should be based.

There were ten miniature broadsides decided upon for the series, all of these upon the vellum paper, mailed under a two-cent stamp in a vellum envelope, and all of the size above referred to.

"At various times, however, we felt it would be well to interpolate into the series larger pieces, which would break the monotony and also permit us to show better specimens, as well as be more timely in our appeal," replied Mr. Ruwe to our request for an explanation of some large pieces in the bundle of specimens.

The first mailing, ahead of the miniature broadsides even, was sent out in November, 1921, just preceding the Thanksgiving Day holiday. It followed the same French fold idea of the miniature broadsides planned to follow it, but was on a much larger sheet, the folded size of which (ready for the mails) was 9½ by 10½ inches.

Page 1 bore as the headline, "An Appreciation," and very small in the lower right-hand corner, "Edgar C. Ruwe Company, Incorporated, Printing, New York," under which, quite small, was the firm's imprint mark.

On the third page, within a highly decorative border, at the top of which as a part of the design were the figures 1921, and below "Thanksgiving," there was tipped on a full-color reproduction of a basket of fruit, set on a sideboard, with a plate in the background and a candlestick in the foreground. All of the rest of this timely unit was printed in a light sepia, bringing about perfect harmony between the ink, paper and realistic full-color reproduction.

On page 2, facing the color reproduction, appeared the following appropriate verse from one of Whittier's poems:

And let these altars, wreathed with flowers
And piled with fruits, awake again
Thanksgiving for the golden hours
The early and the latter rain!

This unit was mailed in an envelope of the same kind of paper, and handled in the same way as the smaller envelopes previously referred to. I emphasize it again because it brings out the care necessary in planning any direct advertising campaign. Remember the container, the outside, as well as the inside, always.

The first unit of the selling series was entitled: "Your Mark and Ours." The illustration was a close-up of the imprint, a red devil holding a chase of type in which is locked up three large letters, "E. C. R." The colors on this piece were red and dark green.

The copy inside is indicative of much of the appeal used throughout the series, straight-from-the-shoulder argument for the Ruwe shop:

Your product — What did it mean in effort, in intense thought, in study, and in money, to bring it to its present state of perfection — the state of perfection where you were ready to put it on the market, and proud to put back of it your trade mark, which became its guaranty?

Your booklets and other advertising-by-mail literature — Does the first glance at them inspire the confidence your product deserves?

You know your product, and what the prospect wants to know about it. You have written your story in an interesting way. Is your printer so proud of his mark that he puts every ounce of effort and knowledge at his command back of your message —such as correct type, correct paper, and perfect printing?

We are proud of our mark. And booklets and direct-by-mail advertising literature printed in our shop will be worthy of your product and your mark.

No. 2, likewise in red and green, was entitled: "Bang! they're off," and the illustration was of a United States mail box. The copy likened the race between mail box and prospect's desk to a race on a cinder track.

No. 3 was in dull reddish-brown and black. The design was of the conventional judge on the bench, and the title, "The Sentence." Inside a sales sheet was fancifully shown as being hung with a long, heavy chain to two big black balls. The argument was that direct advertising which was not rightly produced was decided against in a "twinkling."

No. 4, same color combination as No. 3, was entitled: "Tying Up the Loose Ends," and the design showed some threads and a lot of loose ends. The argument was that the Ruwe organization tied up the loose threads: "The story of your product, miscellaneous photographs, drawings and plates — of all sizes and shapes — plus your vision of what the completed booklet or other piece of advertising material should be," were given them and they tied them up into a productive piece of literature.

No. 5 was in green and black. The title was: "Driving Your Booklet Past This Hazard," and the booklet flying through the air was missing the ever-present willow waste basket. Inside, and note how carefully the insides tied up with the outsides of the units, showed a golfer driving a booklet over a basket, into the filing cabinet. This unit talked golf language — the speech of many of those addressed.

"Home, James," was the title of No. 6, in tan and black, showing a Rolls-Royce with milady entering, and making use of Strathmore's campaign, "The Paper Is Part of the Picture" idea. This unit talked in terms of prestige, of building to create an idea and impression in the mind of the prospect. Listen to this copy:

Rolls-Royce resplendent at the curb, neat-liveried chauffeur behind the wheel, everything inviting and impressive. Suddenly an attendant jumps to open the door. A woman, garbed in the height of fashion and taste, rich furs around her, enters. The door shuts, the chauffeur inclines his head respectfully, and her voice floats out, refined, well-bred, sure of itself:

"Home, James."

You can picture that home immediately.

A blue-green and black were chosen to depict "The Cold, Cold World," with a globe surrounded by a heavy inky black mass, and "dripping." The argument of this, No. 7, was that an effective personality got by "the cold, cold world." Likewise with good direct advertising.

A billy-goat, chewing on some papers, his head emphasized by a dull red color spot, and the title, "Making Your Story Appetizing," was the outside of No. 8.

No. 9 was in green and black again, and the title, "Bowling Him Over," was enlivened by a prehistoric man rolling a boulder down at a pine tree. Inside the same stone-age man was cutting a letter on a large boulder, and the copy began:

The stone-age man had a neat little way of attracting attention to himself. Friendly competition was as yet unknown, but his message of defiance, hewn roughly into a boulder in his choicest hieroglyphics, was hurled into the midst of the gathering tribes in the valley. His way of advertising his presence on the horizon — and with telling effect.

"Building the Booklet," with a close-up of a press, without much detail, and a magnified booklet entitled "The Booklet" falling from it, was the outside of No. 10. The last paragraph of this piece will show one form of mental approach:

Send us your advertising lumber and blue-prints and let us build your booklets or other advertising-by-mail literature that you require.

The series of smaller units was interrupted during the last week in May to send out another large unit of general appeal, on Memorial Day. This was on a grayish tan cover stock. On the outside appeared only the words "Memorial Day," with a gold star thereunder. Inside, tipped onto an extending band of green, was a full-color illustration of a Colonial doorway, with just a part of the stripes of an American flag showing at the very top. Across the gutter between the inside pages and to the left of the doorway, and to the right of the wording on the opposite page, we find added gold stars.

This timely unit was mailed to arrive just before May 30, and in an envelope of the same kind of paper, handled as before.

The series was not interrupted again until Labor Day, just prior to which the only change in physical format was made. Moonstone Araby cover stock was used, and on the outside we read, "Labor Day — Dedicated to Craft Pride." The folded size of this was 8½ by 11 inches, but the inner fold was ⅞ of an inch longer and folded in to act as a container for a beautiful four-color reproduction of a few books, a bright-colored vase, a candlestick, with a nearly burned out candle in it, on a table against a drapery, with a bit of the window showing. Under this drawing by C. W. Heck was this quotation from Longfellow's poem, "The Builders":

> In the elder days of Art,
> Builders wrought with greatest care
> Each minute and unseen part;
> For the gods see everywhere.

And under that, between two light lines of blue, was the name and address of the printer. This insert (paper approximately 8½ by 11 inches, with the four-color plate 5¾ by 7½ inches) was printed on a sepia cardboard stock.

The second page of this container bore these words:

Craft pride means so much to the Chinese artizan that it is not uncommon, in his effort to produce a perfect piece of work, to spend twenty years in carving a bit of ivory.

No one expects a workman in this country so to perform his labors. The very organization of our industries militates against an absurd pride in craft. Yet no matter what the job to be done, and despite subdivision of labor and the constant cry for production at any cost, it is possible for the American workman to take just pride in his efforts.

The skilled mechanic at his lathe, the printer at his press, in fact, all workers contribute a bit that dovetails into the general scheme of things, all are working, if unconsciously, for the advancement of civilization.

The particular job of the Edgar C. Ruwe Company is the production of printed matter. Labor Day serves us as an annual reminder that there is plenty of room for that pride in our work, which caused us, at the inception of this business, to resolve never to produce any but the finest kind of printing.

Down in the lower left-hand corner, in smaller type and italic, we read:

In our printing of the four-color insert and the container, we have tried to demonstrate our Craft Pride — a standard — which it is our aim to live up to in all our work.

And there you have the campaign, an ideal one, we say, for it did not use the time-worn physical classifications and appeals. Moreover, switching into the direct advertising field

more and more, this campaign helped to educate the present customers. Mr. Ruwe described the campaign as "taking a little of our own medicine."

Supplementing the statement of results, what could be more convincing than the fact that he is increasing his list to six thousand names, adding a new list of officers of all New York concerns rated at $50,000 and over.

Summing up this campaign in a few sentences: It was successful because planned with a definite aim in mind. It was mailed regularly. Every detail—"loose end," as one piece phrased it—was watched and provided in due course. The copy was restrained, talked of the prospect doing the creating, and Ruwe company doing the producing, this method undoubtedly approached many firms on the blind side. That is, some firms like to think they do all the creating, a foible that has made many advertising agencies rich!

It was a unique campaign in that no bid for inquiries was made, it aimed to build good will and did so without worrying about the inquiries, proving faith in the medium and impressing the prospects. It used a physically different format and yet secured timeliness at regular intervals by utilizing the holiday appeals referred to. The only unit mailed at less than first-class rates was the Labor Day one (this was mailed third class in a neat cardboard container), yet this one received much attention, for it can be seen hanging up and posted in many offices in New York city even at this writing.

What has been done in the highly competitive field of New York city can be repeated in other places. This campaign should be a source of interest as well as an incentive to printers throughout the country who aim to plan for their own use a somewhat different appeal.

Check up the practice as described herein with the principles appearing in preceding issues of THE INLAND PRINTER.

THE STORY OF "FIGGER PAPER"

BY WARD L. SCHRANTZ

MANY newspapers, I believe, have long followed the custom of cutting their scrap news-print into tablet size, tabbing it and selling it for scratch paper, and have found this to be a profitable way of disposing of what would otherwise be waste. But for a newspaper to build up a local tablet business of considerable extent is something which I believe is more unusual. During the fall of 1921, soon after school had started, the members of the job printing department of the *Carthage Press*, Carthage, Missouri, noting the extreme thinness of the tablets being sold to school children, conceived the idea of putting out a tablet made from unruled news-print which could be used by the student for figuring and taking notes so that the more expensive ruled paper could be saved for work to be handed in. These tablets were accordingly made up—100 sheets, 6 by 9, with a strawboard back and a cheap cover, and with a strip of tape such as is used in sealing packages pasted over the tabbed end. This made a very neat pad and was dubbed "Figger Paper," the printed cover bearing the title, the price and the main selling point—"*Press* Figger Paper, 5 cents a pad. Saves Expensive Tablet Paper."

The flat news-print from which these tablets were made cost about 6½ cents a pound laid down in Carthage, and it was estimated that the total cost of production, allowing for overhead, etc., was 40 cents a dozen tablets. The cover used was a gray Liberty cover, a considerable amount of which had been in stock for several years and had never been moved, and until the business grew too big the time spent in the manufacture of the tablets was largely what would have otherwise been idle or at least unproductive time.

It was intended that the largest part of the "Figger Paper" produced would be sold at retail, but inasmuch as there were a number of stationery dealers who were good customers of the shop it was felt that it would be well to give them a chance at handling it so that they would not be unduly antagonized by the fact that the shop was embarking in a line that would tend to cut down the sales of more expensive tablets. A profit of 33⅓ per cent of the selling price was realized on "Figger Paper" sold direct from the print shop to the consumer, but it was necessary to let the dealers have it at 45 cents a dozen pads. This left a profit of only 8⅓ per cent on wholesale business, but although this was inadequate in itself it was felt that the good will of the dealers concerned was worth a great deal more than the difference in profit.

Only a small quantity of "Figger Paper" was made up at first, it being somewhat of an experiment, and a series of advertisements were run in the newspaper explaining the character, advantages and price of the new product. Its success was instantaneous. More and more was made up to meet the demand, and by the end of the school year between two and three tons of news-print had been sold in this way—a very satisfactory figure considering the fact that Carthage is a town of about eleven thousand and that the product had not been pushed save by this advertising.

It was determined to embark in the business on a larger scale for the 1922-1923 school term and to push it more vigorously. News-print had gone down somewhat and it was evident that the size of tablets generally would increase, so in order to get the best possible price a large quantity of news-print was purchased direct from the mill instead of from a jobber as formerly and the price laid down in Carthage was about 4.4 cents a pound. The size of the tablet was increased to 125 sheets so that there would be no question that it was still the best value on the market, and for the Liberty cover used the year before there was substituted one of Kraft paper, which was cheaper and more attractive. The cost of production of the new tablet was 32.15 cents a dozen. It was to retail at 5 cents a pad as before, and was offered to dealers at 45 cents a dozen if purchased in less than gross lots, and 43 cents a dozen where a gross or more was taken at a time.

To increase the volume of business a canvass of all dealers in the city and in the trade territory adjacent to the city was made. The immediate result was a big sale, nine out of every ten dealers approached buying on sight. It was true that many of the orders were small ones, but since the product was sure to sell there was little doubt that repeat orders would be certain. Large advertisements were run in the newspaper just preceding the opening of school and in these advertisements were carried the names of the various dealers. Later there were published a series of reader advertisements, each of which closed with the words, "For sale at *Press* office and by numerous dealers."

As had happened the year before, the sale exceeded expectations; repeat orders came pouring in from the dealers who had originally ordered small lots, and even before school had actually opened it was deemed advisable to order more news-print from the mill. Not only were all the dealers well patronized, but there was a big retail trade which came direct to the print shop itself and the increased margin from such sales went to swell the profits of the venture. "*Press* Figger Paper" is now solidly established in Carthage and vicinity.

The name "Figger Paper," which was coined to designate the new product, will have been protected by the trade-mark laws by the time this article appears in print—this because the *Press* naturally does not desire to have a competing article with the same name appear on the local market. The idea, however, is free to all, and in almost every town in the United States some printer could easily add to his profits by producing a 5-cent tablet of unruled news-print which would "save expensive tablet paper."

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

The Root Job Press, Reinholds Station, Pennsylvania.— All specimens are in good taste.

Edgar C. Ruwe Company, New York city.— The folder, "Labor Day," is handsomely done. The colors are unusually pleasing.

Raymond W. Pool, Colfax, Iowa.—Your letterhead is in good taste so far as arrangement is concerned. There are, however, type faces better by far than the one you used.

Federated Press, Limited, Montreal, Canada.— "Things We Do," the booklet you produced for Mappin & Webb, is delightfully pleasing, the cover in black, gray and gold being particularly so. The freedom of the layouts on the inside pages makes them interesting, though we feel the lettering a little bold for printing in black ink on white paper.

Raimond & Bart Print Shop, Rochester, New York.— The September blotter and the circular, "Quality and Service," are quite satisfactory advertising, the typography being especially pleasing.

O. W. Jaquish, New York city.—We greatly appreciate the folder announcing your return from your vacation. In every way the folder suggests exactly what it is, the work of one of America's leading designers.

Frank J. Sullivan Company, Los Angeles, California. —The announcement of your removal is excellent, the outstanding features being the unusual cover treatment and the unconventional and free arrangement of the inside. Colors throughout are in excellent taste.

Advertisers Publishing Company, Honolulu, Hawaii.—The folder advertising the popular trip to the Kilauea volcano is a well printed piece of colorwork. Your letterhead, featured by a process color illustration, is particularly handsome, in fact, one of the best that we have seen.

N. Earl Rose, Lexington, North Carolina. — June and September blotters are quite neat, although not especially impressive. The July blotter, on the other hand, is like the work of the early nineties, when rulework and diagonal lines were the rage. The style does not "go" in this enlightened age.

R. Stewart Jaque, Trinidad, Colorado.— The announcement for the *Unique Magazine* is neat and rather unusual in treatment, while the envelope and letterhead are excellent. The magazine itself hardly merits the name, but, perhaps, it will grow and improve with age. In any event we wish you luck.

Vern W. Hall, Waterloo, Iowa.—Your work is of the best quality, reflecting credit upon the house with which you are identified, the Stewart-Simmons Press. The many letterhead designs, for the most part set in Caslon, illustrate the wide range of subjects that can be creditably represented by that excellent face, the "greatest Roman of them all."

Barker Printing Company, Blackstone, Virginia.—Your blotter and the Lundy letterhead are very good indeed, although we see no reason why the address line on the latter should be placed so low, thereby wasting space. This is particularly undesirable in view of the fact that the cuts along the left-hand side of the sheet take up a lot of space. In a way, also, it does not appear right to print the cuts along the left-hand side of the sheet in brown and those at the top in black.

John L. Clark, Pittsburgh, Pennsylvania.— In the letterhead for the Broadway Syncopaters you have scored a ten strike. It represents a happy medium between the theatrical style and a pleasing and dignified design. Get us right, it is a most delightful heading, but is set in larger type and with more color than would be considered within the dignity of a bank. Let us have more of this keen analysis of subject before proceeding to treat it, and we'll have better work.

O. T. Francis, Lynden, Washington.— Except for the fact that the orange is entirely too weak for the small line of type across the top, the letterhead for the *Tribune* is neat and attractive. The one for Mr. Lewis is especially attractive and, although it might be set differently, it could scarcely be set better.

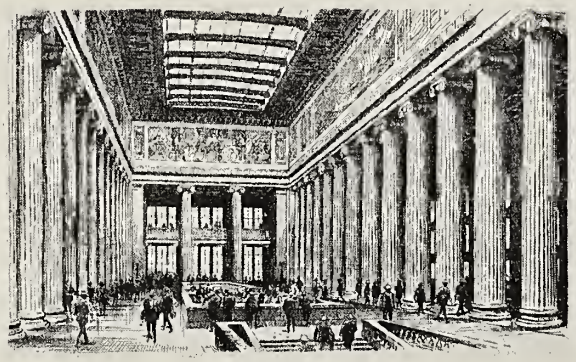
The Herald Publishing Company, Roscommon, Michigan.—Your letterhead, featured by a wide "bled" border of field and stream illustrations, is unusual. If the green were a trifle weaker we would consider the printing in green, red and black on white stock excellent. As printed, the heading appears best on the buff stock.

Edward A. Miller, New York city.—The announcement of your identification with the Gibbs Press in the capacity of designer of printing is dignified, attractive and clean looking throughout. Chaste colors of ink and stock, light brown and black on buff, Caslon typography and lots of white space — O, boy — "ain't it a grand and glorious feelin'?"

William G. Johnston Company, Pittsburgh, Pennsylvania. — "And There Was a Famine in Egypt," the booklet of The Reliance Life Insurance Company, is remarkably good in conception and execution. The manner in which atmosphere is created through appropriate illustrations and suggestive decoration demonstrates the advantages of careful and intelligent treatment of details.

Thacher Nelson, Newton Highlands, Massachusetts.—Lettered specimens are excellent, your style being a particularly good quaint one and full of feeling. The announcement of your services as a consulting printer is unusually handsome, although the best piece of work in the lot is your 1921 Christmas greeting.

Pittsburgh Monotype Composition Company, Pittsburgh, Pennsylvania.— We feel we are

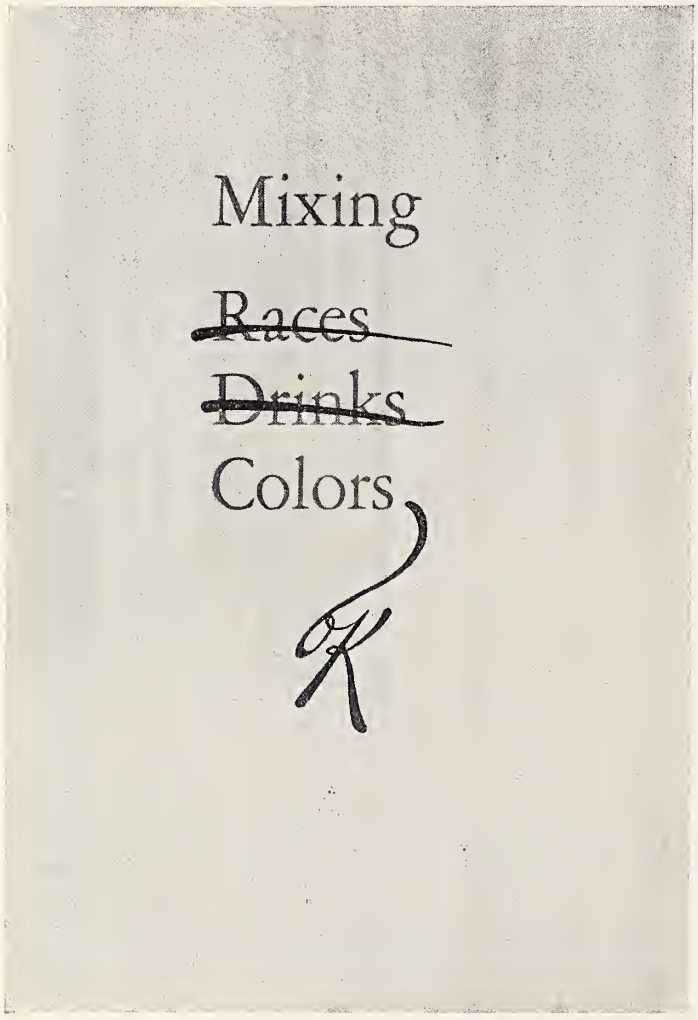


MAIN BANKING FLOOR

THE main banking room, opening to the light on four sides, with a skylight overhead, is classic in design, dignified and impressive in scale and calculated to meet fully the demands of an increasing business. Twenty-eight fluted columns of light Cunard pink marble from the quarries of northern Italy serve as a division between the banking cages and the open bank lobby. The floors are of Hauteville marble from the quarries of France. In the center of this floor area are located officers' and information desks. The frieze above the columns is embellished by four beautiful mural paintings. Two stairways lead in opposite directions to the corridors below and the street. Private offices and consultation rooms occupy the west end of the main banking floor.



The magnificence and dignity of the new Illinois Merchants Bank Building in Chicago are strikingly portrayed in a beautiful descriptive book issued by the Illinois Trust Safety Deposit Company, reproduction and description of the cover of which appeared in the October number of The Inland Printer. This illustration shows one of the attractive pages from the book. Much of its richness is due to the beautiful Deckle d'Aigle on which it is printed. The fact that such paper is unsuited to halftone printing has not handicapped the illustrator in the least. The etching with a light tint block for a background is much more effective than a photograph in visualizing the elegance of the building, giving as it does the high lights of the picture unencumbered by nonessential details. Fourteen-point Caslon is admirably suited to the subject, much more so than a severe and formal type face like Bodoni. The decoration in the lower right-hand corner is in light brown, a different ornament characteristic of the architecture of the building appearing on each page. All irrelevant decoration has been avoided. While this book is commercial in its object, namely, to promote the rental of office space in the new building, it is a true work of art in which no detail has been slighted for the sake of economy.



Title of cleverly worded and appropriately treated folder by Schwabacher-Frey Stationery Company, San Francisco, California. The paper, the name of which we do not recall, is streaked with many light colors, blue, pink and yellow predominating. The printing was in deep brown (olive hue) and light blue. You should read a bit of the copy, given in our review of the piece on this page.

To Create
NEW CUSTOMERS
and *hold Old ones*
USE
Direct-Mail
ADVERTISING

As produced by the
FLANIGAN-PEARSON COMPANY
10 CHESTER STREET
Champaign

"Classy" treatment of folder title page by the Flanigan-Pearson Company, Champaign, Illinois, a small city firm that has big city ideas and talent. Printing was in black and deep orange — golden brown, some call it — the effect of which is fully as striking as black and red, and yet more chaste. The paper was white hand-made quality.

safe when we state that your specimen book of type faces is tbe handsomest we have at any time received from a machine composition house. In fact, a good one is unusual, although that does not detract in the least from the outstanding merit of your book. The cover design, printed both front and back, is exceptionally pleasing, the color effect being rich and striking at the same time.

THE STUDIO PRESS, Indianapolis, Indiana.—The advertising card on announcements, as well as your business card, suggests the finest craftsmanship in printing and indicates plainly that the name of your press is not inappropriate.

FLANIGAN-PEARSON COMPANY, Champaign, Illinois.—The folder on Direct Mail Advertising, the title page of which is reproduced, is mighty attractive and dignified. The rich, deep orange — some call it golden brown — used for the second and decorative color is beautiful, and as the folder is printed on a high-grade white paper, handmade quality, the effect is excellent. As a substitute for the commonly used red, this bright brown has advantages in that the effect created is quite strong yet far less gaudy, and it can be used to an extent that would be impossible with red or orange. The blotters are excellent.

SCHWABACHER-FREY STATIONERY COMPANY, San Francisco, California.—The folder, on the first page of which the words "Races" and "Drinks" are marked out of the title, "Mixing Races, Drinks, Colors," with the O. K. mark alongside the word "colors," is clever in content and cleverly executed. The text on the third page is so good a little taste of it (the lead off) will benefit all our readers. Here goes: "We don't advocate tbe mixing of races — it's against nature. And we don't believe in mixing — that is, we know we ought not to mix drinks; it's against the law. But mixing colors, that's a horse of a different color — it's one of our hobbies. There's no doubt that color helps out a lot of things — flapper faces or letterheads — it just naturally attracts. Color in printing helps, if used correctly. That is our message." The temptation is great to quote more, but the space is scant, so you'll have to guess at the rest. The paper used for the folder carries out the idea admirably; it has streaks of various colors running through it, light blue, yellow and pink predominating, forming a pattern. The effect is as if the colors had been washed in with water colors. The folder certainly makes a strong impression, particularly so because of its consistency.

PAUL L. HALLINE, De Pere, Wisconsin.—While by no means an example of fine typography and printing, your blotter, a parody on the conventional political candidate's card — reading "Vote for Paul L. Halline, independent candidate for your printer," etc.— will doubtless create favorable comment and prove to be productive advertising. Cbeltenham Bold (regular), Cheltenham Old Style Italic capitals and Cheltenham Bold Extended, tbough of the same series, are not harmonious, because of the difference of shape. Furtbermore, even considering the nature of this work, when each line is set in a different face and size from its neighbors a good effect can not result. The major display is near the bottom and as the lines at the top are shorter, too, an unbalanced effect results. The major display sbould be at or near the top, and if there is any variation in the length of the lines the longer ones should also be there.

WILLIAM A. KITTREDGE, R. R. Donnelley & Sons, Chicago, Illinois. — Chicago gains and Philadelphia loses by your new connection. Welcome to our city; may the tribe increase. There is a lot of character in the one-color advertisements and leaflets you have started off with, which indicates the importance of knowing good types and allowing them to show for what they are worth. More printing fails from being overdone than from being underdone.

THE STUDIO PRESS
Advertising Typography
W. R. VORIS, *Director*

CIRCLE 1042
355 CENTURY BUILDING

Chaste business card of a high-grade typographer, W. R. Voris, of The Studio Press, Indianapolis, Indiana.

WENDELL W. FISH, Advertising Typographer, Los Angeles, California.—Advertising typography featuring Bookman and Cloister types, both of which are especially pleasing and legible styles, is as good as any one could wish. Financial advertising has doubtless made the most rapid improvement of any class during the past decade and that of the Los Angeles banks and bond houses which you serve will stand comparison with the best of any locality. An interesting advertising agency letterhead is reproduced. The informal and refreshing arrangement may suggest ideas to other readers.



A letterhead that gets away from the humdrum by starting the word "advertising" with a lower-case a, by letter-spacing the lower-case—which keeps the lines from being "stubby," too—and by the use of larger type than customary. By Wendell W. Fish, advertising typographer, Los Angeles, California.

LONDON SCHOOL OF PRINTING, London, England.—When, once a year, you wrap up and post to us a package of specimens of work done by your students we wonder if you realize the pleasure we take in going over them. We believe the work of your school is the most comprehensive of any in the world. Every branch of the graphic arts, every method of reproduction seems to be taught—and taught well if one may judge from the caliber of students' work. But more enjoyable to the writer than the fine specimens are the monographs which accompany them. We still treasure several that were received years ago, when the school was known as St. Bride's Foundation. These monographs are manifestly by writers of authority and are educational in a high degree. Of the specimens, the large halftone, "Sweethearts," printed in brown over a pale yellow tint base on India colored matt paper, is the most interesting. The print is uniform throughout, the effect quite lithographic. Process engravings are likewise well handled. We have always considered our British cousins masters in the use of color and in the operation of presses; greater care and skill in those respects has seemed evident than on our work here. What we have felt you were a little behind us in is typography, but, of late years, that has undergone a remarkable change for the better. Better types are being used and fewer ornaments, with the result that the best British printing today compares favorably with the best we do. You will pardon us then, if, after giving you due credit for your fine printing and colorwork, we take honor, unto ourselves at least, for having led the way toward *better everyday commercial typography.*

THE PRINTERS' TRADE SCHOOL, Adelaide, Australia.—"Modern Ideas in Printing," a book of designs selected from the year's work of apprentice students, is excellent. The presswork, and particularly the color presswork, is of really exceptional quality. While the composition on the whole averages high, we call your attention particularly to one example that is quite poor, the advertisement entitled "Artistic Wall-Paper." The type matter occupies the upper one-third of the space and is set in a small size of italic. This matter should have been set in larger type, in the interest of both appearance and legibility. It is a shame to have so much space available and then to crowd the copy in so small an area, and, in addition, to have used italic, which is not nearly so easily read as roman. The purpose of italic is to bring special emphasis upon an occasional line or word in the body, and on occasions to add variety and lend appropriateness to display, but it should never be employed for large blocks of reading matter as in this instance. The Detmold advertisement, which contains about the same amount of reading matter, is along the right lines; compare the two for legibility and general effectiveness. We must compliment you, in conclusion, on the fine taste expressed in the selection of colors.

W. E. HEGLE, Byron & Learned Company, Minneapolis, Minnesota.—When we receive a package from you it is opened with avidity, for we know that within are typographic gems. This time we were agreeably surprised, not with any improvement in quality, but with the fact that you have been more generous than heretofore. Possibly that indicates business is booming, that your reputation for fine work is spreading and you are doing more of it; at least, that is a logical assumption. Space precludes mention of specific examples when, particularly, the work is of such quality as to obviate suggestions for improvement; the less talented get the most space in this department because they need it. However, we must compliment you especially upon the house-organ *Proofs,* which is unique in the field of printer's papers on account of the fact that the page size is larger than customary, 8½ by 11 inches, which, as you state, gives you the opportunity to reproduce many four-color process jobs from the original plates and with adequate detail, which would be both expensive and impossible were the page size smaller. Again, the quality of brevity in the text, permitting the reproductions of fine work to be featured, is commendable. Some issues are of but four pages, others six and eight, the six page issues being folders. The large size of Goudy Old Style used for setting the text is effective and in line with the brief copy, making the little copy that there is inviting in appearance and easy to read. Thereby assurance of its being read is increased. Often results are nil because the accomplishment of too much is attempted; this attitude can not be laid at the door of the publisher of *Proofs.* Frankly, we have not seen a printer's house-organ in a long while that, on the surface, seemed to promise so much in the way of results; if *Proofs* does not produce, something else is wrong.



Neat and yet forceful title page from the program of the Sutton Press Employees Association's annual outing. The motif of the design is Colonial, the printing was in red-orange and black on buff-colored cover stock.

AMERICAN PRINTING COMPANY, Corsicana, Texas.—Your letterhead is satisfactory, the arrangement being simple and orderly. A better effect would have resulted if the line "Commercial Printing" had been set in italic of the series, Bodoni, as, then, the mass of capitals which appears monotonous would be broken and variety added. The Post acorn ornament does not harmonize with the Bodoni type, being suited to heavy types, such as Post, Plymouth, Roycroft and the like, wherein the fine lines are not so fine as in Bodoni, but relatively bold. On the blue blotter the border, printed in a lighter and weaker color, which was absorbed largely by the stock, appears lost. It is so faint that it does not function in holding the design together. The arrangement, however, is very good. The circular, "Just a little sign," would be better if the geometrical squares forming the background for the illustration had been printed in a weaker color so as not to confuse the lines of the cut. As the stock was brown a light brown ink would have been better than the deep red; it would also have added contrast in values and life. A bright, light green, blue or violet would also have been very good. While the white space is not used to very best advantage, as it would have been if the central group had been set in narrower measure, arrangement and display are good.

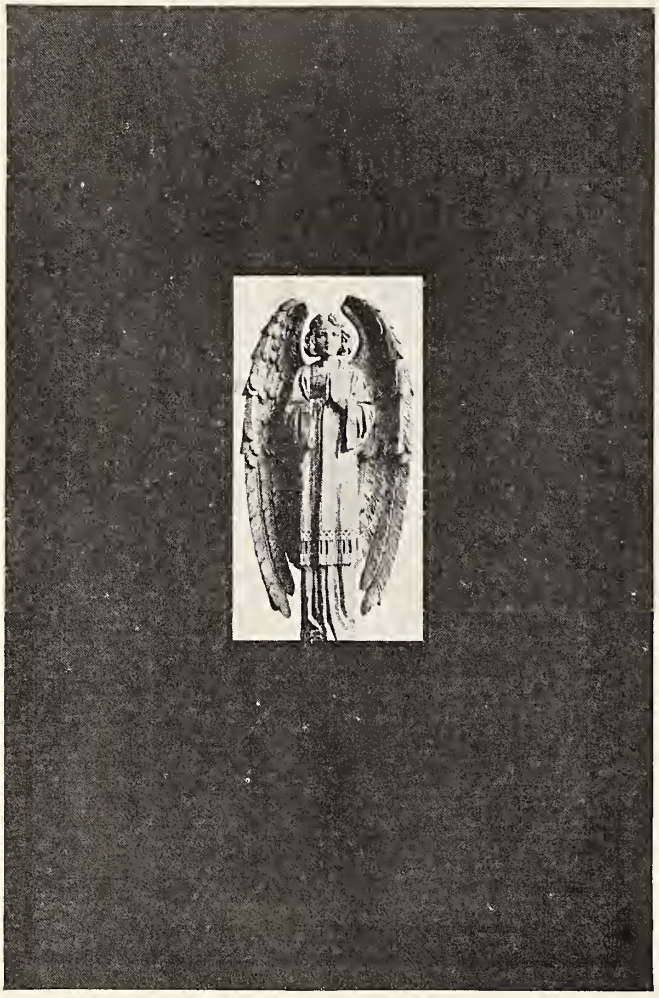
HOWARD N. KING, Washington, Pennsylvania.—The booklet for Waynesburg College is indeed very attractive. There could be nothing wrong in the use of orange for printing the rule border and the emblem on the cover of orange colored stock, as it represents a harmony of relation. The orange, however, might have been a trifle deeper, as it would then give an effect of better structural solidity to the page, which we are not sure is essential. The inside, or body, of the booklet is in excellent taste, the typography being neat and legible and the presswork excellent.

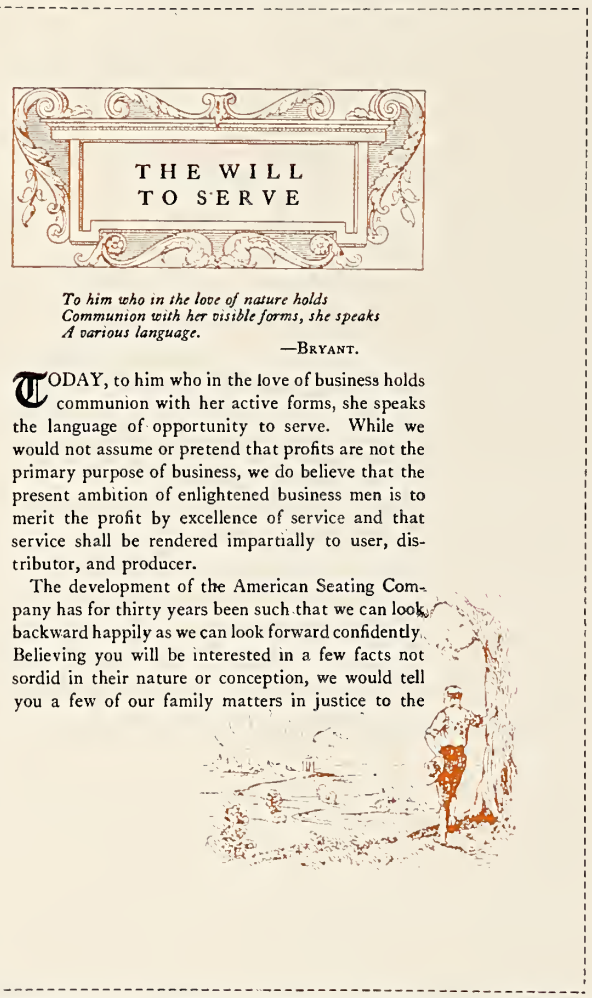
L. A. BRAVERMAN, The Procter & Collier Company, Cincinnati, Ohio.—The Auburn automobile advertisements are striking yet pleasing, which goes to show impressive advertisements can be set in light-face types. White space plays a big part, although the excellent line illustrations contribute a goodly share toward the excellence of the ensemble. It all comes from knowing how to do it. The Rookwood booklet is a beauty, the chaste cover design suggesting that the pottery is a high-grade art product. The booklet for the Formica Insulation Company, the cover for which is made of the Formica insulation — which appears more like the common pressboard, though with a glassy sheen that makes it brighter — is quite a novelty. The typography of the text is excellent.

R. E. DOUGHERTY, Louisville, Kentucky.— As the work of pupils in the printing classes, the booklet "Do Your Pupils Know?" is indeed commendable. The cover is very well arranged and displayed, and simple in design; it is quite striking as a result of the prominence of the big question mark in red. The poem "Work" does not look well on the first text page because it does not conform to the proportions of the paper page. The solution would have been to set this poem in smaller type and place it above the center of the pages instead of in the exact center. The disparity in proportions would then have been less noticeable as a result of the greater side margins and also because there would not be so great a difference in margins around the top, where a wide difference is more noticeable than around the bottom. Otherwise the booklet is all right, although it would be better if the page heading "Do Your Pupils Know?" were set in type that would harmonize better with the body. A bold roman, preferably Cheltenham Bold, as the body is set in Cheltenham Wide, would have been best.

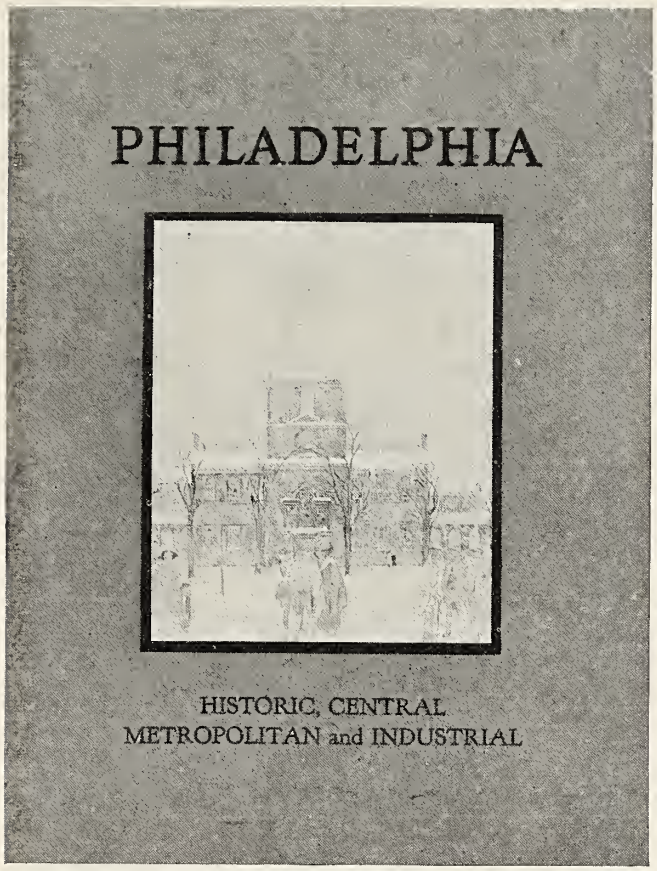
FRANK H. ROBERTS, El Paso, Texas.— In general, and when compared with the "run" of high school and small college year books, *The Spur* is satisfactory. This is commendable in view of the fact that it is the work of amateurs, pupils of the Junior College of the City of El Paso. The cover, printed in gold from an effective design featuring a pair of spurs, is very effective. Certain details in the text ought to be corrected next time. The title page, for instance, is wholly inadequate for a book of the size and character of this annual. Furthermore, it is placed too low on the page; you will note, if you consider it a moment, it appears too low to give the effect of being well balanced. The same fault is evident on other pages where there is just a line or two. Presswork is good and bad in spots. On one page the halftone portraits are well printed, while on the very next one they are poorly printed, usually because of the use of too much ink. The effect of too much ink being used is also manifest in slurring and offsetting in places. We will not go farther, as other faults we might mention are of so much less importance than those named, and as the work is really commendable, considering it was executed, as you state, by amateurs.

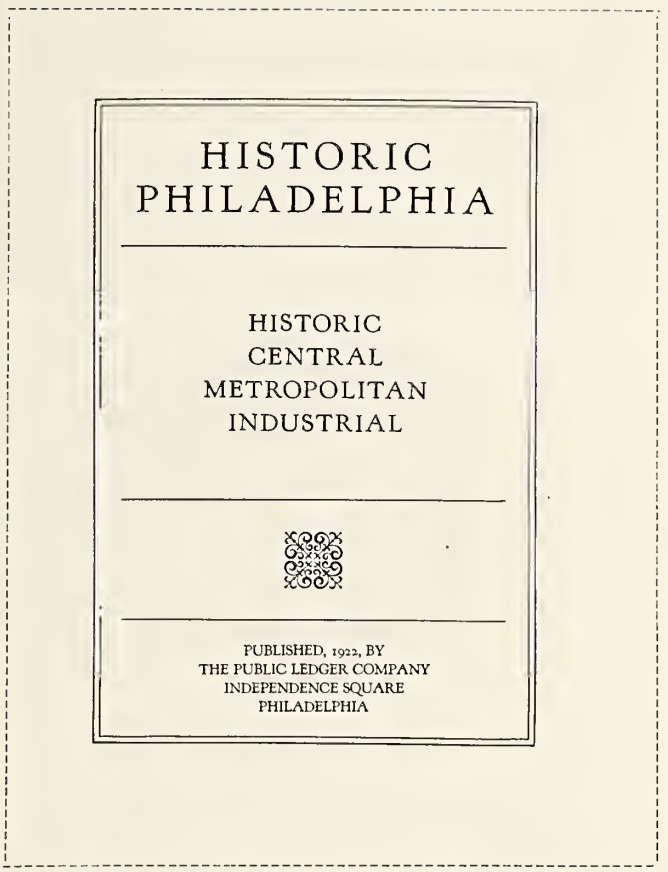
THE SPENCER PRINTING COMPANY, Kansas City, Missouri.— On the whole, the work is of very good average quality, the best feature being the presswork, which is particularly good on the halftones of the annual, "Wentworth, 1922." The cover of that book is handsomely done, though from the standpoint of design we would prefer to see the lines "Wentworth" and "1922" raised close to the emblem, the design then being of one group instead of two. We confess our criticism of the arrangement as it stands is due to the fact that we do not like to see the bottom of a design wider or larger than the top, and because we like to see the mass of strength at the point of balance, above the center of the page. The typography of the text pages is commonplace, if not bad. The type used for the department heads is not a good one for the purpose, it being a shaded, gray-tone letter, better suited — if particularly suited for anything — for commercial stationery. Assuredly, it is not a book face, and assuredly, also, it does not harmonize with the Century type used for the text, the Cheltenham Bold employed for subheadings and the Parsons used for initials. None of these four faces looks well with another. Some departments are opened with initials, while others are not. With the amount of space between the columns, rules between are needless from a practical standpoint and rather cheapen the book, suggesting somewhat a newspaper makeup. Set wholly in Pencraft capitals, the leaflet accompanying the first of your Golf Calendars is not pleasing and does not appear easy to read. The large mass, at least, is hard to read. Here, again, the bottom of the design is wider than the top and the result is much worse than on the annual cover, because here it is an involved display, whereas the cover had little on it. The text group of this circular should have been set in narrower measure so that the type design would conform more nearly to the shape of the sheet. The specimens next mentioned are better, some of them being really excellent, as, for example, the folder for Sunset Hill, Hartzfeld's "Fur Storage" announcement and the booklet, "The Autocrat of the Gold Bag."





At the left is the cover of a handsome booklet of the American Seating Company, admirably treated in Gothic style, which is appropriate because the firm executes fine church fixtures featured by exquisite carving in the Gothic style. Cover stock was deep wine, laid, the printing on the cover appearing to be a deep gray and the words of the title were embossed. The illustration was printed in brown on India tint stock and glued to the cover proper. At the right is the initial text page of a booklet of the same company, directing attention to the quality feature of the firm's product, the conditions under which employees work, etc. Printing was in light brown (yellow hue) and black.

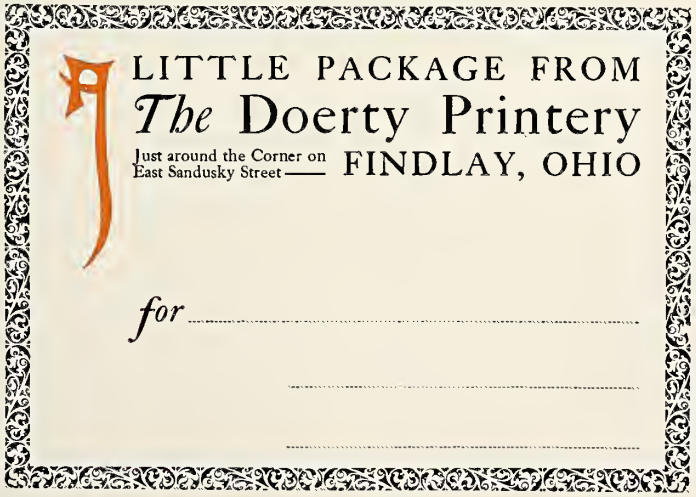




Cover and title page of handsome book issued by the Public Ledger Company, Philadelphia, Pennsylvania, to emphasize the importance of the Philadelphia market. Particularly interesting and beautiful are the numerous illustrations in light, dainty colors, one of which is tipped on the cover. The title page demonstrates the exquisite beauty of Kennerley type, that face also being used for the text throughout. A large and legible size was used for the body. This book is one of the handsomest pieces of high-grade printing we have seen in months and bears the imprint of the Beck Engraving Company of that city.

La Fayette Doerty, Findlay, Ohio.—The folder, "Specimens of Printing," set in that excellent type face, Goudy Old Style, is unusually attractive. Orange and black inks on the India tint Strathmore de luxe cover stock make an excellent harmony, the appearance being bright and snappy. The enclosures, and particularly the package label reproduced herewith, are likewise excellent.

The Slidell Sun, Slidell, Louisiana.— Your work indicates the need of a study of the principles of art and display in their relation to typography. On the simplest and most ordinary work, and work where a great deal is not expected, results are far from satisfactory. The worst specimen in the lot is the statement of January 1 for the local savings and loan association. First off the reel, the measure is too wide on all pages, making side margins much too narrow. On the back page the side margins are a full one-quarter inch, while margins at top and bottom are a full one and one-quarter inches — five times as wide. This is all the more inexcusable in view of the fact that the copy for that page is a statement of the assets from year to year, headed "Watch Us Grow." The date is at the left and the amounts at the right, and almost two inches of leaders carry the eye from the date to the amount on each line. All that was necessary was to use fewer leaders to the line and the side margins would thus have been increased and the type page made to conform to the shape of the paper page. The head, "Watch Us Grow," is too small and insignificant as set in eight-point machine capitals. The front page is a jumble. The name of the association, which is deserving of major display, is too small and weak. The names of the officers below, set in a condensed bold modern roman, appear the more prominent. Furthermore, the latter type face does not harmonize at all with the extended Copperplate Gothic used for what should have been the main display. The page appears crowded, due to the arrangement and the fact that the names of officers are set needlessly large, as well as because these lines are spaced needlessly far apart. No doubt what has been said with respect to the first and fourth pages will show you what is wrong with the inside "spread." Nowhere in this job is space used to good advantage. It is wasted between the "assets" and "liabilities" columns of the statement; it is wasted at the sides of the oath below. The lines of the heading, set in the crude block letter, are crowded too closely. The general form of the statement for the *Sun* is satisfactory, and it would be altogether satisfactory had a good type face been employed. The designer of the Parsons series, Will Ransom, told the writer only the other day it bored him to tears to see the way it is sometimes abused. The typefounder nearly always shows it in good taste, but, despite the value of Parsons, it is no more suited to all cap. lines than are text or missal caps. And what two faces could be more unlike each other than this Parsons and Copperplate Gothic? The letterhead for the savings association is, of course, the best of the lot, yet here, again, the type face used has little to recommend it. We could even pass that if the lines were shaped up better, so that the main group would not be so wide, and if there were a little more daylight above the main line. We hope you will not read rancor between the lines of this item, for none is felt or intended at this end. In the space available we have told you as much as we can think of that will help you.



Interesting label design by La Fayette Doerty, Findlay, Ohio. The original was printed in orange and black, and is particularly striking.

Strathmore Paper Company, Mittineague, Massachusetts.— While it is contrary to the policy of the editor of this department to advertise advertisers, there are times when mention of a firm that has something to sell our readers is not only permissible but desirable from the standpoint of the constructive interest their products may have for our readers. That is the case with respect to the series of direct advertising folders and booklets you have issued under the name of the Strathmore Artists Series, which are so alive with stimulating help we feel every reader should have copies. In this series, which was designed to emphasize your slogan, "Paper Is Part of the Picture" — which by the way is as true as it is clever, though not so generally appreciated as it ought to be — the best artists have been called upon, and their work and the accompanying informative text constitute a wealth of information that no self-respecting printer can deny himself. Certainly the Strathmore Paper Company deserves commendation for having in its advertising given real help to the printer. Furthermore, that's the kind of advertising that does the business.

The Roundup Tribune, Roundup, Montana.— On the letterhead for H. Jaffe the original furnished you as copy is a "scream"—positively as bad as it was possible to make it. In printing the job you used Copperplate Gothic sufficiently large to be prominent enough, it would seem, to suit any one. Evidently it did not, for this very good job was rejected in favor of overlarge and overbold display that creates a very gaudy and cheap looking appearance. The customer is *not* always right. Not one in a thousand disregards the doctor's advice when it comes to the matter of knowing what's good for health, but a far greater number know more than the printer (they think) about good stationery and other printing. You have suffered in this respect from the fact that printers have always competed so hard for business and have catered to every whim, fancy and fallacy of buyers until said buyers think they know more about what's good for their printing than the printer does. Collectively, we have none save ourselves to blame.

Roscoe J. Burch, Dowagiac, Michigan.—The booklet on the Round Oak Pipeless Heating Systems is an excellent one. The type face, Cloister Old Style, is a good choice from the standpoints of legibility and appearance. As you use this face quite consistently your work has an established character that is desirable. By so standardizing a type and learning to use it right uniform excellence in all work results. While we appreciate the advantages of the layout of the text pages, placing the cuts in the outside margins, the lines are a trifle long for easy reading. We believe it would have been well to have sacrificed the advantages of unusual layout for those of greater legibility by setting the matter in two columns, running it around the cuts, which, according to our idea, should be placed in the center. No fault whatever can be found with the display pages.

Claremont School Print Shop, New York city. —As the product of students in a school printing plant the thirteen Flag Day wall cards, enclosed in a portfolio, are commendable. In design and typography most of them might be better, the title of the portfolio particularly. The type of this page is too nearly of the same size; we find very little variation between the different display units. What constitutes the main display in the page as set is too long to bring out in uniform type and give it strength commensurate with the size of the page. It reads, "Impressions from the Types of Claremont School Print Shop Public School 42 the Bronx." While this might quite logically be considered the main title, we consider the subtitle, "Thirteen Flag Day Wall Cards Done by the Pupils," more direct and, being short, better adapted for the main display. Although what is given main display is little larger than most of the type of the page, if it were made the subtitle and the words "Thirteen Flag Day Wall Cards" were given sufficiently large display to balance the page a big start toward improvement would be made. The design as arranged is also crowded at the top and open at the bottom, the best use of white space not being made. On the title page a far better appearance would result if the poem were shaped to fit the space. Each line should be made into two, the second with a hanging indention. The verse is too wide in relation to its depth as compared to the page, and the white space is not well apportioned as a consequence. The flag hangs too much in mid-air. The page starting "Citizens, by birth or choice," is not attractive, because the handling does not take into consideration the character of the type used. Text (true gothic) type is a rich, compact black letter and ought to be closely spaced both as to words and as to lines if good results are to be had. Here, however, we find that the space between words is often wide enough for roman capitals and that the space between lines is equally and excessively wide. The use of rules printed in red beneath every line is another bad feature. Underscoring is primarily an aid to emphasis, but an entire paragraph can not be emphasized in this way. Only a single word or line in a group is emphasized by underscoring. Then, too, the prominence of the rules in red detracts from the type. Just one little detail would improve the Lincoln page. Because of the large gap of white at the bottom of the initial W, which is emphasized as a result of the large size of the letter, this initial ought to be set slightly to the left, the upper part extending into the margin. If set into the margin slightly, as suggested, the upper left corner of the mass would look more nearly squared like the upper right-hand corner, where, of course, there is no initial to introduce extra white space. Initials Y, T and V should be treated likewise, as they are not squared off as are H, N, etc. We do not like the text initials in the poem "America," particularly standing alone in the margin. Initials in poetry are at best a dangerous experiment. The very pleasing page entitled "Heart, Hand, Head" would be more pleasing if the type group more nearly approximated the shape of the page. As arranged it is too nearly square. The space is a trifle too wide around the initial, which, we think, is a little too large. Presswork is very good.



Illustrations of rough crayon layouts from a mailing folder of the George F. McKiernan Company, Chicago, illustrating a type of dummy that firm submits to its clients to help them visualize its recommendations. On the folder itself the illustrations were printed in three colors, orange, black and blue; here we indicate the blue by showing it "screened" in the black plate by the Ben Day process. The keynote of the piece was an argument against the purchase of copy, art, engravings and printing from different sources, and was illustrated by contrasting a "home-made" automobile of assembled parts described by the statement, "O, yes, it may run, but—" with a car bought complete. The question was asked, "When you can buy a well balanced, thoughtfully designed, carefully executed whole, why shop around for the essential parts, slap them together and expect results?" Pretty clever!

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Matrix Ear Bent

A Kentucky publisher sends a bent thin matrix and states that a number are damaged in that manner. He asks our suggestions. The front upper ear is bent slightly. The characteristic mark on the ear indicates that the damage was done by the distributor screw.

Answer.— It is possible that the matrix lift needs adjustment and perhaps the bar point needs to be replaced. To determine these two conditions you may first adjust the lift. Loosen the nut on the lift adjusting screw and turn out on the screw a trifle. Next send in a line of figures, and have the lift working, turn in slowly on the adjusting screw until the lift begins to raise matrices, then stop turning and tighten the lock nut. Send in a few lines of figures and observe how lift works. When this is done send in one line of thin matrices only; use periods, commas, small i's, l's, quotes and thin spaces, and watch if the lift separates these thin ones without picking up two at a time. If the lift should pick up two matrices at one stroke you will have to fix the bar point. To do this, remove the box and then the box bar from box. As you may not have an extra bar point on hand, take a punch and hammer and spread the bar point outward a trifle. Replace the bar and pass in one of the thinnest eight-point characters. Raise the matrix with lift and observe how much space is present between the bar point and the vertical faces of top rails. The thin matrix should just pass without resistance.

Liner Damaged by Ejector Blade

An Eastern operator states that a number of liners show the projecting lug to be damaged, presumably from the ejector blade. He asks the remedy for the trouble.

Answer.—The damage to the lugs on the liners has occurred where the ejector lever rod was in use and where the cam shoe forward of the short segment was absent. As we do not know whether these attachments are at present on your machine, you may determine if the cam shoe is present by backing the cams and examining to find whether a shoe is attached just forward of short segment. In case it is there you can test it by having the cams normal and by moving the disk pinion without drawing it forward off the flange pin. If the pinion and disk make a perceptible movement it shows that you may need to adjust the shoe on the cam. To adjust the shoe on the cam, remove the two screws holding the shoe and turn in slightly on the screw bushings found under the shoe. When adjustment is complete and correct, the square pinion facing will have contact with shoe and will prevent the mold from being out of alignment with ejector, if the bushings and mold disk locking studs are in good order. We suggest that you advance the ejector through the mold cell and note how near the ejector comes to lug on the liner. While in this position, try the disk for play, while the pinion remains on flange pin. This test may show need of adjusting the shoe on cam if one is there. If your machine carries the ejector lever rod, which extends forward near the stopping and starting lever, and is used to draw the ejector into the mold before starting, it may be replaced by attaching parts BB-417, BB-419 and C-1278.

Friction Clutch Slips

A northern New York publisher describes the action of his driving clutch, and states that as an experiment he packed beneath the leather buffers with paper. Several other matters are referred to on which he asks advice.

Answer.— When you removed the paper packing and the machine failed to turn over, it probably indicated that the clutch spring needed more tension. You doubtless did not need the paper under the leather shoes, but very likely the clutch spring did require more tension. Unscrew the bushing on end of shaft and remove the spring, measure its length and stretch it at least one inch. Try it then without the paper under the leather buffers, and see if the cams will not stop readily. However, if they do not it is not a serious matter; it indicates that the cams are not binding in any way and turn freely. In regard to the screw in casting block, we are unable from your sketch to determine its position. Lay block on paper and draw pencil line around it so that its position is defined. If you will send this sketch to us we will try and find the use of the screw. The magazine entrance, we believe, is not at fault when the two or three characters you mention do not enter magazine unless the entrance is opened. Examine the edge of magazine for bruises. If none are present see if the adjacent guide prevents free movement of incoming matrix.

Matrices Fail to Respond to Touch of Key Button

A Wisconsin operator has some difficulty in securing a regular response to touching of key button, and as he is not well acquainted with the machine he asks advice.

Answer.— We suggest that you try out the capital letters that give trouble and when the matrix catches observe if it is touching any guide. If it fails to start from the magazine, try raising that particular keyrod by using a pair of pliers; lift to full height and see if matrix falls. This test is to see if the trouble is due to failure of escapement mechanism to release the verge. Repeat by touching of keys and observe how the end of cam yoke works in relation to the spring bar. If you find that you can release a matrix by raising the keyrod by hand and can not do so by a touch of the key button, it may mean that the spring above the pivoted end of cam yoke yields more than it should. In such a case, stretching the spring to make it stronger may help. Examine roller under cam and see that no groove is present. These observations, however, should not be done unless you are certain no obstruction exists, such as dirty matrices or burrs on matrix ears. Try polishing ears of the matrices with the magazine brush, using a small amount of graphite thereon. Brush out the magazine, and after it is free from dust polish with graphite on the same brush.

Projection on Base of Slug

An Indiana operator describes the base of a slug cast on his machine as having a slight projection from each wall of the slug and wants to know how to remedy the trouble.

Answer.—We regret that you did not send a slug showing the fin of metal on base. Possibly you may correct it by scraping mold with a sharp piece of brass rule, removing all adhering metal, then set back mold wiper so that it keeps metal from adhering. If the mold has been rounded off on the back it will be difficult to correct the trouble. A grinding may be necessary. Be certain that in the cleaning of the mold no abrasive material is ever applied. Scraping with a sharp brass rule will do no harm. It is advisable in a trouble of this kind to send a slug for examination. In matrix troubles enclose damaged matrix.

Splashes Back of the Mold Disk

An Illinois and an Arkansas operator ask practically the same question: "How can back splashes of metal be prevented?" One operator had more trouble on long measure than on short. The other does not refer to the length of the slug.

Answer.—We suggest that you change to thirteen-em measure and test lockup in this way: Clean off back of mold, see that no metal adheres. Ink entire surface of mold that has contact with mouthpiece. In applying the ink see that the coating is *thin* and *even,* otherwise the test is not conclusive. Be sure that the right end of left liner is not sprung forward, as this condition alone sometimes allows a slight leakage of metal which remains attached to the mouthpiece. See that pot-lever spring is not broken and that it has sufficient tension to give a firm lockup.

Operator Is Troubled With Transpositions

An Illinois operator states that he is troubled with transpositions in his machine composition. Also the assembler gives trouble by the clogging of matrices. Obviously we could not suggest the cause of these troubles except in a general way.

Answer.— We regret that you did not send a proof showing the nature of the transpositions. We can not give a comprehensive reply without a proof showing how the matrices are misplaced. When matrices pi up while assembling you should endeavor to locate the interfering character and the manner in which it catches. When this is found you may then determine how to prevent the abnormal action. We can not suggest a hard and fast rule for preventing matrices binding. One must make a close examination of the line while assembling and ascertain where the interference occurs that causes matrices to bind and clog. The original chute spring answers every purpose if placed in its correct position. The fiber buffer on the front rail of assembling elevator should be replaced whenever its surface is depressed from wear; every month or two if the machine receives much service. Replace star wheel just as often.

Metal Splashes Back of Disk

A North Carolina operator using a machine equipped with electric pot states that he has lately been troubled with metal splashes back of mold disk.

Answer.— We suggest that you try the mouthpiece on medium heat when running on ordinary news matter. If jets are closed by lack of heat, turn to high; if squirts occur on high you should test lockup to determine if the pot mouthpiece locks evenly against the mold. Also see if the lockup is tight enough. To make the first test, clean adhering metal from back of mold, apply a thin, even coating of red ink on back of mold and allow cams to make a full revolution. Examine impression on mouthpiece and note if uniform contact is indicated by ink. If you observe that the transfer of ink to mouthpiece shows irregular it may indicate the need of a closer union on either end. For example, if right end of mouthpiece shows a weak impression of the red ink you should move forward the right side of pot. This operation is readily accomplished by the screws near lower end of right pot-leg. Loosen bottom screw and back screw a trifle and turn in on front screw. Make another ink test to verify. Note also if pot-lever spring yields more than 1/16 inch. If so, increase stress of spring by front nut.

Delivery Slide Does Not Start Quickly Enough

An Ohio operator asks why the delivery slide is slow in starting when the assembling elevator is raised.

Answer.— We would suggest that you examine the screw that attaches the assembling elevator releasing bar to the delivery slide. If this screw works loose it may bind on the back edge of the spaceband box chute. It may be seen readily and turned in when delivery slide is normal. If that is not the cause, we suggest that you remove the pump piston from cylinder and wash leather with gasoline, clean inside of cylinder with a rag, rub a trifle of graphite on leather packing. This may prevent the sticking of the slide. We presume you graphite the delivery slide instead of oiling it. If the slide does not return far enough to latch properly you may have to set cam roller arm; see page 34 of "The Mechanism of the Linotype."

Adjustment of Side Trimming Knives Does Not Hold

An Iowa operator has trouble holding the adjustment of his side trimming knives. It seems to change without any discernible cause.

Answer.— Examine mold disk locking studs and bushing and see that they are not worn. Remove the mold or molds, as the case may be. Clean the under side of mold body and also place in pocket where body of mold has contact. Replace mold with liners and bring the four fastening screws to a light bearing, then tighten the three clamping screws firmly and finally tighten the four fastening screws. Cast a thirty-em cap. line, and set left-hand knife to trim smooth side of slug correctly. Then set the right-hand knife to trim the slug to standard thickness. Be sure that the knife fastening screws are tightened firmly.

Distributor Troubles Annoy Operator

An operator who particularly asks that his identity be not disclosed asks several questions in regard to magazine entrance, as well as in regard to distributor stops.

Answer.— In regard to letters to this department, no information is ever divulged that will reveal the identity of a correspondent, so that no writer need have any fear in that respect. In the matter of distributor trouble and the manner of adjusting the channel entrance of magazine, when the entrance is closed, the contact of screws against the frame of the magazine should allow at least 1/32 inch between the guides and the back edge of the magazine. As to the cause of bruises on back edges, it appears that all conditions are favorable to proper operation, as you state guides are not bent, and that teeth and ears are in good condition. We suggest that you test with a spirit level by placing it on round rod above back distributor screw. As you observe the bubble in glass see if it shows to the right of the line; if so, raise the two extending toes of the base on keyboard side just enough to cause the bubble to move to the left of the center. This really makes the box end of screws a trifle lower than the opposite end. This may help you diminish some of the stops. At any rate it would be well to give the matter a trial. We assume that you have examined the back edge of magazine for bruises and that the front edge of the guides match properly with channel divisions.

Collectanea Typographica

By HENRY LEWIS BULLEN

Books be the torches fed with oil divine,
To light our pathway thro' a glorious mine,
Ope' boundless treasuries of human thought,
And bid us marvel o'er what God hath wrought.

—Francis I. Maule.

* * * *

IF a thousand dollars' worth of printing brings in five thousand dollars of net profit to the man who pays for it, can the printer be overpaid?

* * * *

THAT is a wise printer who is able to collect from his customer a reasonably small percentage of the intangible values embodied in his work. It is more than fair to charge for these. They are, in fact, the greater values.

* * * *

Frederic W. Goudy and His Gold Medal

MR. GOUDY, the distinguished type designer, decorative artist and printer, has been awarded the Allied Arts Gold Medal of the American Institute of Architects, for meritorious work in the art of typography and his devotion to its advancement. This is an event of good import to printing, as well as a well deserved honor to Mr. Goudy. To be recognized as an allied art by this great association of architects is a great step toward the reinstatement of that status among the learned and art professions which printing lost a little more than a hundred years ago. Mr. Goudy's good work, and his vigorous administration of the American Institute of Graphic Arts during his presidency, have been influential in gaining this acknowledgment, which the printing art is more and more on the way to deserve and hold without challenge.

Mitchell Kennerley, publisher, 489 Park avenue, New York, celebrates Mr. Goudy's new high honors by announcing a new volume by Mr. Goudy, "Elements of Lettering," with thirteen full-page plates, text composed by Bertha M. Goudy, in type designed by the author, uniform with one of Mr. Goudy's masterpieces, "The Alphabet." The price is $5, and no printer who has a soul above the machinery of his business can afford to be without it. *Collectanea* received the prospectus today, and hastened to secure a copy. In the same prospectus, a second edition of "The Alphabet" is announced, price $6. Those who have failed to get a copy of the first edition can overcome this lack by ordering a copy of the second edition. It is a book which will be a classic in the literature of typography forever. The first edition is now worth more than the price at which it was issued. It has entered the rare-book class.

Do not forget that anything Mr. Goudy prints or has printed has a special value — a value which will increase with time. The worst mistake *Collectanea* ever made in book buying was to neglect to secure William Morris's imprints as they appeared. Every one of them is now selling at five or six times its original price, and, of course, every typographic collector should have them. Don't make that mistake with Goudy, who is a much greater type designer than Morris was.

* * * *

MEN who speak well often lead other men. A printer who knows the power latent in his types may wield an influence surpassing that of the greatest orator. Wake up your sleeping types.

Army Printing Outfits

A PICTURE reached *Collectanea* the other day of the first printing outfit specially designed for use at an army field headquarters. We reproduce it.

L'Imprimerie Imperiale de Armée d'Italie was the first printing office on wheels. We see nothing but the wagon, but when in use the covers swung back on each side, forming case stands. The covered type cases were put on these stands. The orders of the day and announcements were put in type by two uniformed compositors. A miniature lever handpress was unlimbered and ink and paper taken out of their receptacles by the third man. This was in 1859, when the French army was helping the Italians to liberate their country from the Austrian control which had existed from 1815.



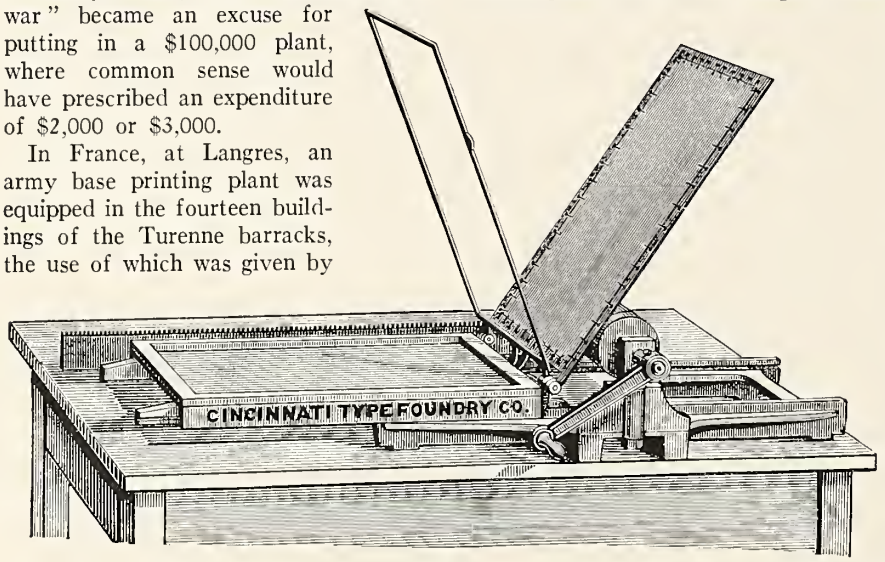
The first printing outfit accompanying an army in the field. French Imperial Army Printing Office, attached to army headquarters during the war between the French and Austrians in Italy in 1859, which ended the Austrian occupation of Italy, except such territory as was restored to Italy at end of the Great War. See accompanying article on Army Printing Outfits.

In our Civil War each army had its traveling printing outfit. We show a picture of the press used, its name Army Press, designed and made at request of the War Department, in 1862, by Henry Barth, part owner of the Cincinnati Type Foundry. The press was secured on a stout table in which there were places for six covered type cases, paper, ink, rollers, tools, etc., so that it could be quickly moved from one place to another as the army advanced or retreated.

Perhaps in the Civil War economy was carried to an extreme in such things as candy, ice cream, army newspapers with

comic sections, chocolate, paid entertainers, hospitals and surgical materials, but during our Great (but, alas! futile) War the word economy was erased from the national lexicon. Almost every army base on this side had an expensive printing plant. We had two large printing plants in France. On these various printing plants unnecessary millions were spent. In this country most of the necessary printing could have been done better and more economically by printers in nearby towns; but "winning of the war" became an excuse for putting in a $100,000 plant, where common sense would have prescribed an expenditure of $2,000 or $3,000.

In France, at Langres, an army base printing plant was equipped in the fourteen buildings of the Turenne barracks, the use of which was given by the French Government. The available floor space was 21,150 square feet. There were departments of typography, lithography, process engraving and stereotyping. Doubtless a complete and large equipment was needed, and, needless to say, no expense was spared. The Langres plant appears to have attended strictly to military business. But this was not the only plant in France. When General Pershing arrived in France, in advance of his armies, he had at his first headquarters in Paris a printing outfit consisting of one cylinder press, one job press, a paper cutter, types, etc. In the latter part of 1917 the printing plant of Kossuth & Co., Paris, was purchased. It had five cylinder presses, and other equipment in proportion. In July, 1918, the complete plant of E. Desgrandchamps, Paris, was acquired. Both these plants were expanded. In October, 1918, one month before the armistice was signed, the enormous and famous plant known as the Paul Dupont Imprimerie, at Clichy, near Paris, one of the largest in France, was leased. These plants were eventually manned by men from the armies. Collectively they were known as the Central Printing Plant.



Army Press invented in 1862 by Henry Barth, part owner of the Cincinnati Type Foundry, at request of the United States War Department, for use with armies in the field. Many of them were afterward sold under the name Army Press, for use in small country printing offices and for proof presses in larger plants. Dealers in printing machinery in South America ordered Army Presses in dozen lots. Their manufacture ceased some time between 1885 and 1890. For the army the size inside chase was 14⅜ by 21 inches. Eventually three larger sizes were made, the largest being 19½ by 26 inches. There have been many worse printing presses.

In these various plants in Paris, between December 26, 1917, and May 16, 1919, 2,249,135 pounds of paper and card stock were used and 151,000,000 separate pieces of printed matter were produced. Of presumably necessary things there were a million and a half telegraph blanks monthly for the signal corps, probably not all used for telegraphing; three million letterheads, for prisoners of war, who must have been continually writing; besides half a million post cards. The largest order executed was for 40,000,000 bread labels! These labels were for the purpose of pasting on each loaf of bread produced by the A. E. F. bakeries, for what purpose we can not imagine. They were printed on gummed paper and were perforated. The signal corps orders aggregated 25,000,000 pieces on seventy different blank forms. All this, let it be remembered, was additional to the printing done at Langres. It required an enormous lot of printing "to win the war."

The famous official newspaper of the American armies, the *Stars and Stripes,* was printed in the Central Printing Plant, besides other publications for the gratification of the soldiers. In connection with this branch of the work there were on the pay roll editors, artists and comic cartoonists.

All the illustrated newspapers of the world in 1859 featured the cute little printing outfit of the French army that liberated Italy. Each of the great American army printing centers in France, before it ceased operations, issued a book recounting its achievements. Each is fully illustrated, and is not the least interesting of the contributions to the literature of the catastrophic event.

The Centenary of Cloth Binding

THE Interlaken Mills, Providence, Rhode Island, eminent specializers in the manufacture of book cloths, remind us of the fact that cloths were first used for binding books in 1822. How could publishers get along without cloth bindings today?

It was in 1822 that Archibald Leighton effected this improvement. Prior to his innovation publishers issued their larger editions in boards — bookbinders' board, covered with paper, a method lacking both in style and in durability. Leighton purchased calico, which he dyed and calendered. The calico was not so well adapted to the binders' purpose as are our modern book cloths, as the web of the material was displeasing to the eye. To overcome this defect the covers were stamped to get a grain effect and, subsequently, it was the custom to put an embossed design on the cloth. With these improvements cloth binding became highly popular. In 1832 Leighton and a linen draper, named Wilson, had cloth specially prepared to permit stamping the title and other devices on the cloth in gold leaf. Before this improvement cloth would not take the gold leaf, making it necessary to use a paper or leather label. Not until 1841 was there a bookbinders' cloth maker; prior to that year the binders, to get suitable cloth, found it necessary to utilize separately the services of the weaver, the dyer, the calenderer and the sizer.

Archibald Leighton was a member of a family which established a bookselling business in London in 1798, carrying on bookbinding in connection with it, as was then a general practice. The business continues under the title of J. & J. Leighton, Limited, celebrated as dealers in rare books. The Kelmscott editions of William Morris were bound by the Leightons.

* * * *

A Printer's Apology

STEPHANUS CORALLUS, printer, of Parma, makes the following apology in a book printed by him in 1473: "Should you find any blots in this work, excellent reader, lay scorn aside, for Stephanus Corallus of Lyons, provoked by the ill will of certain envious folks who tried to print the same book, finished it more quickly than asparagus is cooked, corrected it with the utmost zeal, and published it, for students of literature to read, at Parma, March 23, 1473."

* * * *

TRUE democracy consists of doing unto others as you would have others do unto you. How many of us can stand this test? How many of us want to? Let us be humble.

Thirty-Sixth Annual Convention of the U. T. A.

BY OUR REPRESENTATIVE

LABOR and dues, so they said, would undoubtedly cause trouble and dissension at the thirty-sixth annual convention of the United Typothetæ of America, held at the Hotel Cleveland, Cleveland, Ohio, October 16 to 20. But there was no trouble, and if there was dissension it was all hidden behind the doors which were shut on formal and informal committees. At no time did any of it break loose and force its way into the convention sessions.

The convention is over, all the old officers are reëlected, the labor divisions still function as a part of the Typothetæ with names to be chosen by the divisions themselves but not to include the words "United Typothetæ of America," the dues remain the same, and every one is apparently happier and better satisfied than delegates have ever been before in the history of U. T. A. meetings.

Since all the things which really affect the life and growth and usefulness of the great master printers' association of North America came to a head and were acted upon in the executive session, held on Thursday morning, October 19, let that session receive first and fullest consideration.

Of the resolutions presented by the Committee on Resolutions the most important were those reiterating the demand for a retail price list, calling upon paper manufacturers and jobbers to identify all cases of paper with the name of the manufacturer, and that which directs the department of research to revise the commercial section of the Typothetæ Standard Guide so that production hour records will take the place of prices. This last resolution is of particular importance, since it seems to remove the condition upon which was based the main complaint of the Federal Trade Commission in its case against the Typothetæ and opens the way to the establishment of a production engineering department within the general offices. The substance of the resolutions in the order presented and unanimously adopted, follows:

1.— Endorses U. T. A. School of Printing at Indianapolis and urges every local to send one or more students there each year.

2.— Commends Government Printing Office for installing apprenticeship training system and pledges support of U. T. A.

3.— Instructs president to appoint four delegates to accept the invitation of the Swedish Master Printers' Association to attend the International Printers' Congress at Gothenburg June 4 to 6, 1923.

4.— Calls upon the makers and merchants of paper to identify all papers with the names of the makers.

5.— Reiterates Printing Trades Customs.

6.— Approves the principles of the American Printers' Cost Commission.

7.—Recommends that the Committee on Legislation take steps to have the duty on casein, used in the manufacture of paper, lowered.

8.—Thanks manufacturers and supply men for various loans of equipment and supplies to the Indianapolis school.

9.— Instructs Retail Price List Committee to continue work and to recommend ways and means to secure the retail list throughout the United States and Canada.

10.— Instructs department of research to take necessary steps to secure average records of production which will be substituted for prices in commercial section of the Standard Guide.

11.— Approves department of education plan for apprentice training.

12.— Reaffirms Code of Ethics.

13.— Expresses gratitude to officers for the work of the year.

14.— Vote of thanks to Cleveland Graphic Arts Club for convention work.

Here then was at least one difficulty ironed out. Plans had been made and approved which will take the Standard Guide out of the class of activities frowned upon by the Federal Trade Commission. But the real difficulties seemed to be ahead. When amendments to the constitution came along as the next order of business, every one brightened up in anticipation of a lively argument.

But there was little argument. The first amendment proposed had to do with the basic policy of the organization. It was read by Secretary Miller as follows:

Filed by the Grand Rapids Typothetæ of Grand Rapids, Michigan, August 3, 1922.

I.— Declaration of Policy.— Repeal present paragraph I and enact a new paragraph I to read as follows:

I. This association believes in and endorses the open-shop or American plan of employment in the plants of its members, but recognizes the rights of its members to conduct union or non-union offices if they so desire, employing whomsoever they may deem fit in their respective establishments.

Mr. Cargyl, of Grand Rapids, rose and spoke briefly in favor of the amendment; William Green, of New York, asked for assurance that the American plan meant the same thing as open-shop plan, the amendment was put to a vote and passed unanimously, leaving those gasping who had always believed that the U. T. A. as a body was not concerned with labor.

But the greater surprise was still to come. Reading his way through many amendments to Article II, filed by Fred W. Gage as a member, which consolidate the wordings in many cases, make the meanings more clear, and leave the statement as to labor divisions to be handled in Article III, the secretary came to an amendment filed by the St. Paul Typothetæ calling for a militant open-shop policy as a part of the fundamental principles of the Typothetæ. Without comment, other than that he thought it best for the organization as a whole, Mr. Gleason, of St. Paul, speaking as the delegate from the organization which filed the amendment, rose and withdrew it.

Then came the composite amendment proposed by several local associations and calling for the abolishment of the labor divisions. Here was the Chicago situation, the Columbus situation, the Milwaukee situation and the St. Louis situation in a nutshell. After a motion to adopt, by President Hawkins, of the Chicago Typothetæ, and some discussion, first President Hawkins, then delegates from each of the other three locals which had filed the amendment, rose and withdrew it, to the accompaniment of loud applause.

And then, when Article III, in which the formation of the labor divisions was already provided for, came up for discussion, Past-President Albert W. Finlay rose and read a compromise amendment which does not change the present labor division setup in the slightest degree except in name. They are to be called "affiliated associations" and may adopt individual names as they see fit, except that these names must not contain the words "United Typothetæ of America" and no contracts made by either body may contain these words. The compromise amendment was unanimously adopted.

Later the matter of pay rolls and dues was handled as smoothly as was the matter of labor and with the same result — no change. Thus did conciliation tactics, at work in day and night bedroom sessions throughout the Hotel Cleveland from the beginning of the convention, bear their fruit — the palm of peace.

The members of nominating committee had already reported their unanimous choice of all of the old officers for the

coming year. And so, when the applause of election had died away, the list of officers remained as it has been for the past year — J. Linton Engle, president; J. Clark Acton, first vice-president and chairman of the executive committee; George K. Horn, B. F. Scribner and R. B. Nelson, vice-presidents, and Fred W. Gage, treasurer.

Meanwhile the Open and Closed Shop Divisions, now affiliated associations, instead of divisions of the U. T. A., had held meetings in which interest ran high. As a result of these meetings, the new officers of the open-shop group are Albert W. Finlay, chairman; George K. Hebb, vice-chairman, and John W. Demarest, secretary-treasurer. Of the closed-shop group, E. F. Eilert is chairman; Theodore H. Hawkins, vice-chairman, and E. E. Laxman, secretary-treasurer.

Progressive action was taken by the closed-shop group in approving joint action with the printing trades unions in an apprenticeship program providing for the appointment of joint apprenticeship committees, and in a health survey. Continued affiliation with the International Joint Conference Council was also approved.

Meanwhile the largest and best known of the auxiliary associations, the International Trade Composition Association, was holding its convention at the Hotel Winton. Here the election of officers resulted in the appointment of Charles G. Goodfriend, of the Falcon Company, New York, as president and representative on the Executive Council of the U. T. A.; Henry C. Alwes, Western Typesetting Company, Kansas City, Missouri, as vice-president, and David W. Mathews, Mathews Typesetting Company, Chicago, as the reëlected treasurer. Frank M. Sherman, who has given long and faithful service to this association, was reëlected secretary.

The high standard set by the speakers at both conventions in the subject matter of their addresses will be long remembered by all who heard them.

Out of the hazy mass of memories which too often follows attendance at such a convention and the hearing of many talks, stands an impression of forcefulness and sound wisdom which showed through the words of J. Linton Engle as he gave the annual address of the president; a stirring talk on the subject, "Ideals and Living Up to Them," delivered with all the effect of the trained orator by Henry Russell Miller, of Pittsburgh; the sound advice of John Sullivan, of the Association of National Advertisers, who prophesied the early death of much of the wasteful advertising now filling our magazines and mailing pieces; and the conciliation talk of James J. Hoban, president of the Cleveland Typographical Union, who, before the Trade Composition Association, charged the employers of America with gross neglect in their training of apprentices.

Without doubt one reason for the success of the administration program in regard to the labor divisions was the strong appeal for solidarity which Mr. Engle made in his address when he said in part:

"Should this convention at its executive session on Thursday elect to abolish the labor divisions, one foregone result is that as sure as sunrise and sunset you will create two outside organizations, one for the open shop and one for the closed shop. You will then have three organizations, with the virility of the U. T. A. greatly impaired. It is my hope that there will be no change in our setup of the two labor divisions.

"In considering this matter of labor policy within the ranks of the United Typothetæ of America it may be interesting for you to know that all the officers of the U. T. A. are today the heads of open shops. I am speaking of the president, the first vice-president, the treasurer and the three vice-presidents. The executive council of ten members is made of eight from open shops and two from closed shops. You can easily observe, therefore, that while the executive council is an absolutely impartial body, the personnel is overwhelmingly for the open shop."

There were three round-table meetings, one for the discussion of the retail price list for paper, a second annual session of the educational round table, instituted last year at Toronto, and a new better-printing round table, under the direction of the Committee on Better Printing.

The last was perhaps the most interesting of the three, as it put before the membership of the U. T. A. a new design for a new association emblem. Speaking on the subject, "The Mark of the Better Printer," Harry L. Gage, of the department of linotype typography of the Mergenthaler Linotype Company, brought before the meeting in lantern slides a collection of early printers' marks, ending this phase of his talk with a slide showing thirty early marks built on the same general design, the cross with two bars surmounting a circle, the whole superimposed on a solid background in black or color.

He then showed the original U. T. A. emblem with the Prussian eagle, the present emblem with the American eagle, and the two designs submitted to the Executive Council of the U. T. A. by the Committee on Better Printing, which were rejected by the former body. Following this he flashed on the screen for the first showing a rough sketch of a new emblem, designed by Bruce Rogers, to be submitted to the U. T. A. The new design is a beautiful thing, following the traditions of the cross and circle mark. The upper half consists of the two-barred cross with the words "United Typothetæ of America" balancing the cross bars, and a well designed "U. T. A." monogram filling the circle.

Instant enthusiasm greeted its showing. After a short discussion Fred W. Gage, Harry's father and treasurer of the U. T. A., moved that the better-printing round table recommend to the executive session of the U. T. A. on the following day that this new design be adopted as the official U. T. A. emblem. Mr. Gage's resolution was unanimously adopted by those in session at the meeting, showing that there was no doubt as to the feelings of those who had seen it. However, somewhere between this meeting and the executive session of the following day this action became sidetracked and nothing further was done about the emblem, so that the old emblem still exists as the official mark of the Typothetæ.

Attendance at the convention passed the thousand mark, although an accurate count was impossible, due to the fact that many did not register. This was partly the result of the new ruling creating a registration fee of $10. The paid registration exceeded eight hundred.

Never had those who gather in the lobby of a U. T. A. convention hotel seen more faces of men whose accomplishments in one phase or another of the printing industry have made them famous. There were Frederic W. Goudy, whom some call the greatest living type designer; William Edwin Rudge, Hal Marchbanks and Norman T. A. Munder, who stand securely on top of the upper crust of America's finest printers; William Green, William John Eynon and G. Frederic Kalkhoff, whose names have been connected with U. T. A. activities for as long as most of us can remember, and scores of others who would instantly be recognized by name by any one connected with printing.

A new child of the U. T. A., born at the Cleveland convention, is the Manifold and Loose Leaf Division. Little was done except to form the division, make tentative plans and elect officers as follows: H. L. Bonn, of the Argo Manifold Company, New York city, president; Oscar Lowenbach, of the B. Lowenbach & Sons Company, Milwaukee, vice-president, and C. E. Payne, secretary-treasurer.

When all was said and done, and overcrowded trains carried wearied delegates and guests away from the Sixth City, there was a feeling among them all that the U. T. A., after having passed through two hazardous years, had entered again on a period of harmony and progress in which great things may be accomplished.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Incorporating Newspaper Organizations

We note that the Missouri Press Association has become incorporated under the laws of that State, and upon the recent election of officers it takes its place as a recognized institution in Missouri which will continue an effective agent of the newspapers of that State. J. S. Hubbard was last year chosen as field secretary for the State on a business plan of operation of the association similar to that in Iowa and Nebraska. He is continued in that capacity under the new corporation, and has with him in the association work the following officers: President, Dwight H. Brown, *Poplar Bluff American;* vice-president, E. Lansing, *St. Louis Globe-Democrat;* secretary, Miss Anna E. Nolen, *Monroe City News;* treasurer, H. R. Spencer, *Princeton Telegraph.* Barney Finn, of the *Sarcoxie Record;* Harry Denman, *Farmington News;* H. J. Blanton, *Paris Appeal;* Charles W. Fear, *Missouri Trades Unionist,* Joplin, are the directors.

Now, that is what we conceive to be the right plan of newspaper organization. First get a set of business men for officers, have them pick out a suitable field agent or manager to look after business of the association which individual publishers can not well look after for themselves, then incorporate under the laws of the State, pay taxes and fees as other organizations and become a recognized institution to "sue and be sued." Action can then be taken against some rank abuses and frauds. (One of the latter is located in Missouri and should and probably will soon have heroic treatment.) Legislative and other business can also be handled more effectively. But above and beyond all this we view the possibility of enhancing the profession of newspaper journalism. It is rightly a profession, and if it can be promoted along professional and ethical lines will soon become recognized as such among the present standard professions of the business and literary world.

Some Advertising We Have Seen

In many thousands of miles of travel we have noted a lot of advertising that we believe is most expensive, if not wasted. Good advertising is neither expensive nor wasted, because it brings results that pay for the investment. But —

Have you ever noticed along the automobile highways occasionally a group of advertisements printed on spaces perhaps three feet square, and many of these squares all joined together to make one big board? The advertisements are usually for local concerns in the neighboring town, and these sign-boards are placed within a mile or so of the town where the advertising has been sold. Did you ever drive a car slowly enough so that you could read more than the name of one firm advertised thereon? Actually, that group of signs stands as much chance of being read with any benefit to the advertiser as Marconi stands of reading the advertisements to people in Mars. Yet somebody has gone to hundreds of towns and sold that advertising at a good price.

Another class of very expensive advertising, it seems to us, is the big but beautiful tire advertising seen all over this country from coast to coast, near towns and cities. The billboards used must have cost a huge sum, and the information printed so neatly upon the boards must have cost a large fraction of the cost of the boards, trifling as some of this information seems to be. The tire advertising is always beautiful and well displayed. Yet on a trip recently where some ladies occupied the same automobile for nearly five hundred miles, and for amusement and comment read as much as possible of those signs as the car passed them, we remarked that such tire advertising must be very expensive and we doubted its value, when one lady said, "Are those signs tire advertisements? I did not notice that; I only read what they said about the towns we were approaching." Can you beat that?

Single and double line advertising on boards displayed at intervals along the highways in conspicuous places does catch the eye. For instance, what has aroused more curiosity and comment than those small but plain signs you see along the roads, "Picture Just Ahead"? Not even the name of the kodak company is on the signs, but, from other and better advertising they have seen, people of intelligence quickly hook these signs up with kodaks, even though they may look in vain for the picture just ahead.

Then there is the everlasting and out-of-date advertising on hotel counters, on cigar clippers, registers, etc. Appealing to transients, largely, this advertising usually neither locates the business advertised so that anybody could find it, nor convinces anybody that the firm so advertising has anything unusual to offer. It is staid, stale and simple advertising, and is usually sold to business people who do not know how to advertise, and who refuse to advertise in newspapers or other modern mediums where their message strikes sure and hard. The restaurant menus also come in this class. Often tramps and other rovers use this as a graft to get some money as they go along. We have printed such menu cards many times for them. They come in and contract for the printed job, then, basing the sale of the spaces on the cost of the printing, they go out for about one hundred per cent profit on the deal — and get it. Again it is usually the non-advertiser who "takes a shot" at this sort of wasteful advertising, and ever after crawls back in his hole and says it doesn't pay! We do not say that some of this sort of restaurant advertising can not be made attractive and possibly worth while, but throughout the country districts these remarks do apply.

A sort of along-the-road bill-board advertising that strikes us as being better is some that has appeared more recently. It is a moderate-sized and neatly printed sign-board giving the exact distance from the spot to a certain city and then names the firm in that city who put the sign up. At the bottom is a blackboard space, blank, on which the farmer can print with chalk any special thing he has to offer for sale, and his name is printed under that. Placed on private property under

contract that sign will stick and is of value, no doubt, as the traveler sees it every mile and it attracts his interest.

While observing these and many similar forms of advertising, however, we have conversed with tourists and travelers everywhere, meeting them along the highways, in towns and in camps. They always have a newspaper or two with them — usually the newspaper of the locality in which they are traveling or along the way. They enjoy reading the newspaper at stops, when in hotels or in camps, because it contains the news of the day, of the locality, with messages from their own


Lebanon Daily News.

PUBLICITY

TODAY marks the fiftieth anniversary of the NEWS, Lebanon County's foremost and largest newspaper. The proud title of leadership has been held for many years. Not without struggle however—not without effort has this paper maintained her position of supremacy. But the publishers have increasingly continued to merit and receive public approval until today the publication is more secure in its position than ever before.

Appropriate and striking specially designed first page for the fiftieth anniversary edition of the Lebanon (Pa.) *Daily News*, which, pictorially, represents the beginning of printing and of advertising.

more. The manufactured products summed up $1,521,826,106, or about $4,000,000 more than the total investment. A great part of the difference between production and costs went to pay rents, insurance, power, light and taxes, and with that showing it can not be stated the printing industry has been profiteering in the least. Not even the Government would guarantee the industry an income of six per cent net.

Again that overequipment idea some publishers have. Oh, so many thousands of dollars tied up in expensive and non-


Be a National Asset

LABOR DAY! We pause in the midst of our busy pursuits to pay tribute to those whose toil makes possible our prosperity as a nation

This annual milestone of industrial progress—what story does it tell? Just how much more have we changed our ideals and standards of efficiency? What strides have we made toward a more perfect realization of the liberty and security, the peace and opportunity that are ours as loyal American citizens?

Let us test the result of our efforts by the application of the simplest phrases. Are we kindlier—more just and merciful? Is it a happier world than it was before?

Despair wins no battles—among nations or in the individual soul. By believing that the world is better today than it was yesterday we do much to make it so. Let us, who breathe America's free air, be apostles of optimism—preaching the cheering doctrine to all the world in word and action. Let us put our shoulders to the wheel and *fight* to the uttermost to keep the Cycle of Progress in motion.

Service is the true test of loyalty—and to be loyal to America is to serve America. Years may change the nature of the need—but it does not alter the obligation to serve. When we strive hard to win and are satisfied with nothing less than supremacy—when we do our best to preserve the great communism of American democracy, then we are national assets.

Let us *all* be recognized as such as the sunrise of Labor Day dawns upon us.

THE PEOPLES BANKING AND TRUST COMPANY

Handsome page advertisement from the Marietta (Ohio) *Sunday Times*. Here a large and striking illustration is depended upon to attract attention and in connection with the headline to interest the reader.

home, or items concerning their tour or their destination. It makes them feel more comfortable to have the paper, for they know that the news of the world is not getting away from them. The markets, the strikes, European war news, the bandits, burglars or automobile accidents, and even the murders and scandals of the country, are all mentioned in the newspapers, and not on sign-boards. Merchandising news runs through it all, and the travelers are kept posted on prices and store news and styles.

Locally, why do not business men shun the wasteful advertising and make what they do an investment for the upbuilding of their good name as well as an increase in their trade territory? It would seem such advertising space should sell itself, and by its very definite and practical application to existing conditions, to the homes and to business, perpetuate itself.

Observations

According to a statement offered by some one, the last government census reports indicate there are 17,362 printing shops in newspaper offices, and 13,089 independent printing shops. The total capital invested in this line of industry in 1919, outside of stereotyping, engraving and lithographing plants, was $1,148,000,000, which, before the war, was a lot of money. The total wages paid to 351,000 people in all departments of this industry was $495,000,000 annually, while the costs for raw material, stock, etc., ran to over $500,000,000

productive equipment! We see it everywhere we go. Presses, cutters, perforators, casting boxes, furniture and everything else standing idle and stored in basements with an idea of disposing of the material some time. The some time should be when a change is made, preferably, and quite often the new equipment is not demanded by the business. Charge up the rental space, the investment, light, heat and insurance which all such things cost a business, and it will indicate to quite an extent why the profits are so much less than they should be.

More is heard recently of the movement to establish a sort of coöperative association among the country newspapers of the entire land for promotion of foreign advertising. We mentioned this project several months ago, and now we learn that it is launched and "Country Newspapers, Incorporated" will soon be a reality. Our information is that as many of the country and small daily newspapers as possible will be enlisted in this organization, and that offices will be maintained in New York and Chicago, with capable advertising salesmen and solicitors in charge. Agencies will be solicited to use the country papers more, and through the central office in New York the checking of copies, payment of bills, etc., will be conducted to relieve the agencies of a service they have always claimed is done by them at a loss. The plan sounds good. At any rate, the newspaper members will themselves be the owners, and on them depends its success.

Review of Newspapers and Advertisements

By J. L. FRAZIER

C. E. WORTHINGTON, Wichita Falls, Texas.—The advertisement of the Faith storage battery is decidedly unusual, largely as a result of the wide background-border of hair-line rules. It surely stands out and catches the eye. As a suggestion that may stimulate ideas for getting away from the ordinary we are reproducing the advertisement.

The Elgin Daily Courier, Elgin, Illinois.—Your special "Historical Edition" is a mighty fine one, the advertisements of the two sections devoted to historical articles being the best we have seen in many months. A characteristic example is reproduced. Those in the regular news section are by no means so good, being crowded, overdisplayed and displeasing in appearance as a result of mixing inharmonious types. The print is excellent throughout, halftone illustrations being admirably rendered on the ordinary news-print used for the edition.

Marietta Sunday Times, Marietta, Ohio.—The first page of the news section of your September 3 issue is very had. Honestly, now, don't you think a three-line head of half inch hold letters over an item of eight eight-point lines relating the destruction of a warehouse in Dallas, Texas, is quite too sensational? The head is two inches deep, the story one. So many of these large hold heads not only look had hut give such prominence to minor items you must he at a severe handicap to give a real story the prominence it warrants. Advertisements and "inside" makeup are very good, as is also the presswork, although some of the advertisements in which the condensed style of hlock letter commonly used for news headings is featured in display are not so pleasing as they would be if a more attractive face were used. An especially effective page advertisement of a local hank is reproduced.

The Plymouth Daily Pilot, Plymouth, Indiana.—Your "Dedication Edition" is a commendahle one, your new building a handsome structure. A paper in a community of the size of Plymouth with a home such as the *Pilot* has, must be the town's leading institution. Advertisements, particularly the large displays, are excellent, as are most of the smaller ones, too. Simplicity of arrangement and restraint in the amount of display are the features that make



In this page advertisement from the Elgin (Ill.) *Daily Courier*, historical edition, the advantages of wide masses of white space are patent. It represents a decided distinction from the conventionally arranged newspaper advertisement, and its very unusual appearance compels attention.

them good. The use of a thin display letter in many of them detracts from the general effectiveness that would characterize them if a good display letter of regular shape had heen used instead. The display is wholly too weak on the two-page spread entitled "Bargains That the Merchants Offer You on Sale Today," and on which the title is at the hottom instead of across the top, where it ought to be.

New Castle News, New Castle, Pennsylvania.—The special edition commemorating the fortieth anniversary of the service of Fred L. Rentz, manager, on the *News*, is a commendahle one in all respects. Aside from the interesting news matter the feature of greatest interest is the clean presswork. Advertisements, however, are of quite widely varying quality. Where display types of regular shape are utilized and few lines are brought out in big type — with adequate white space — the result is good. On the other hand there are numerous complex and crowded displays, where hig type is featured throughout. Unfortunately these particular advertisements are displayed in condensed block letter, which may he all right on circus posters and the like hut not in newspaper advertisements. The simplest displays are most effective, hecause they do not look hard to read and do not confuse.

The Milford Chronicle, Milford, Delaware.—On the whole the paper is very good, the printing being excellent. We do not like the larger news headings, as, with all decks set in extra-condensed Cheltenham Bold capitals, the



Interesting use of hair-line rule to form horder and background of page advertisement hy C. E. Worthington, of the Wichita Falls (Texas) *Daily Times*.

effect is displeasing. They look difficult to read, too, particularly since the lines are crowded. The main decks, the first and third, which are short, are satisfactory in capitals, and they would add variety to the effect if the minor and longer decks (the second and fourth) were set in lower-case. The main decks would then have better emphasis. It would be a good plan to place some of these larger headings in the lower part of the page, too, as then the interest would be spread out and the page would appear to be better halanced than it does with all of them at the top. Advertisements average well, the faults being crowding in some instances and the quite too frequent mixing of types. The effect is particularly displeasing when extra-condensed and extended types utes to the pages a pleasing appearance of order that can not help but be noticed hy readers.

Beatrice Daily Express, Beatrice, Nebraska.—Your "Industrial Commercial" edition of forty pages is excellent in every way save the print, which is so pale on the copy we received that some of the halftone illustrations are scarcely distinguishahle. Advertisements are neatly arranged and effectively displayed along simple lines, the two special pages of "Fair Week" advertising being especially good. The most praiseworthy feature, however, is the makeup, advertisements heing almost consistently pyramided, which contrihutes to the pages an appearance of order that is always pleasing.

Lebanon Daily News, Lehanon, Pennsylvania.—You are entitled to a feeling of pride over the special "Fiftieth Anniversary and National Publicity" edition of ninety-six pages, particularly over the fine volume of advertising contained and, in somewhat less measure, over the interesting text matter. The print is only fair, and while you douhtless used the yellow stock to suggest gold ("Golden" Anniversary) we consider that it falls short of the mark and, on the contrary, makes rather a cheap appearance, particularly when a number of the pages are printed in two colors, red and hlack. The advantages of white paper would more than offset the hoped-for advantages of yellow. Advertisements are very poor, mainly because they are overbold and crowded, and also as a result of mixing faces, four and five different styles of type being found in one advertisement. The appearance of the paper would have been better, too, if the advertisements had heen pyramided. Print is fair. The appropriate and excellently designed first page of this special edition is reproduced on the preceding page.

The Collingswood American, Collingswood, New Jersey.— Except for the small advertisements at the bottom — and, happily, they are not conspicuous — your first page is neat. The print is quite good, too. Advertisements are weak, the display being quite too small. Even then the variety of different styles and shapes of types looks bad.

Free Press Publishing Company, St. Peter, Minnesota.— Our compliments are extended upon the very handsome paper, *Brett Quality News*, printed by you for the George E. Brett Company department store, Mankato. The first page is reproduced. While it has the appearance of a regular *news* paper our readers will note that what appear to be news items are in reality advertisements for different articles handled by the store. The full-page advertisements on pages 2 and 3 are arranged and displayed in a striking manner, semi-bargain style. Their sole weakness rests with the borders, particularly the outside one, the old "ribbon" style seldom seen these days. Plain rule borders of three or four point would make the paper neater looking and the display of advertisements more striking and clean cut. The name of the firm does not


POSTMASTER
If unable to deliver please return to Geo. E. Brett Co Mankato, Minnesota Postage guaranteed.

BRETT QUALITY NEWS

1c Paid
PERMIT NO. 6
Mankato, Minnesota

VOLUME II MANKATO, MINNESOTA, AUGUST 6th, 1922 NUMBER 4

FURS AT 25% DISCOUNT DURING AUGUST FUR SALE

Evening Gowns And Party Frocks Longer

Betty Wales Dresses Featured At Brett's

Lissue 'Kerchiefs Captivate All Users

Advanced View Given Of Coming Fashions

Downstairs Store Has Many Percale Offers

Big August Sale Of Furs At Brett Store

Secure Furs While Prices Are So Low

Plush Coats Differed At 25% Discount

Best Equipped Camp For Tourists In Kato

Combination To Fall Shoes Is In Style

All Southern Minnesota Roads Lead to Mankato

Drapery On Dresses Is Shown For Fall

New Ribbon Novelties Are Very Attractive

Dry Goods Economist Wires For Knowledge

You Are Assured A Hearty Welcome Here

Early Fall Millinery Features The Felts

School Girl Ought To Have Many Frocks

Do you Know Elmer Gray?

First of four-page newspaper printed for a Mankato, Minnesota, department store, printed by the St. Peter (Minn.) *Free Press*. Note that what appear to be news items are in reality reader-advertisements. The two "inside" pages carried full-page advertisements and the back page was half reader and half display. Here's an idea that can be developed in most wide-awake communities; as an advertising idea it ance would be displeasing and confusing.

appear in either of these page advertisements, and while, of course, it appears elsewhere in the four-page paper it should by all means have been in these advertisements as well. The name of an advertiser ought to be brought to the front as often as possible and at least once in every advertisement.

The Republican Press, Butler, Missouri.—With ample space on the other seven pages for the advertisement placed on the first we can not understand why the publisher of a paper otherwise so excellent would allow it there. Does the advertiser pay for the whole page? He gets it just as surely, yes, more so, than if his advertisement took up the whole page, for, being a half-page space, and the only advertisement there, it dominates the page. The fact that the best news in the paper appears above this space adds a value the advertiser would not have if this advertisement took up all the page. Advertisements are excellent and the presswork clean and uniform. Except for page 5 (September 15 issue) advertisements are pyramided. On that page the little patch of matter beneath the two-column advertisement, in the lower right-hand corner, should have been above the advertisement, then that page would also be pyramided.

The Tri-State Farmer, Kimball, Nebraska.— Print and makeup are excellent throughout. Advertisements are fairly good, but we do not like the borders used. Although plain rules are employed as borders in some instances they are hair-line and too light to match the type matter of the advertisements. Elsewhere, "spotty" borders, made up of or featured by black square units with light lines, detract from the type. We suggest two or three point plain rule as standard border for your paper. Such a standardization of borders will add greatly to the appearance of the paper when considered as a whole at no sacrifice in effectiveness of individual advertisements. We would prefer to see fewer cap. display lines, and suggest that instead of the extra-condensed Cheltenham Bold so largely used for major display lines you would do better to use regular Cheltenham Bold capitals and lower-case. Display strength is seldom attained through the use of condensed and extra-condensed types, for, while higher letters may be used than if types of regular shape were employed they are enough narrower, as a rule, to offset the seeming advantage of increased height. While the logical use of extra-condensed letters is on lines too long for the space available, we note that in almost every case where you have used them the line lacks considerable of filling the measure. In other words, extra-condensed type is not justified unless it fills the line and thereby indicates that it was necessary.

Mid-West Hotel Reporter, Omaha, Nebraska.—Your "Twentieth Annual Convention" number is a dandy, every feature of its production indicating unusual taste and skill. Outstanding, however, is the good print, the many halftones in the issue being faultlessly printed. The border printed in light blue adds "pep" to every page and, for that reason alone, the expense of the second color was well worth while.

The Tucumcari News, Tucumcari, New Mexico.— First page makeup is neat and well balanced, and interesting besides. It would be better only if the small single-column machine-set heads were slightly larger or bolder, for they do not stand out well. The use of two-column box heads in the second and third and in the fifth and sixth columns lends variety. The idea represents a good way to have heads at the tops of all columns without resulting in confusion. The one style of head affords a contrast for the other and the page is reproduced mainly to carry this good idea to other readers. Print is excellent and the advertisements are well arranged and displayed, to be improved, in fact, only by avoiding the use of extended and condensed types in individual displays, and, if you want to go still farther, by the standardizing of some one good style for general use.

Manton Tribune-Record, Manton, Michigan.—The outstanding good feature is the first page makeup, which on all issues sent us is interesting and attractive. You employ a sufficient variety of headings to gain all the advantages variety can give without going so far as to lose in unity and character. But the first page is the only item on the credit side of the ledger, for the advertisements and their makeup on the other pages leave much to be desired. The worst fault is either the use of so many styles of type, several widely different being found in individual displays, or the variety of ugly borders that surround these


Largest Circulation of Any Paper in Quay County

The Tucumcari News

If It's Quay County News It's In The News

VOL. XX TUCUMCARI, NEW MEXICO, THURSDAY, JULY 20, 1922 NO. 43

TO COMPLETE COTTON GIN IN EARLY FALL

Democrats Are Pledged to Reduce Taxes in State

THREAT IS MADE TO MOVE SHOPS AWAY

Organization of Democratic Women Now Under Way

NO CHANGE REPORTED IN SHOP MEN'S STRIKE

"JUMP IN THE POOL, THE WATER'S GREAT"

HARDING ASKS AID IN OPENING COAL MINES

Republican Party Has Betrayed People, Says Senator Key Pittman of Nevada

Neat and well balanced makeup of Tucumcari (New Mexico) *News*. Notc that there is a heading at the top of every column, and yet the effect is not confusing; the box heads set off the regular heads and the latter return the favor. If all the heads were similar the appearance would be displeasing and confusing.

inharmonious associations of type. Particularly displeasing is the twelve-point border made up of alternating rectangular and circular units. Leaving the advertisements as they are and surrounding them with plain rule borders of two or three point thickness would improve the appearance of inside pages just about one hundred per cent. Another point with respect to which these pages are weak is makeup. Advertisements are scattered over the page, most of them along the sides, so, with the suggested change in border, we urge you to adopt the pyramid makeup and group all advertisements in the lower right-hand corner. The largest display should be in the corner with the smaller ones grouped at the sides and top, allowing where at all possible the first column entirely to reading matter. Draw a line, as it were, from the lower left-hand corner to the upper right-hand corner and keep your advertisements in the triangle below this line, the reading matter above it, approximately, of course. Print is fairly good, although somewhat too much ink is apparent on all issues.

Glimpses From Abroad

Interesting Oddities Observed During a Six Months' Study of European Printing Conditions

BY MARTIN HEIR

NEARLY a third of all the printing required in New Zealand and Australia is manufactured in England. As I understand it, the finished product is shipped by board from Liverpool or Southampton, according to the location of the manufacturing plant, to Boston, New York, or Philadelphia; then overland to San Francisco, where it is reloaded and freighted by boat to its destination. It seems to me that the American printers, especially those on the Pacific coast, have overlooked a very good bet by not going after this rich market. There is no embargo on American goods to either New Zealand or Australia — in fact, even the embargo on German manufactures was lifted on August 3. Therefore, let's see some good wide-awake American printer go out and hustle for a share of this work. It will help to keep the wheels running during this period of depression, and it will pay big dividends. If you don't know how to get at it, write me in care of THE INLAND PRINTER, and I will give you all the necessary information.

* * * *

The printing industry of England is in a less healthy condition than in any other country I visited. The reason is probably the wide-spread stagnation in industry as a whole. The shipbuilding industry is one of Great Britain's most important, and it is at an absolute standstill at the moment, or rather was when I visited England in the latter part of June last. In the great shipyards on the Clyde and Tyne rivers not a plate is riveted nor a bottom laid. There are hundreds of ships upon which work has been started, but the contracts have all been canceled or construction postponed. This has had a bad or dampening effect on the other industries, and the printers naturally feel it more than anybody else.

For some time past this condition in the industry has resulted in great unemployment, probably also augmented by the fact that the average buyers of printing refuse to pay the present high prices. Orders for direct advertising by catalogues, booklets, broadsides, etc., are stopped or produced on duplicating machines or typewriters, while many orders for printing are sent to Germany and Austria. One of the exhibits at the recent arbitration proceedings between the typographical union and the London Master Printers Association was a 400-page catalogue wholly produced on duplicating machines. The London printers claimed that when customers became accustomed to doing without printing, or to using different processes, or to sending their work abroad, it is extremely difficult to regain the trade.

Some time ago England adopted an unemployment insurance law. In 1921 and 1922 nearly eighty million dollars has been paid out to unemployed workers in the different industries. On April 24, 1922 (the last figures available) there were in the printing, publishing and bookbinding industry alone 10,788 men and 5,343 women drawing full unemployment pay, while 1,101 men and 1,171 women were drawing part unemployment pay. In the manufactured stationery industry 1,927 men and 3,792 women were drawing full unemployment pay, and 496 men and 2,775 women part pay. The master printers claim that lower wages and consequently lower printing costs will change the unemployment situation materially and thus improve the condition of the workers as well as of the trade in general. Whether this will prove to be a fact or not will soon be seen, as the arbitration board granted the master printers a reduction in the scale of wages of 12½ shillings ($2.75) a week.

* * * *

In a number of European countries the industrial workers are given a vacation with full pay once a year. For the workers in the printing industry the following rules prevail, as far as I was able to gather the facts:

England — One week with full pay after six months' continuous work.

Germany — Five days with full pay after nine months' continuous work, plus one day for each full year worked; maximum fifteen days.

Norway — Two weeks with full pay after six months' continuous work.

Sweden — Two weeks after one year's work, but at the expense of the worker himself; the employer deducts each week a certain amount of the workers' wages to take care of the vacation expenses, payable when the vacation season arrives.

Denmark — For pressmen and stereotypers working every day in the year, two weeks' vacation with full pay. Double wages in this case are paid for all work on Sundays and holidays, with 150 per cent over and above the regular wages for overtime work on June 23, Christmas eve and New Year's eve.

* * * *

In the Scandinavian countries book and catalogue work of every kind and description is still set by hand in a majority of the plants. The reason for this is lack of good and efficient machine operators, or rather low production by the machines. As an anomaly, and possibly also as a reason for this low output, it can be stated that all hand composition is set by the piece, while all machine composition is set on time. All composition, whether by hand or machine, is measured by the number of letters to the line. The " deadline " established by agreement between the master printers and the typographical unions is 6,100 letters an hour for a line 54 letters wide (or about 24 ems), 5,800 for a line 47 letters wide (22 ems), 5,500 for a line 40 letters wide (19 ems) and 5,100 for a line 33 letters wide (14 ems). But the cost sheets examined at random in a number of plants failed to show an average production of more than seventy per cent of this " deadline." The machines are blamed, both by master printers and by operators, but presumably without cause, as nearly all machines in operation at the present time are of American make — the same kind of machines that we are using in this country.

* * * *

One of the greatest mechanical geniuses I so far have encountered in the printing industry I met at the St. Clement's Press, London. He was a young man, but by close application to his work and by improvements in means and methods he had advanced from compositor to superintendent of the big plant — a feat not as easy as it sounds when one takes into consideration the somewhat antiquated methods of promotion still prevalent in England. The St. Clement's Press is probably London's largest printing plant. There are fifty-six linotypes, six intertypes and two Ludlows in operation sixteen hours a day, while the hand composing room employs from seventy to one hundred men at each eight-hour shift. It is what we call a publication house, printing between fifty and

sixty weekly and monthly publications besides a daily newspaper, the *London Daily Financial Times*. With such a force of hand compositors setting foundry type it is but natural that the problem of keeping the cases clean would become a staggering one. The old method of taking the cases out in the halls and blowing them out would hardly answer the purpose. So Mr. Compositor set to work inventing a new method. He constructed a box long and wide enough to hold an ordinary job case and about four feet high, closed at top and bottom, but with an opening for the case under the top cover. The bottom of the case when inserted rests on a number of vibrators which, when the power is turned on, will shake the case backward and forward, while suction pumps at the top will draw every particle of dust from the case to the bottom of the box, from which it is easily removed. I saw the machine at work, and it did it thoroughly. An old case half full of type and with a lot of dust in it was so thoroughly cleaned in less than two minutes that not a speck of dust could be observed. The managing director, George Eaton Hart, said that this invention alone saved the firm thousands of dollars each year.

The Daily Financial Times is sixteen pages newspaper size five days a week and thirty-two pages on Sunday. Consequently it requires quite a space for storage of pages after stereotyping. This Mr. Compositor overcame by the construction of a steel makeup frame holding eight pages, at both ends of which he placed a form rack with sixteen compartments holding a page each, electrically driven and so constructed that when the power was turned on, the rack would move upwards or downwards so that the desired compartment was on a level with the top of the makeup frame. By pushing a button another compartment would be raised or lowered on level with the top of the makeup frame, etc. By this method not only a saving of valuable space was accomplished, but the handling of the page forms was made so easy that it could be done by the average boy. And all because some one used his gray matter a little more than ordinarily is the case.

By going through the bindery at this big plant I observed a condition not so up to date as the rest of the plant. Although the plant, as above stated, is producing a number of weekly and monthly periodicals, some of these, of course, printed on rotary presses, there were only two small folding machines in the bindery, while a score or more women were folding by hand. Nor were there any of the other modern labor-saving machines in evidence, as we are accustomed to see them in our own modern binderies, such as gathering and covering machines, etc. — an oversight that probably will be remedied when further improvements are decided upon.

* * * *

The Federation of Master Printers of Great Britain and Ireland is an organization comparing somewhat with our own U. T. A. At its offices at 24 Holborn, London, it carries on a number of activities, among others a cost and charges bureau, where cost work and estimating for the members is done by a staff of three men. A minimum price list for general work, showing details and workings, is also published and distributed free of charge to the members, but with the understanding that when a member accepts the price list he is under obligation to use it, or as it says in the preface: "The price list is issued free to every member of the federation on the distinct understanding that if retained it at once becomes the basis of charges for all work for which a price is shown. The loyalty of every member to the list will establish a standard for his district and breed confidence in the minds of the printers' customers. Don't be afraid to let your customers see that you consult the list; the psychological effect will be the strengthening of his confidence in your prices."

From this price list I gather that it costs the London printers $7.88 to produce a thousand letterheads 8 by 10, printed on a 20 cent stock, figured at one and one-quarter hours for composition and two hours for presswork, which is practically the same as our own costs.

The London printers charge 16⅔ per cent for the handling of stock, exclusive of profits; when the customer furnishes his own stock a handling charge of 8⅓ per cent is added.

Standing matter is charged at full rate for original setting, unless a special agreement has been made with the customer. For the sake of comparison with our rates I give here the hour rates as charged by London printers, in dollars and cents according to the present rate of exchange, as issued by the Federation Cost and Charges Committee. They were obtained after careful comparison of cost figures submitted by a number of firms working small, medium-sized and large plants, and are supposed to represent the average costs of the district, taking into account revised wages, a forty-eight hour week, payment for holidays, and contributions to National Health and Unemployment Funds. They cover the whole costs of the departments, including wages, rent, insurance and taxes, interest on capital, depreciation, proprietor's remuneration, salaries, and the general administrative and selling expenses.

Hand Composition	$1.20
Monotype	2.45
Linotype	2.10
Platens — 8 x 12 or smaller	.65
10 x 15	.80
12 x 18	1.05
Millers	1.10
Cylinders — Wharfedales, ponies	1.20
25 x 38	1.40
38 x 50	2.00
40 x 60	2.25
Two-revolution, ponies	1.80
25 x 38	2.00
38 x 50	2.30
40 x 60	2.80
Assistance in makeready and cutting overlays	1.00
Mechanical relief overlays	1.10
Girls' bindery work	.45
Men's bindery work	.85
Ruling — pen	1.05
disk	1.30
Gold blocking, hand	.90
Cutting — 40 inch machine	1.15
60 inch machine	1.25
Packing and delivery	.80
Machine folding, according to size	$1.05 to 1.20
Perforating, rotary	.65
Numbering	.50
Stitching	.55
Punching, round hole	.55
loose leaf	.65

The chargeable time in the composing room includes pulling and correcting of house and author's proofs, while proofreading is non-chargeable.

HINTS TO YOUNG AUTHORS

John Augustus Scribble wearily opened the envelope that brought back from its twentieth journey his "Ode on a Crushed Caterpillar."

There dropped upon the floor this letter from the regretful editor:

"Hint 1 — Borrow half a dollar's worth of stamps.

"Hint 2 — Don't begin to write till you feel you must. Such an attack is heralded by dizziness, listlessness, and pains in the back.

"Hint 3 — Then write down just enough words to relieve your pent up emotions.

"Hint 4 — Erase every second word.

"Hint 5 — Carefully erase all the remaining words.

"Hint 6 — Sell the stamps."— *Pittsburgh Sun.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Dial Is Not Printed

An Ohio printer sends a metal dial having a design thereon, and wants to know how he can produce similar work by typographic printing.

Answer.—The dial is not printed, but is produced on an offset press by the lithographic method. A printer can but imitate the work by printing from a rubber plate.

Head Rule on Paper Slurs

An Iowa publisher sends a copy of his publication showing head rule slurred, and wants some help.

Answer.— We suggest that you try fastening the tympan top sheet very securely so that it is not loose or baggy near the grippers. Also suggest that you set the guide rests or supports as close as possible to the top sheet, so that when the grippers take the sheet there is no wrinkle of paper when the sheet draws out from the guides. See that the bearers are free from oil.

Diameter of Platen-Press Rollers

A Nova Scotia printer writes: "To settle a controversy among our pressmen, kindly tell us whether in your opinion rollers on platen presses should be larger or smaller than the trucks."

Answer.— If you have expansion truck rolls, aim to keep the trucks the approximate diameter of the rollers. If you have the steel rolls, and they are new, you may tape them. If the rollers are just a trifle more in diameter than the trucks they will give off the ink better than if they are less.

To Fasten Electro to a Metal Base

A Chicago printer asks for an adhesive that will securely fasten an electro to a metal base.

Answer.—There is a well known method where a thin sheet of manila is coated with flour paste on both sides and placed between the electro and the mount, either metal or wood. This is subjected to pressure in a letter press for a period varying from thirty minutes to four hours. It is said that this method gives a very secure attachment of the electro to the block. There are various good cements, such as Le Page's fish glue, which will answer this purpose.

Brown Ink Fills Up Plate

An Eastern pressman sends a specimen print of a halftone which causes trouble by frequent filling up. Other conditions appeared favorable, judging from the description furnished. He asks our opinion as to the possible cause of the difficulty, and requests suggestions toward overcoming it.

Answer.—The filling in of a halftone plate as described may be due to the ink. A trouble of this character may be due to the nature of the pigment, which if of an umber or sienna base is not readily held together with the varnish vehicle. It sometimes helps to mix in a little of No. 6 varnish, which gives the ink a better body and holds the pigment with greater tenacity. Another cause is that the rollers are set too strong against the form. Have the roller fairly firm against the vibrator, but only to a bare contact with the form. Your ink dealer can furnish you No. 6 varnish in one-pound cans.

Celluloid Not Tough Enough

A Northern printer writes: "We have a little specialty that we are trying to develop in connection with our printing business, but have been unable to discover just the right material for part of it. What we want is something pliable or flexible like sheet celluloid but tougher, so that it will not tear or break as easily as celluloid. We have been using sheet celluloid about the thickness of six-ply blank cardboard, but it tears too easily and will not stand the wear."

Can any of our readers suggest a substitute?

A Box of Beautiful Specimens

The Beckett Paper Company, Hamilton, Ohio, has recently issued a box of beautifully printed and lithographed specimens, covering a wide range of work and showing marvelous examples of embossing, printing and offset work. Two specimens deserve special mention. One is a piece of embossing representing Lorado Taft's fountain of the Great Lakes in Grant Park, Chicago. This plate, about 8 by 10 inches, is in high relief on cream cover stock with a delicate buff printing for the background. The excellence in the cutting of the embossing die is brought out very strongly by the beautiful texture of the stock. The other specimen which we deem worthy of special mention is a cover produced in brilliant colors by the offset process. This plate has the attractiveness and crispness of the artist's original. Many other specimens show taste in design and the pressman's remarkable skill in production. We feel that we have been indeed most highly favored in receiving the Buckeye specimen box.

To Feed Onion-Skin Folio on Miller Automatic Feeder

Some months ago a subscriber asked for information regarding the feeding of onion-skin folio on a Miller feeder. We are pleased to be able to furnish the following instructions: Onion-skin folio may be handled as efficiently as other stocks by making a few simple adjustments. Remove springs from feed grippers. Use "A" separator feet. Decrease tension on stock table lift by using lowest step of three-step adjustment. Use cardboard register fork, adjusting spring tongue to proper tension. Set the end feet about 1/16 inch over edge of ends of pile and glue two strips of medium emery cloth 3/4 inch wide to front stock guide in an upright position parallel to air blast pipe and about 3/4 inch from it. If sheets incline to buckle at the guides, insert one or two strips of three-ply manila tag board between feed-rack rock bar and upper part of two center grippers. Also secure three quads to drawsheet, each one inch to right of two lower guides and register fork, and one point below lower guides. Run strings of rubber bands across from gripper to gripper, and see that no draft strikes the sheet.

Advertisements on Rubber Balloons

Some time ago we had an inquiry regarding the placing of advertisements on toy rubber balloons. We understand that this printed matter is applied to the balloons by means of rubber hand stamps. The work is performed by girls and is done rapidly and efficiently, considering the nature of the material.

Luminous Ink

A Newfoundland correspondent asks for a recipe for luminous ink or paint, also address of makers of luminous paint.

Answer.—The writer has tested a compound made with zinc sulphid and a mixing varnish, the formula for which was recommended by a chemist. The results are unsatisfactory, as not even the slightest glow is visible in the dark. Can any of our readers furnish a luminous ink or paint formula?

Miller Feeder Instruction Book

This is a book of instructions for owners and users of the Miller automatic feeders. It is beautifully printed in red and black on heavy enamel stock, and excellent halftone plates illustrate methods of adjustment. Valuable hints are given on operating the feeder and on the manner of handling press for all phases of work. Excellent advice is given for makeready and preparation for embossing. The book is priced at $1 and is copyrighted by the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania.

Ink Dried on Plate

An Indiana pressman forgot to wash up his press on Saturday and of course the ink was bone dry on Monday. He asks what to use to remove the ink without harming the rollers. He was unable to secure "dead oil" from local druggist.

Answer.— Perhaps if you ask for crude carbolic acid you will get it. Apply it to the rollers, allowing it to remain on long enough to soften the ink, and wipe dry with a clean cloth. This liquid will not harm rollers or hands. For the plate use hot lye, which will remove the ink in a short time. If you can not procure the crude carbolic acid inquire at a paint store for varnish remover. It will take the ink off quickly.

Good Halftone Printing From Australia

A handsomely printed catalogue full of halftones in black and color is received from S. T. Leigh & Co., Limited, Sydney, Australia. The halftones in black have a tint background with border. The color pages, showing decorated pottery, have a halftone background printed in blue-black, which is also the key plate for the object of art shown. All pages have a uniform border design. The cover design for both front and back pages is in full color and is very attractively printed. The register is accurate and printing is high class. Instead of wire stitching the catalogue is tied with silk cord. We judge it to be a highly expensive piece of printing, as it appears no pains were spared in its production.

Wood or Metal Furniture

A printer asks our opinion as to which furniture is the best for a given purpose, metal or wood. He also states that the pressroom raised the question of extreme rigidity of all metal and claimed that a reglet next to type pages and quoins was advisable.

Answer.—As to the relative merits of wood and metal furniture, we believe that the all-metal way is right. The use of all metal with a strip of cardboard or a six-point reglet between type and furniture is considered a correct way to give firmness to the lockup and at the same time have a yielding element between the rigid parts. The plea of the pressroom to have a yielding element in the form is probably based on experience with all-steel or all-lead furniture, and it appears logical.

MAKING JOB OPERATORS

BY H. G. DWINEL

After qualifying as first-class straight-matter men most young machine operators could, with a proper opportunity, become job operators, setting advertisements and a great variety of jobwork, and could rival the hand compositors in producing composition of the highest character.

The job operator must develop efficiency along the following lines if he is to become proficient, and while the list may seem formidable it is only necessary to practice faithfully to speedily attain the desired end.

He must be able to center the short lines quickly; never oversetting, but rather undersetting and then spacing the balance by hand.

In display work he must see that his lines are not too nearly the same length; if he finds them so, he should reset one or more lines to make them flow easily.

He must letter space a line if necessary to get a better effect. With practice this can be done about as fast as straight composition.

When letter spacing titles or other lines, one-point spaces should be used between letters T and Y, or similar characters, and between a letter and punctuation mark.

When setting many small advertisements on program pages, of which there may be as many as thirty to the page, he must be able to lay them out himself, setting the firm name in, say, twelve-point, business in ten-point, balance in eight-point, going through the whole page on the twelve-point, then the ten-point, then eight-point, and assembling. Light face type should be used for unimportant lines.

He must be able to center a line on two slugs when it becomes necessary, as this naturally happens many times a day when setting wide measures.

The job operator must also set many intricate blank forms, using vertical dashes, which must line. Here knowledge of the machine is desirable.

A Model 14 is the most practical type of machine, with black and light eight, ten and twelve point on, the six and twelve point to interchange; with an eighteen-point cap font in side magazine.

To the old job printer who learns the machine, it is a delight to receive a nice job with instructions to "blow yourself, old man," and to feel that he can produce as good a job on the machine as the hand man can with his multiplicity of accessories.

"LIVE MATTER"

BY OLIVER BUSWELL

The wind that moves the good ship Business isn't "hot air."

Very often the printer's wife knows more about "makeup" than her professional hubby.

"Prestige" is as much "press" as anything.

The printer's devil sometimes shows greater skill at "press-work" when he calls on his lady friend than he does at work in the shop.

Gutenberg, the man who discovered printing, was accused of practicing the "Black Art." But that is tame to what printers today are accused of when they present their bill.

The printer left out a g. The proofreader didn't notice the mistake. The caption read: "*Twenty Noted Siners Will Entertain.*" Maybe bad voices make bad men.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Manufacture of Paper Containers"

The latest contribution to the few books that have been written on the subject of paper boxmaking is "The Manufacture of Paper Containers," by P. E. Verstone. Mr. Verstone is editor of *The Paper Container*, a British trade journal devoted to paper box and bag making, and he has made a thorough study of the methods and machinery that are in use in the industry.

Although written particularly from the standpoint of the industry in Great Britain, the book contains much information obtained from American sources. The methods and equipment employed in Great Britain do not differ radically from those in use in the United States, and a great deal of American machinery is in operation in European factories.

The book contains over two hundred pages of practical information written in simple language, and is illustrated with over one hundred technical diagrams and illustrations of representative types of machines in use. The contents include such items as the raw material for boxes and bags, the processes involved in the manufacture of practically every kind of paper container, and numerous related subjects. An index and a glossary of technical terms have also been included.

"The Manufacture of Paper Containers" is published by Verstone & Co., 29 Ludgate Hill, London, E. C. 4, England.

"How to Buy Printing"

Here is a piece of printer's direct advertising that no waste basket is likely to receive, as its attractive appearance and useful contents will earn for it a permanent place in the business man's library. It will also win good will for the Charles Francis Press, of New York city, who produced it.

Most buyers of printing have neither the time nor the specialized experience needed to plan their own advertising or to buy printing to the best advantage, many of them considering printing as a mere commodity and ordering so many thousand catalogues as they would order so many tons of coal. If this book does nothing else it will make the buyer realize the importance of each seemingly trivial detail, and if he has not the time or ability to devote his personal attention to these matters he will feel strongly inclined to give his work to a printer who is able to deliver the goods. The reader is not allowed to forget that the Charles Francis Press is well equipped to relieve him of these troublesome details.

Every phase of the production of printed matter is dealt with, from the planning of the copy appeal to the delivery of the finished product. These subjects include illustrations, engravings, layout of pages, presswork, selection of paper, choice of type faces, application for copyright, postal information relating to direct advertising, and a great deal of useful miscellaneous information.

As an example of fine printing this book is decidedly creditable to the Charles Francis Press. Three colors and a tint block have been used in printing each page, the text being in black, the initials in orange-red and the page borders in gray. The tint block which forms a background for each page is exceedingly restful to the eye, eliminating the reflection of light from the page and permitting the type to appear clear and black. The effect is much the same as if the reader wore tinted spectacles.

Several halftones of rich brochures reposing on library tables amid luxurious surroundings suggest most effectively the value of quality in printing. All in all, "How to Buy Printing" is one of the most elaborate and effective pieces of direct advertising we have yet seen. Unfortunately the cost of producing this elaborate book has made only a limited edition possible.

"Elements of Lettering"

Frederic W. Goudy's latest book, "Elements of Lettering," is a companion book to his previous work, "The Alphabet." In "The Alphabet" he traced the history and development of the Roman characters, and the present volume is an exposition of the principles of lettering, in which some of the most popular type faces of today are discussed from the viewpoint of letter formation. It is not a manual of lettering in the ordinary sense of the word, as it does not tell how to draw letters, but considers their form and character. The essentials of letter forms are clearly presented with an adequate variety of models in thirteen full-page plates and numerous smaller illustrations, so that any one requiring hand-drawn letters has enough models from which to select the right style for the work he may have in mind.

The author emphasizes the fact that the old alphabets are not always safe guides for the modern letter designer. The conditions and environments which then controlled production are not those of today, and there is always the danger of mistaking the mannerisms of some scribe for essentials of letter construction. Mr. Goudy also points out that as hand lettering is intended to be used in place of type or in connection with type, it comes within many of the limitations imposed by type. The value of hand lettering in decoration is not in giving free rein to the designer's taste for ornament, but in allowing more freedom in modifying the shapes of the letters and in spacing and fitting the letters to each other.

Even though the lettering is based on accepted type forms there is still ample scope for individuality, as letters can be modified greatly without departing from the essentials of form. Pleasing type forms carefully drawn (not slavishly copied) have life and freedom which can not be obtained with inflexible type.

Mr. Goudy states that there is very little chance for originality in lettering, since the fundamental forms are already fixed, and the beginner will therefore find it more profitable to devote his efforts to the artistic arrangement of simple forms than to the invention of mock forms. There are many letter models available which permit an almost endless number of variations to present new expressions.

With the exception of Caslon and Bodoni the type faces shown in the plates are the work of the author. On the page facing each plate the origin of each type face is told and its chief characteristics discussed.

The physical excellence of this book will appeal to many of our readers as much as its contents will. The composition is by Mrs. Bertha M. Goudy from types designed by Mr. Goudy, and Kennerley has been used for the body of the book. The printing was done at the Marchbanks Press, New York city, under the supervision of the author. This volume is worthy of a place in the library of any lover of fine books.

"Elements of Lettering" is published by Mitchell Kennerley, 489 Park avenue, New York city. May be secured through The Inland Printer Company.

Bibliographical Society Papers

Volume XV of the Papers of the Bibliographical Society of America, published by the University of Chicago Press, and containing topics of interest to bibliographers, librarians and book collectors, has just been received. In the present volume are papers on the photostat in research work, on photographic copying and reproduction, the Wing Foundation of the Newberry Library in Chicago, which is devoted to typography, and on scarce and beautiful Chicago imprints, as well as reports of the society's meetings and notes on books and workers.

"Etiquette"

A review of a book on etiquette is not so out of place in a business and technical publication as it might seem at first thought. Etiquette plays an exceedingly important part in business and a thorough knowledge of it is an undeniable business asset. No attempt is made in this book to lay down inflexible rules for persons of all degrees of wealth and social position, nor is space wasted in defining trivial and unessential details of etiquette. There is no note of snobbishness in the book, and the author emphasizes the fact that the foundation of good manners is sincerity and consideration for others. A great deal of worldly wisdom is contained in this volume and it is written in an unusually entertaining style.

"Etiquette, in Society, in Business, in Politics, at Home," by Emily Post (Mrs. Price Post). Published by Funk & Wagnalls, 354-360 Fourth avenue, New York city.

PUTTING ANIMATION INTO TYPOGRAPHY

BY MERLE B. ROSE

The modern dictionaries define animation as life; vigor; spirit; vivacity. To animate an object or subject, one must impart life, vigor or vivacity into its form.

Let me illustrate here just what animation means to a lifeless form or object. A scarecrow in a cornfield on a hot windless day is obviously useless. The scarecrow fails to suggest animation without the wind, and no effect is made upon the grain-destroying birds. But stir up a good lively wind, and the scarecrow takes on animation and the desired result is accomplished.

So it is with the printed message. Printed matter such as folders, circulars, catalogues, leaflets, letterheads, etc., must be bubbling over with animation. If the advertising message does not have enough life to create a desire, then all is lost. The typography must be inviting to the eye — "it must be seen to be read." If the typographer fails to animate a strong, forceful piece of copy, then the life of the copy is more or less crushed.

When a printed message of some kind has been mailed to the public and little or no result is obtained, the advertiser may think it was the wrong time to advertise, that he didn't use the right medium or that his mailing list may need a little brushing. Perhaps this is the fault. But I would believe that the copy and typography did not have animation. Understand that I speak of advertising matter through which immediate results are being sought. Of course, a house-organ in the mails will not flood the advertiser with orders, no matter what he says. But if it has animation in its text and is a masterpiece of typography it will be read.

Let me tell of an experience here that bears out what I have said. I know of a trade magazine carrying one hundred or more advertisers every month. These advertisers seem to take little or no care about their copy, still less about the typographical setup. Recently an advertiser sent a half-page electrotyped advertisement. It was a beautiful piece of typography and had good forceful, snappy copy. A few days after the publication was in the mails the advertiser wrote the publisher commending him on the wonderful results attained. His commodity was no different from that featured in many of the other advertisements, perhaps no better than the others, but the advertisement had animation written all over the copy and the typographer had done his part. It stood head and shoulders over two-thirds of the other advertisements. Now, dear reader, if perchance you happen to be the one to handle the typography on any printed message just remember that you don't have to shout through a telephone to be heard.

CAN YOU READ?

Frank Farrington's Business Talks

All rights reserved.

It's a fine thing to know how to read, isn't it?

Perhaps you know how and perhaps you make use of that ability, reading more or less each day.

Well, admitting that you know how to read, do you know what to read? Do you put in from fifteen minutes to an hour and a half each day wading through the pages of the latest issue of "Sloppy Stories," or filling your mental stomach with the sweepings from the columns of the "last editions" of evening papers that begin to appear in the forenoon?

Do you devote that most valuable possession of each day — time — to seeing what the chronic contributors to the comic page have to offer?

You are perfectly right in saying that it is none of my business how you spend your time or what you read, but I am entirely within my rights in offering suggestions that you may take or leave, as you prefer. One suggestion is that you eliminate the kind of reading that puts nothing into your head of subsequent use.

Why cumber your brain with trash, literary junk? You wouldn't load up your trunk or your suit case with scraps of tin and brass and with bits of colored glass and samples of red bricks, just because those things looked bright and shiny or showed a pleasing color to you as you glanced at them in the rubbish pile.

When it comes to actual, material baggage, you avoid surplus weight. And then you turn around and pile into your brain a daily jag of mental junk.

A book on business, a paper or a magazine relating to business, or more especially, to your particular business, like a trade journal, ought to be your companion at the times when you have a few minutes or half an hour to spend in reading. You can make yourself a better business man by reading about your business, by absorbing new ideas about the kind of work you do.

Your ability to read gives you a chance to advance steadily in your occupation and it rests with you, not with me, whether your reading boosts you toward the top or holds you back in your efforts to climb.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

McClellan Paper Company to Handle Butler Papers

Announcement has been made by Fred L. McClellan, president of the McClellan Paper Company, Minneapolis, that through an affiliation with the Butler Paper Corporations the McClellan company has become distributor for Butler papers in the Northwestern States. The company will retain all lines previously carried, and will handle many new ones which will become available through the affiliation with the Butler corporation.

Intertype New England Office

The Intertype Corporation announces the opening of a new sales office in Boston, in the Massachusetts Trust building, corner of Federal, Franklin, and Devonshire streets. F. H. Dunham, New England representative, will be in charge, and a Model C-s. m. intertype has been placed on exhibition. No stock of supply parts and matrices will be carried in the Boston office, and orders for such material will be filled from the general sales offices in Brooklyn as heretofore. Intertype customers and other friends throughout New England are invited to call at the new office at any time.

A Type Manual for Offset Printers

A specimen book of reverse type transfers for offset printing has been published by Thormod Monsen & Son, 230 West Huron street, Chicago. This book is of special interest owing to the fact that it is produced entirely by the offset process on offset paper and shows exactly how the type will look in the finished job. A great many of the faces which are found in the typefounders' specimen books and many monotype and linotype faces are available for the offset printer. In addition to the specimens of type the manual contains much information about offset printing, points to remember in ordering transfers and a chart for measuring type.

Edmond H. Stevens Dead

Edmond H. Stevens, vice-president and sales manager of the Miehle Printing Press Manufacturing Company, died suddenly October 7, at his home in Kenilworth, Illinois. Mr. Stevens was fifty-four years old. He had been connected with the company for twenty-five years, and was one of the large stock owners in the company. It is believed that his estate will exceed $1,000,000. He was a member of the Chicago Athletic Club and the Union North Shore Golf Club. He was a leader in his community and was highly esteemed by a large number of friends. Besides his widow, one daughter, Mrs. Frances Stevens Marks, of Evanston, survives.

The funeral services were held at the Union Church, Kenilworth, on Monday, October 9. Burial was in Oakwoods Cemetery, Chicago.

Beg Your Pardon

In the review of the exhibit of the New England Photoengravers' Association which appeared in the October number of THE INLAND PRINTER it was stated that the complete equipment was furnished by the F. Wesel Manufacturing Company. It should have been mentioned that the Hartford press which formed part of this exhibit was furnished by the National Machine Company, Hartford, Connecticut.

Knight-Counihan Buys Mysell-Rollins Bank Note Company

The Mysell-Rollins Bank Note Company, a pioneer business of its kind in San Francisco, established in 1872 by William C. Mysell and Frank Rollins, was sold recently to the Knight-Counihan Printing Company for the sum of $500,000.

Mr. Mysell, the sole owner since the death of his partner thirty years ago, was born in the Mission and began his business career as a paper carrier in San Francisco.

The Mysell-Rollins Company's building at 32 Clay street will be occupied by the Knight-Counihan Printing Company, and it is said that the combined plant under the latter name will be one of the largest west of Chicago.

Changes in Miller Sales Force

Several changes in the sales force are announced by the Miller Saw-Trimmer Company. Leslie W. Conger, who has represented the company for the past three years in eastern Iowa and western Illinois, has been appointed manager of the Atlanta branch. H. C. Baker assumes the management of the Dallas branch through the resignation of George W. Halsell, who has been obliged to withdraw on account of ill health. Mr. Baker is well known in the Southern territory, where for the past three years he has been Miller representative, and previously a typefoundry salesman. C. R. Cray, who becomes manager of the Philadelphia branch, was formerly manager of the order department of the home office at Pittsburgh. At his own request Wilbur L. Leonard has been relieved of his duties as manager of the Philadelphia branch and has been reappointed traveling representative in his old territory, which includes eastern Pennsylvania, Delaware and Maryland.

"Brooklyn Eagle" to Erect New Building

To keep pace with the growth of the newspaper and job printing departments the *Brooklyn Daily Eagle* will begin at once the erection of a new building at the corner of Adams and Johnson streets adjoining the present structure. The *Eagle* has also purchased the property at 308 Adams street adjoining its present garage building, where another structure will be erected to provide increased facilities for delivery service. Both of these new structures will be connected with the present *Eagle* buildings, which they adjoin.

The new building at Adams and Johnson streets will be of brick and brown stone construction, six stories in height. It will be fireproof and equipped with automatic sprinklers, elevators and modern lighting and ventilating systems.

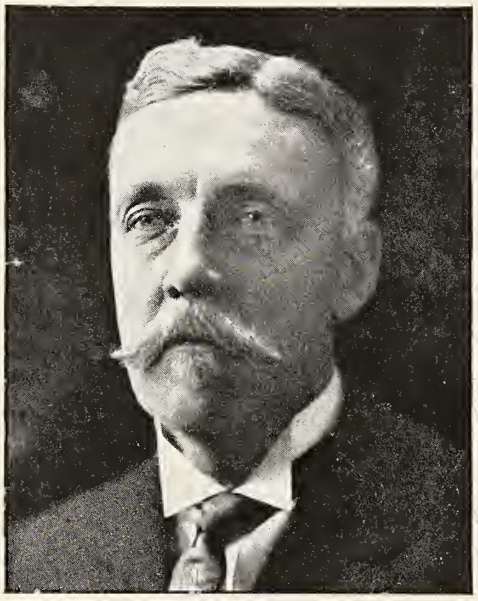
Additional room has been made necessary by the broadening of the newspaper's activities and the growth of the job department. Space will also be provided in the new building for additional newspaper presses and the growth of other departments of the business.

School of Printing Begins New Season

On October 2 the Wentworth Institute School of Printing and the Graphic Arts began the 1922-1923 season with day and evening classes. The enrolment in the day school is thirty-five students, and that in the evening is fifty students, filling the school to its capacity. Naturally the number of applicants for the evening classes is greater than for the day classes, which shows the eagerness of the apprentices in the shops for additional knowledge. The evening school this year has a waiting list of 125 applicants — the largest in its history. The instructors have been on the faculty for several years, and are as follows: Department of graphic arts, Vojtech Preissig; department of hand composition, proofreading and the technically related subjects of printing, Hugo Jahn; department of platen and cylinder presswork, and arithmetic for printers, Allan Robinson; English for printers, Walter W. Jamison; applied science for printers, Charles W. Banks. Usually a dozen or more outside lecturers talk upon subjects of special interest to the student-printer. The new U. T. A. Lessons for Apprentices are used for giving instructions.

Dean of Printers Returns to America

After a tour of the world which lasted two years and two months, Charles Francis, president of the Charles Francis Press, 461 Eighth avenue, New York city, returned home on September 30. Mr. Francis was accompanied on his tour by his daughter, Mrs. Lillian Francis Fitch. When he stepped off the liner he was presented with a beautiful bouquet of American Beauty roses,



Charles Francis

which were a token of welcome from the tenants of the Printing Crafts Building, 461 Eighth avenue. He was formally welcomed back at a meeting of the Board of Directors of the New York Employing Printers' Association held on October 3.

In 1920 Mr. Francis received a commission from Secretary of Labor Wilson to investigate the labor situation in foreign countries, with a view to obtaining information first hand which would help to solve these problems. Mr. Francis was an accredited representative of the American Federation of Labor, the Allied Printing Trades Council, the closed-shop division of the United Typothetæ of America, and the Printers' League of America. Mrs. Fitch, who is a practicing attorney in New York city, made the trip under the appointment of the Department of Interior of the Bureau of Education.

Mr. Francis and his daughter began the trip from San Francisco and visited the following countries: Philippine Islands, Japan, China, Australia, New Zealand, South Africa, Holland, Belgium, Germany, France, Switzerland, Great Britain, Argentina and Brazil. They returned home from Rio de Janeiro on the Munson liner Pan America.

American Institute of Graphic Arts

The valuable work which this institute is doing this season under the presidency of Thompson Willing is shown by the fine exhibit of members' work displayed during October at the Art Center in New York city. It comprised drawings, etchings, lithography, planography, wood engraving, process engraving and, most of all, typography, representing in all cases leaders in these branches of the graphic arts. There was an exhibit of the work of the late Benjamin Sherbow, who "made type talk." Most attractive was a case filled with an almost complete collection of the work of Frederic W. and Bertha M. Goudy done at the Village Press in Hingham, Massachusetts, during the years from 1903 to 1915, until fire destroyed the Press. Until he saw them on exhibition Mr. Goudy did not know that some of the items were in existence, as they are owned by a private collector.

During November the American Institute will present an historical exhibition of wood engraving, showing its progress and retrogressions since the fifteenth century. This exhibition will be followed with one reviewing the history of process engraving, including so many of the processes that gave promise for a time but failed and are frequently resurrected by experimenters who imagine they have discovered something new. The exhibitions for the following months will be announced when they are definitely settled upon.

Hacker Manufacturing Company in New Quarters

The Hacker Manufacturing Company, of Chicago, has moved into new and larger quarters at 320 South Honore street, occupying the entire first floor of the building. The company now has twice the floor space it had in its previous quarters, at 312 North May street. The new plant is well lighted and a concrete floor insures absence of vibration, an essential feature in the manufacture of delicate machinery.

The Hacker Manufacturing Company now has facilities for increased production and opportunities for the development of several new machines which H. W. Hacker, the president of the company, has been busy perfecting for some time. Among the company's products are the Poco and Potter proof presses, the Hacker plate gage and rectifier and the Hacker test press. A new large-size proof press has been developed with bed 25 by 25 inches to meet the requirements of newspapers. One of these presses was recently installed in the plant of the *Chicago Tribune*. Another of the company's most recent products is a type-high planer, which forms another unit in the group of devices which the company is developing to reduce the cost of makeready.

James White Paper Company Issues New Sample Book

Sample book No. 14 just issued by the James White Paper Company, 219 West Monroe street, Chicago, contains 1,522 items of cover paper and 132 items of book paper. A large variety of popular papers produced by the leading mills are stocked and the specimen book offers an attractive assortment of papers in a great variety of weights, finishes and colors. Among the popular cover papers shown are Buckeye, International, Princess, Sunburst, Alladin, Alhambra, Lodestone, Araby, Broadcloth, Antiquarian, Neapolitan and Patrician. The first edition of this sample book was issued over fifty years ago with a very limited assortment of book and cover papers, and since then the company has been steadily increasing and improving its service to patrons.

Wisconsin Journalism School Begins Seventeenth Year

With a class enrolment of 544 students and with 305 students majoring in the four-year course of journalistic studies leading to a degree, the course in journalism of the University of Wisconsin has just begun its seventeenth year.

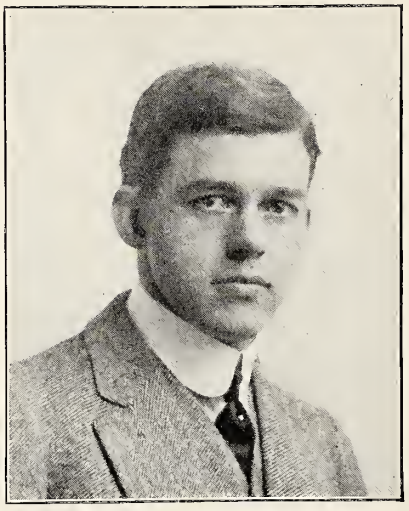
The figures represent an increase of about fifteen per cent over the class enrolment of 460 and the major student enrolment of 262 last fall. Of the 305 major students, 60 are seniors, 65 juniors, 67 sophomores, 112 freshmen or special students, and one is a graduate student working for the M. A. degree. About 45 of these students transferred into the course this fall from other universities, colleges and normal schools.

The eight courses offered by the department of journalism have an enrolment as follows: Freshman survey course, 100; newspaper reporting, 120; newspaper editing, 90; country weekly newspaper, 31; editorial writing, 26; special feature article writing, 90; women's department in newspapers, 21, and history of journalism, 67.

Pneumonia Claims Miller Executive

Emil A. Foht, chief engineer of the Miller Saw-Trimmer Company, Pittsburgh, died October 7 of pneumonia.

Mr. Foht was born at Erie, Pennsylvania, in 1881. He joined the Miller company about three years ago in the capacity of chief engineer, establishing himself at once as a competent and highly efficient executive. To his skill and earnest coöperation in working out the mechanical details may be accredited a liberal portion of the perfection attained in the initial performance of



Emil A. Foht

the Miller high-speed press, a new automatic job cylinder press recently introduced to the trade by the Miller company.

His untimely death in the prime of life, at the height of this development, creates a vacancy in the Miller organization which will be difficult to fill.

"The Broadside"

This attractive booklet is one of a series of direct advertising guides published by Blake Moffitt & Towne, paper dealers, of San Francisco. It describes the much-used mailing piece known as the broadside, and gives a great deal of useful instruction on how to prepare it and how to use it. A particularly useful feature of the booklet is the table of standard sizes and folds and the correct grades and weights of papers for broadsides. Fifteen standard sizes of broadsides are listed, giving in successive columns the size unfolded, number of folds, size folded, size of sheet to be cut from and description of folds, grades of paper that can be used for fine screen halftones, for coarser halftones, and for line engravings. All the broadsides which weigh over two ounces and can not be mailed for one cent are so designated. In preparing these direct advertising guides Blake Moffitt & Towne have chosen an effective and unobtrusive way of presenting the uses and merits of their papers to their customers and at the same time render them a distinct service in helping them to plan and produce direct advertising.

A New Type Chart

The problem of determining the size of type to be used to fit so many words in a given space is one which has caused considerable difficulty to compositors and layout men, and many devices have been originated to simplify this work. The latest system which has come to our attention is "Dail's Combination Type and Space Finding System," planned by Harry W. Dail, 3824 Broadway, New York city. It combines both the word and letter system. The word system, counting or estimating the number of words in the copy, is recommended for use with a large amount of solid matter, but for brief copy set in narrow measure or for copy that is intricately displayed it is better to count the number of words.

The chart consists of twelve columns, the two outside columns giving the width of the line in picas, and the ten columns in between giving the number of words and letters contained in a line of that length in type sizes from five to twenty-four point. The line widths are given from five picas to thirty picas. A card with squares cut out is used to facilitate finding the number of words and letters in a line of a certain sized type so many picas wide. By placing the card with the outside holes at the figure giving the line width the number of words and letters can be instantly determined. The linotype century face has been used as a basis in preparing the chart. Allowance must be made when extended or condensed faces are used. The chart is protected by a sheet of celluloid.

"Dail's Combination Type and Space Finding System" can be secured from the publisher, William A. House, New Britain, Connecticut, or through The Inland Printer Company.

Paper Company Issues Interesting Monographs

The Champion Coated Paper Company, 324 Pearl street, New York city, has published a series of interesting monographs dealing with different phases of the graphic arts. Numbers two and three of volume five recently received are entitled "Paper Making" and "Typography." "Paper Making" describes briefly the history of paper, the processes now in use in its manufacture and the different grades of paper and their uses. Accompanying this booklet is a box containing samples of the materials used in papermaking and a description of the part which each ingredient plays in the manufacture.

"Typography" contains an interesting outline of the history of type design illustrated with many reproductions of famous examples of printing, from the "Letter of Indulgence of 1454" to the beautiful type faces which have been originated by the distinguished type designer of the present time, Frederic W. Goudy.

A Portfolio of Samples for Printers

The latest of the many valuable aids to printers issued by the S. D. Warren Company, Boston, is a demonstration set of printed samples printed on the different grades of Warren papers. The portfolio is of heavy brown ripple finish cover paper, and each page has a pocket to hold the specimens, which comprise envelope enclosures, booklets, folders, catalogues, mailing cards, house-organs, illustrated letterheads, and broadsides. A printing questionnaire listing the many points to be considered in the preparation of direct advertising is tipped on the inside front cover of the portfolio. The portfolio is of convenient size for filing and should be kept as a permanent exhibit, as it will furnish many ideas and suggestions for the printer to show to his customers in planning direct advertising.



Instead of knocking the bill-board as a rival of printers' ink in advertising, the members of the Employing Printers Association of El Paso, Texas, use it to advertise their own businesses. The printers of El Paso believe in co-ordinating the different advertising mediums and also use much space in the daily newspapers and quantities of direct advertising. Illustration shown through courtesy of McMath Company.

Holland Linotype Representative Completes Six Weeks' Visit

A. Meijer, an official of Winkler, Fallert & Co., Amsterdam, the Holland agency of the Mergenthaler Linotype Company, sailed from New York city on October 7 for Rotterdam after an interesting business trip of six weeks in the United States.

Mr. Meijer arrived in New York city on August 26, to attend the graphic arts exposition at Boston and to become better acquainted with American manufacturing methods and with general conditions in the printing industry in this country.

After an interesting stay of several days in Boston and New York, he went on to Detroit and Chicago, and visited some of the larger printing and publishing plants in those cities. On his way back East, he paid visits to some of the larger plants in Pittsburgh, Philadelphia, Washington and Baltimore.

Mr Meijer expressed himself as enthusiastically interested in the American way of doing things in the printing and publishing world, and as deeply appreciative of the hospitality accorded him.

Rouse Opens Eastern Office

H. B. Rouse & Co., of Chicago, have secured the services of J. Henry Stephany, who is familiarly known to all western buyers of printing machines as "J. Henry," and temporary offices have been opened at 41 East 42d street, New York. Mr. Stephany has a long and successful record selling to printers, having been connected with the F. Wesel Manufacturing Company, the Key-



J. Henry Stephany

stone Type Foundry and the American Type Founders Company.

Rouse & Co. were actually forced to open eastern headquarters because of recent expansion of business and development of sales in the eastern field. After the Boston exposition where they introduced their new lining and registering system and their new rotary miterer, the company received a great many inquiries from the eastern territory, and while their sales manager, O. H. Kepley, was in the East he decided to open headquarters and commence an extensive advertising campaign throughout the territory. The firm is fortunate in securing the services of Mr. Stephany, as he is well known and well liked among printers.

Mr. Stephany will handle only the larger products of the Rouse factory. All the smaller products, such as composing sticks, lead and rule cutters, hand mitering machines, which have been sold by the leading typefounders and supply houses for the past quarter of a century, will continue to be handled in the same manner.

National Announcement Association Holds Annual Meeting

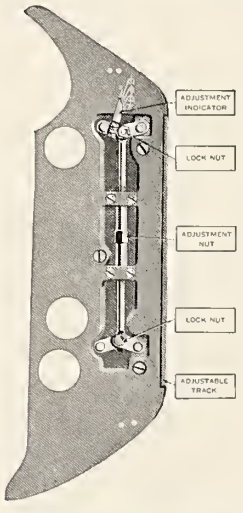
The National Announcement Association (Linweave papers and cards with envelopes to match) held its annual meeting in Springfield, Massachusetts, on September 13, 14 and 15. A year of progress was reviewed, and plans were laid for continuing an aggressive leadership in the announcement field during the coming year. There was an attendance of thirty people, representing the forty-four houses in the association.

Frank Cummings, of A. Storrs & Bement Company, Boston, was elected president to succeed John Swigart, of Swigart Paper Company, Chicago, who has been at the head of the association since its formation and during the pioneer period of its development. Other officers elected were as follows: J. B. Jones, Western Newspaper Union, vice-president; Morris Schlosser, M. & F. Schlosser, secretary-treasurer; H. W. Keil, Millcraft Paper Company, chairman Standardization Committee; J. D. Swigart, Swigart Paper Company, chairman Finance Committee; Leonard Raymond, Raymond & McNutt Company, chairman Advertising Committee; George S. Johnston, Western Paper Company, chairman Market Conditions Committee. The Executive Committee is made up of F. B. Cummings, J. B. Jones, A. A. Duer, of Barton, Duer & Koch Paper Company, J. W. Zimmerman, of the Standard Paper Company, and E. A. McGrath, of the Zellerbach Paper Company.

Adjustable Roller Way for Golding Presses

A recent improvement in platen printing presses is the adjustable roller way, now made for the Golding Art Jobber No. 18, by the Golding Manufacturing Company, Franklin, Massachusetts. It is pointed out that the adjustable roller way takes care of the expansion and contraction of form rollers and the wear of roller wheels. The adjustment is controlled by a work and turn screw, which can be locked when set. There is an adjustment indicator on each roller way. The two sides are set separately, but the indicator insures accuracy of alignment.

The use of the adjustable roller way obviates the frequent changes in composition rollers, the frequent changes in roller wheels,



Golding Adjustable Roller Way

and the delays incident to these changes. The press equipped with adjustable roller ways is never idle because of expanded or contracted rollers, or because the roller wheels are not suited to the size of the rollers. The adjustable roller way enables one to secure the proper contact between the rollers and ink disk quickly and easily. As this new attachment will fill a long-felt want it is predicted that increased sales of the Golding Art jobber will result.

Ranger Cover Contest

The Holyoke Card & Paper Company is conducting a prize contest on designs for Ranger cover stock, which is a little different from the average contest. Instead of having a committee of artists judge the designs, which they have bought from well known artists, the Holyoke Card & Paper Company is sending reproductions to five hundred of perhaps the best known advertising men and printers, asking them to register their votes, as to the order in which the designs best advertise Ranger cover stock. The company believes that the composite opinion of these advertising men, who have to make the pictures *they* buy pay for themselves in advertising value, will be a correct indication of the relative value of the Ranger cover designs. It is also felt that the men who reply will carefully consider the paper in passing on the designs.

The contest is being nationally advertised in advertising and printing magazines, and the four winning designs will be later reproduced and the artists' names published.

Brief Notes of the Trade

Maxwell Lind has been appointed New York representative of the B. H. Bunn Company, manufacturers of package-tying machinery. Mr. Lind's office is at 487 Broadway, New York city.

Herbert B. Morrison has recently joined the sales staff of Frederick H. Levey Company, printing ink manufacturers, and will look after New York city and the adjacent territory. Mr. Morrison has had a wide experience in the manufacture and sale of printing inks.

H. R. Swartz, president of the Intertype Corporation, is making a two months' business trip in Europe. A large number of intertype machines are now in use in Europe, many of which are installed in government plants. Eighteen machines are in use in the Czecho-Slovak Government printing office.

James F. Newcomb & Co., 441 Pearl street, New York city, announce the addition of Andrew Fuller to their sales and development department. Mr. Fuller has had considerable experience in the different branches of printing, having been associated with many prominent New York firms in various capacities.

The Goes Lithographing Company, Chicago, has recently added to its line an assortment of steel-engraved blanks produced by the bank-note process from new and original plates. The assortment includes blanks suitable for stock and bond issues and a series of designs suitable for interim certificates, licenses, membership certificates, etc.

A copy of the American edition of "Union d'Electricité et al Centrale de Gennevilliers" has been received from the publishers, *Revue Industrielle*, Paris, France. It deals with power plants in Paris and the problems of supplying a great city with power. It is freely illustrated with photographs and charts and contains much material of practical interest to the electrical engineer.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 70 NOVEMBER, 1922 No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney; N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

SECOND EDITION "HOW DIVIDE THE WORD" now out; over 7,200 most commonly used words, showing correct division into syllables; 96 pages, handy vest-pocket size, cloth bound; $1.00 postpaid; over 1,000 now in use. A. A. MAYERSTEIN, 515 Terry, LaFayette, Ind.

BUSINESS OPPORTUNITIES

SALESMEN calling on the printing trade, especially those in touch with pressmen and compositors, to sell PHENOID INSTANTANEOUS Type Cleaner; we support the efforts of our agents with national advertising, using space regularly in the trade journals, and by direct circularization. We guarantee satisfaction to the purchaser. Liberal commission allowed. Address, giving full particulars as to present lines, also references, CHALMERS CHEMICAL COMPANY, 123 Chestnut street, Newark, N. J.

AN EXCELLENT CHANCE for a good man to get a small up-to-date job plant in one of best manufacturing cities in middle west at sacrifice price; old established business; now working overtime; two Gordons, Model 14 linotype, etc.; will sell with or without linotype; cause: health. N 709.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK COMPANY, Chicago.

FOR SALE

PRESSES: 1 G. I. Whitlock Premier bed size 35 by 45 inches equipped with Cross Feeder; 4 G. Y. Whitlock Premiers bed size 46 by 66″ equipped with Cross feeders; 1 Colts Armory 10 by 15″ job press; two 5-0 68″ special Miehle presses, Cross feeders and 220 volt motor. FOLDERS & FEEDERS: 1 65″ Cross continuous press feeder; 2 46-inch Cross continuous feeders; 1 Chambers 62-inch D/16 folder; 1 Chambers jobber 33 by 46″; 1 Dexter No. 101 D/16 folder 32 by 44″; 1 Dexter No. 104 D/16 folder 40 by 54″; 1 Dexter No. 190 jobber; 1 Dexter No. 289 jobber; 1 Dexter 35″ single fold folder; 2 Cleveland Model B folders with Frohn Simplex feeders. MISCELLANEOUS BOOKBINDERS' AND PRINTERS' MACHINERY: 1 12 by 16″ 16 box Juengst gathering machine with stitcher and coverer attached, age between 2 and 3 years, fine condition; 1 No. 4 Smyth sewer; 1 Frohn 38″ disc ruling machine with Frohn automatic feeder; 1 Frohn feeder for ruling machine 38″ cloth, 44″ between rails, practically new; 1 Marresford tipping machine 5 by 7 up to 9 by 12″, practically new; 1 Sheridan step covering machine; 1 Boston 4 head gang stitcher; 1 Hancock register table; 1 Sheridan 4-rod embossing machine; 1 Kast automatic wire stitcher; 1 McCain feeder for Model B Cleveland folder. All machines are guaranteed by us to be in good mechanical condition. GEORGE R. SWART & CO., Inc., Printing Crafts Bldg., 461 Eighth Ave., New York city, or 608 South Dearborn St., Transportation Building, Chicago.

IF YOU ARE in central territory, write us when you wish to buy or receive information about printing, binding, or folding box machinery; new and overhauled C. & P. presses in all sizes; new and overhauled paper cutters; Hamilton wood and steel goods, iron surfaces, cabinets, cases, etc.; 14 by 20, 17 by 22 and 22 by 28 circular folders; 14, 24, and 28-inch punches; 13 by 19, and 14½ by 22 Colts and Universal presses; 14 by 22 Colts Thomson Laureate 4-roller press; 35 by 45 Brown 6-fold job folder; Seybold duplex book trimmer; 20 by 30 Colts Thomson flat cutters and creasers; 51 by 68 Cottrell and 48 by 69 Scott large cylinder heavy cutters and creasers. Sell at a discount new Crowley auto. rounder and backer, practically new 68-inch Miehle Cross feeder, and 45-inch new Robinson rotary board cutter; about 200 rule forms of candy and cake boxes, ice cream and oyster pails, used by Chicago Oyster Pail & Box Co.; 46 by 62 and 42 by 56 Miehles; new and overhauled complete outfits. See our large stock in Chicago. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — Harris Automatic presses: three (3) two-color S. 1 (16 by 20) presses; three (3) one-color S. 1 (16 by 20) presses; two (2) one-color E. 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. N 608.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era Press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

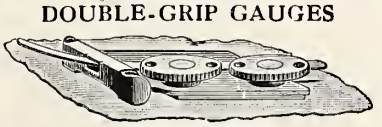
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — Job printing office in good condition; good assortment of type and plenty of it, 2 jobbers, 1 Pony cylinder; excellent line of trade. B. ESS PRINTING CO., 824 East Market, Louisville, Ky.

FOR SALE at a bargain, Thompson Typecaster complete with motor; used only three months; quitting typecasting department. IOWA PRESS COOPERATIVE ASSOCIATION, Ames, Iowa.

FOR SALE — Slightly used Century Campbell, two-revolution, tape delivery, cylinder press, 38 by 54 inch. THOMPSON & THOMPSON, 110 East Second street, Muscatine, Iowa.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. N 319.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — Portland foot power punch, Rosback foot power punch, Burton rotary perforator, Anderson job folder. N 711.

FOR SALE — Anderson job folder, 41-inch Cross feeder, 53, 46-inch Miehle presses. N 669.

HELP WANTED

All-Around Man

A REAL OPPORTUNITY — Practical printer possessing good business judgment; one who is not afraid of hard work, with capacity for detail. We have an opening for such a man in our organization; he must be thoroughly schooled in composition and presswork, with knowledge of estimating. State in first letter just what your experience has been and where you acquired it, age, and what salary you expect; also whether married or single. Correspondence will be treated confidential. N 706.

Artist

WANTED — Experienced artist with creative ability and ideas, to manage Art Department. WRIGLEY ENGRAVING CO., Atlanta, Ga.

Bindery

WANTED — In our bookbindery department, a finisher who is capable of doing some forwarding. THE MANUFACTURING STATIONERS, Inc., Phoenix, Arizona.

Composing Room

WORKING FOREMAN for printing factory of medium size in southern city of over 300,000, producing commercial work, books, catalogs and directories; applicants should furnish references as to ability and reliability; position open now and permanent; non-union; pay according to worth; group insurance protection. N 710, care Inland Printer, New York city.

WESTERN NEW YORK PRINTER wants man capable of handling typographic layout on advertising booklets, folders, catalogs, etc.; practical compositor with some knowledge of advertising preferred. Give details of age, experience, salary, etc., in first letter. N 705.

WANTED — First-class linotype operators experienced in book and tabular composition; open shop, 48 hours. THE R. L. BRYAN COMPANY, Columbia, S. C.

OPEN SHOP in western New York has attractive opening for first-class compositor. Apply in confidence to N 704.

Salesmen

A LARGE AND WELL-KNOWN printing ink establishment desirous of increasing its sales force has openings for two live, hustling salesmen for the New England states and the state of Ohio and vicinity; resident men preferred. Write, giving full particulars. Correspondence strictly confidential. N 707.

SALESMEN WANTED — High-grade litho ink, also printing ink, by a long established and successful ink factory; salary $5,000 and up. All communications strictly confidential. Give full particulars in first letter. FRANK L. BROKAW, P. O. Box 212, Times Square Station, New York city.

GRAPHIC ART SALESMAN WANTED to sell high-class printing, photo-engraving, electrotyping, commercial art in southeastern territory; must be capable estimator, alert, energetic, honest and neat. Applicant give detailed experience and reference. JACOBS & COMPANY, Clinton, S. C.

WANTED — Printing salesman who is looking for a permanent connection with a first-class Chicago firm doing general commercial work; we have cylinders, Gordons, Millers and automatic; an opportunity for a sales producer to build for his future. N 716.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

PRINTING SALESMAN — One who can talk and sell the better kind of printing; the kind that will help to sell the advertiser's product. N 690.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Twenty-two linotypes; new Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

MISCELLANEOUS

IDEAL CHRISTMAS GIFT — Name in gold on Superior quality pencil; attractive boxes of three, 35c; ten, $1.00. Quality and service guaranteed. (Owner member local 353.) SPECIALTY PENCIL CO., Newport News, Virginia.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

WANTED — Price list of gummed labels (my imprint) to mail to business men. G. EDWARD HARRISON, Agent, Baltimore, Maryland.

SITUATIONS WANTED

Bindery

SITUATION WANTED by bindery superintendent; high-class executive with best of references; well known in the trade for practical knowledge of all the different branches: edition, law, blank, loose leaf, job and pamphlet; can also show money-saving layouts in printing forms for binding and printing; would like to connect with an advancing up-to-date plant where service and efficiency will be recognized. N 715.

BINDERY — Folding machine operator, thoroughly experienced on all types of machines, wishes to connect with concern that will recognize ability and integrity. N 665, care Inland Printer, 41 Park row, New York city.

EXPERIENCED LOOSELEAF and manifold man with long experience would like to locate with firm looking for a superintendent or foreman of a composing room; will send full details and references. N 703.

RULER — Situation wanted; 34 years' experience at all kinds of ruling; take care of and cut stock; small city preferred; anywhere. Address RULER, care of Gane Bros., St. Louis, Mo.

BINDERY FOREMAN, competent in all branches; good executive ability; long experience as bindery foreman with printing houses; wants position. N 617.

FIRST-CLASS PAPER RULER, familiar with automatic feeders and all kinds of job work, desires steady position; 20 years' experience. N 708.

BOOKBINDER wants a position as an all-around bookbinder. N 713.

Composing Room

SUPERINTENDENCY of composing room desired by a thoroughly experienced newspaper man; expert on ad copy marking, efficiency and equipment; six years as assistant on the largest daily in the East. N 712.

MACHINIST — Linotypes or intertypes put in condition to deliver first-class product; prefer high-class job plant; must be day work; union. N 689.

Managers and Superintendents

MANAGER-SUPERINTENDENT — Thoroughly efficient, 40 years of age, 25 years' experience as printer, foreman, salesman, estimator, superintendent and manager, 11 years with DeVinne Press, New York city, would make change; go anywhere for good salary and chance of advancement; can also supply a first-class bindery foreman; best references. J. B. COLEMAN, 902 Bowman street, South Bend, Ind.

MECHANICAL SUPERINTENDENT desires change; eight years in present position; this man thoroughly understands all makes of presses, from jobbers to rotary, also all bindery machinery, supervises composing room and foundry, knows how to organize, maintain efficiency, practice economy in all departments; now employed in New York city; small family; will go anywhere right opportunity is offered. N 637.

SUPERINTENDENT OR GENERAL FOREMAN, practical expert with large and valuable experience, sensible, sedate, conscientious worker and real producer; not a sales manager, but intelligent co-operation; will not attempt production without union printers, and shop must be equipped to deliver best product. Act promptly. G-303, 310 " C " street, N. W., Washington, D. C.

SUPERINTENDENT-BUYER-ESTIMATOR — An A-1 man who for the past 30 years has held about four different jobs as superintendent of fine catalogue and pamphlet shops and who is very familiar with process printing, is desirous of making a change; about 45 years old; prefers a place where system and promptness is needed; very best of recommendations. N 686.

PROCESS WORK —*and The Printer*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $2.00, Post-free. Specimen Copy, Post-free, $0.50.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Sold by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.**

Production Manager

A PRODUCTION MANAGER and a sales manager, both men of successful, economical, high-grade ability and experience, both employed, seek well financed and equipped plant whose owners wish to "go forward" to successful business; must have full charge. N 714.

WANTED TO PURCHASE

WANTED — 26 by 34 and larger Miehle presses; complete outfits; job presses and paper cutters; Model B Cleveland job folder. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

WANTED — If any one has a Miller or Climax feeder for 10 by 15 Chandler & Price press that they wish to dispose of, write JOHN C. MOORE CORPORATION, 65 Stone street, Rochester, N. Y.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

BUSINESS DIRECTORY

Advertising Service for Printers

"ONE $468 ORDER traced to our first mailing piece." We wrote it. If you seek similar advertising results, write to NOBLE T. PRAIGG, 639 Diversey Parkway, Chicago, Ill.

Bookbinding Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone: Canal 8134.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inch, 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and galley equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

PRINTERS OF HALF-TONES NEED—
THE MECHANICAL CHALK RELIEF OVERLAY
It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.
THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Stereotyping Equipment

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers — Merchants of printing machinery and equipment, materials and supplies — factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

EMPIRE TYPE FOUNDRY (est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y.; Delevan, N. Y.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch inclusive. Flat only, 1 to 2 inches.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 E. 13th street, New York city.

Big Positive Results

—assured from your advertising—small shop or large—when you use this tested successful service. Blotters, booklets, broadsides, folders that win the eye and bring back the order.

PRAIGG, KISER CO.
639 Diversey Chicago, Ill.

The Productimeter



Plain Figures Long Life
Sure Action Instant Reset
Get our Bulletin 41.

DURANT MANUFACTURING CO.
(1167) 653 Buffum St., Milwaukee, Wis.

Wood Type

Eastern Brass & Wood Type Company
Largest Stock. Fonts and Sorts in All Sizes.
114 E. 13th Street
New York City

Membership Certificates

For Churches, Clubs, Lodges, etc. To be completed by Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS,
45 Warren Street New York, N. Y.

Patent applied for.

Strait's PERFECTION Gauge Pin



Quite similar to the ordinary gauge pin but is held by an excellent gripping arrangement, with nothing about it to injure packing or to interfere with making fine moves.

$1.75 per doz.; less than one doz., 50c per set; tongues only, 25c per doz.

Sold by dealers everywhere, or the manufacturer
H. H. STRAIT, Overland, Mo.

PASTE IT WITH JELLITAC "IT STICKS"

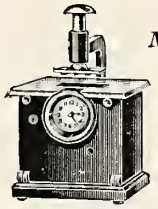
The Printer's Friend JELLITAC

One dozen cartons or our No. 1 bag mailed on receipt of $1.00

ARTHUR S. HOYT CO.
90 W. Broadway, New York

There is only one ENGRAVING
That produced by the Artist on Steel and Copper and EMBOSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois
Everything for the Engraving Department



Facsimile of Imprint reduced in size.
AUG 28 1917 3 43 PM

MINUTES MEAN MONEY!—Lost Time Is Lost Money—Check It!

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. *Send for catalogue showing various styles with prices.*

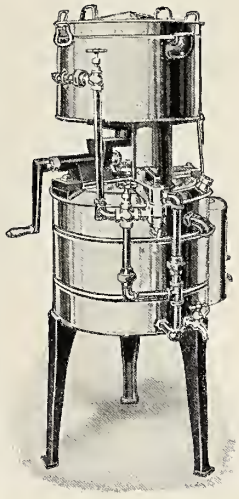
HENRY KASTENS, 418-20 W. 27th St., New York City, N. Y.

CARBON BLACK

GODFREY L. CABOT
938-942 Old South Building, Boston, Mass.

GRADES — Elf, Auk, Monarch, Kosmos No. 1, Kosmos No. 2

FACTORIES — Cedar Grove and Nancy's Run, W. Va.; Lamkin, La.



Requires No Watching

If glue is overheated or if the temperature drops too low its tensile and adhesive qualities are impaired if not completely ruined. Unless automatic equipment is used the heater must be watched, which interferes with production.

The WETMORE
Model A-D
Glue Heater and Pot

Keeps the glue always at the right temperature, between 140° and 150°, by means of the Automatic Temperature Controller. This means that the employees can devote their entire attention to their work.

Whether you use 2 gallons or 200 gallons of glue a day the Model A-D will prove a profitable investment.

Write for booklet describing our complete line of glue handling equipment.

The New Advance Machinery Co.
Van Wert, Ohio



Inky - Conomy

is not merely dependent upon the price per pound—it is the perfect relation of price to value. THINK IT OVER!

Deep Bronze Blue 1888 M **Brilliant Label Red** 284 M

BERGER & WIRTH, Incorporated
Ink Makers for over 95 Years
58-60 Columbia Heights Brooklyn, New York
Branch Office: 54 High Street, Boston, Mass.



Mid-States
(Reg. U. S. Pat. Off.)

REALLY FLAT

GUMMED PAPERS

Made in Chicago— Used from Coast to Coast.

Many a printer has passed up a good **gummed label** order because of some unpleasant experience with Gummed Paper which would not lie flat.

There is a **good profit** in gummed labels if printed on the **right** kind of Gummed Paper.

Insist on having **Mid-States Really Flat** Gummed Papers which can be printed just as readily as ungummed paper.

The **Mid-States** line includes a generous assortment of whites and colors with Dextrine and Fish Glue gumming all of excellent quality.

Don't fail to ask for a sample book—it contains valuable information.

Manufactured by

Mid-States Gummed Paper Co.
ALSO MANUFACTURERS OF
Stick Quick
(Wound on the Green Core)
GUMMED PAPER AND CLOTH
2433 S. Robey St., Chicago, Ill.

New York St. Louis Minneapolis San Francisco

J. M. Bundscho

says: *"The printers' house-organs written by Oren Arbogust are equal to the best, if not the best, that I have ever seen. They are really worth while."*

There's many a printer who wishes for a strong, ably-written, sales house-organ.

There's many another printer who has started a house-organ—and is confronted monthly with the difficult, disheartening task of writing the kind of worthy material that business men will read.

If you are in either class: if you want a house-magazine that is interesting and helpful, if you want relief from the task of preparing it, *I'll furnish your copy* and it will be made to fit your ideals and needs, *exactly.*

Manuscript and dummy will be mailed on a definite date. It will be planned and written to fit your local conditions, to sell whatever you sell. You will hold exclusive rights in a definite territory.

Copy for you will have the same character that caused J. M. Bundscho, Harry Hillman and Tim Thrift to say that it equalled the best. Use it—and it will do for you what it is doing for others. Every single printer user says that it is profitable.

With such certainty of satisfaction and success, why not start your house-organ with this copy, with a January issue? Ask for details and samples.

OREN ARBOGUST, *ADVERTISING for PRINTERS*
808 LAKESIDE PLACE, CHICAGO, ILL.



Reduce Pressroom Costs!

The many hours of lost time your presses are idle each week, in repairing "make-ready" are saved; production costs are materially reduced, and this annoying problem solved through use of

CROMWELL
Special Prepared Tympan

You can run 350,000 clear impressions without any oiling, without replacements, without offsets, in fact, without tympan "troubles" of any kind.

IT IS MOISTURE PROOF.
IT WILL NEITHER ROT NOR SWELL.
IT IS A TRUE CALIPER SHEET.

UNEXCELLED IN { ECONOMY / IMPRESSIONS / RESULTS.

Samples furnished free of expense.

MANUFACTURED EXCLUSIVELY BY



Atlantic Bond

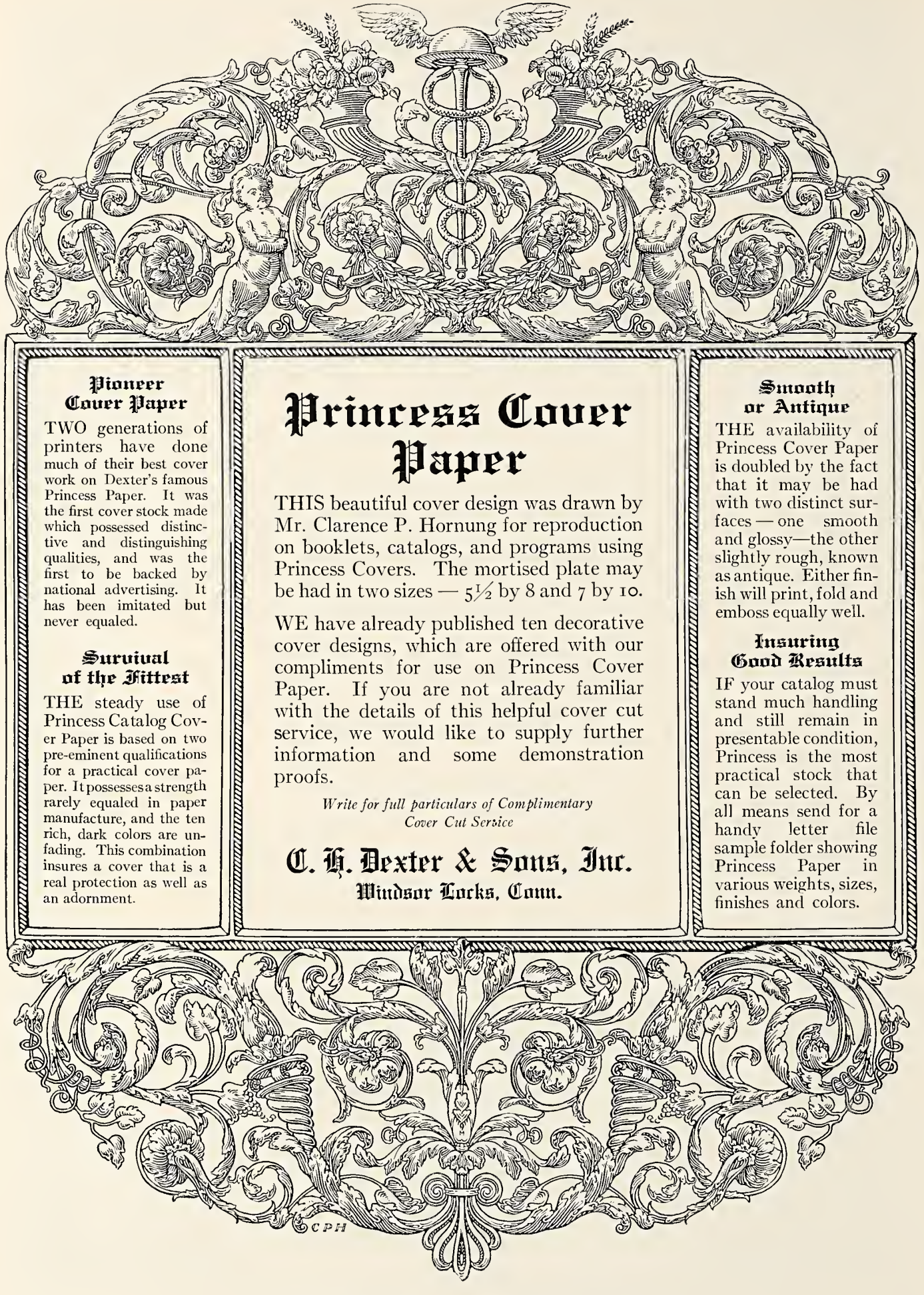
An all-sulphite paper in which the genuine watermark, clear color and tub-sized surface are far more noticeable than the absence of rags

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Von Olker-Snell Paper Company
BRIDGEPORT—The Gorton Paper Corporation
BUFFALO—The Disher Paper Company
CHICAGO—La Salle Paper Company
CLEVELAND—Millcraft Paper Company
DETROIT—Paper House of Michigan
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MANILA, P. I.—J. P. Heilbronn Company
MINNEAPOLIS—Minneapolis Paper Company
NEW YORK CITY—Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York, Mexico and South America; W. C. Powers Co., Ltd., London, England, Continental Europe; J. L. N. Smythe Company, Philadelphia, Australasia and New Zealand
ENVELOPES—U. S. Envelope Company, Springfield, Massachusetts

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK



Pioneer Cover Paper

TWO generations of printers have done much of their best cover work on Dexter's famous Princess Paper. It was the first cover stock made which possessed distinctive and distinguishing qualities, and was the first to be backed by national advertising. It has been imitated but never equaled.

Survival of the Fittest

THE steady use of Princess Catalog Cover Paper is based on two pre-eminent qualifications for a practical cover paper. It possesses a strength rarely equaled in paper manufacture, and the ten rich, dark colors are unfading. This combination insures a cover that is a real protection as well as an adornment.

Princess Cover Paper

THIS beautiful cover design was drawn by Mr. Clarence P. Hornung for reproduction on booklets, catalogs, and programs using Princess Covers. The mortised plate may be had in two sizes — 5½ by 8 and 7 by 10.

WE have already published ten decorative cover designs, which are offered with our compliments for use on Princess Cover Paper. If you are not already familiar with the details of this helpful cover cut service, we would like to supply further information and some demonstration proofs.

Write for full particulars of Complimentary Cover Cut Service

C. H. Dexter & Sons, Inc.
Windsor Locks, Conn.

Smooth or Antique

THE availability of Princess Cover Paper is doubled by the fact that it may be had with two distinct surfaces — one smooth and glossy—the other slightly rough, known as antique. Either finish will print, fold and emboss equally well.

Insuring Good Results

IF your catalog must stand much handling and still remain in presentable condition, Princess is the most practical stock that can be selected. By all means send for a handy letter file sample folder showing Princess Paper in various weights, sizes, finishes and colors.

CPH



They're Different!

Be Sure to get All Three!

These everyday helpful books, full of new ideas, new effects in Ben Day, new ways of using line plates with color. They are FREE to Printers, Advertisers, Advertising Agencies, Advertising Men, who are on our mailing list. Be sure you are included.

The first edition of the first book is nearly exhausted. Number II is on the press. Write now on your letterhead so as to make sure of receiving these three beautiful books.

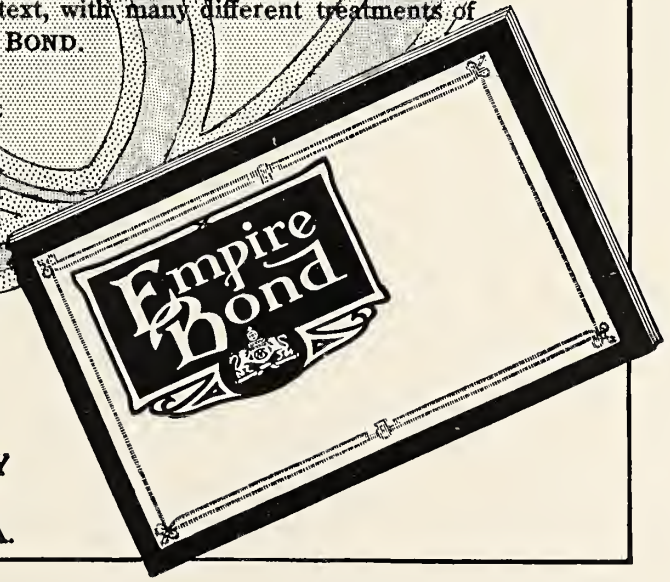
BOOK I: "THE SALES MESSAGE — THE SALES MESSENGER — THE SALES." Illustrates how Direct-Mail Advertising gains distinctiveness, artistic value, and selling power with EMPIRE BOND to carry its message — and get it across.

BOOK II: "THE REVIVAL OF THE LINE ENGRAVING: ITS PERSONALITY — ITS POWER — ITS POSSIBILITIES." Gives practical everyday hints for the effective use of EMPIRE BOND with modern advertising techniques descriptive of the advertiser's product.

BOOK III: "THE ILLUSTRATION — THE TECHNIQUE — THE PAPER." Shows forcible effects obtainable by the use of modern illustration and harmonious text, with many different treatments of the same design on EMPIRE BOND.

Ask your jobber for a copy of the EMPIRE BOND SAMPLE BOOK. It's different, too.

Not only contains all colors and weights, but shows a letterhead in a score of different designs reproduced in all the most approved processes. An invaluable reference book for Printers and Advertisers. It Sells Printing — sells Direct-Mail Advertising.



CAREW MANUFACTURING COMPANY
Dept. D 11 Makers of Empire Bond
SOUTH HADLEY FALLS MASSACHUSETTS U. S. A.

LANCASTER BOND

BEAUTY should be the by-product of real value. When it is so it costs but little. Real beauty reflects honest work and sincere craftsmanship. No one appreciates more keenly the compelling power of beauty than does the printer. Design, form and color are the foundation stones of his business.

The best effort of the printer is woefully wasted if the paper chosen to form the background of good printing does not have the beauty of texture, formation and color that is the reflection of the best materials well handled by appreciative craftsmen. Lancaster Bond is first *made well;* its lasting beauty follows as the natural consequence of its sturdy structure.

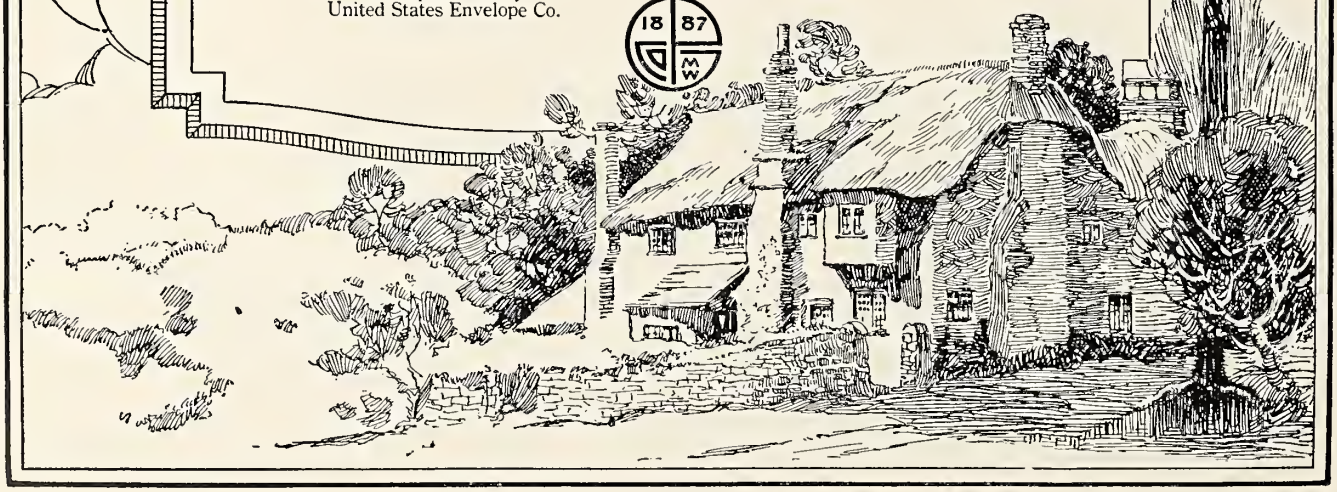
Send for samples from our nearest agent and note its unusually appealing texture, brilliant color and *self-evident quality.* Then use it and discover for yourself its workability on your press, which constitutes its beauty of service.

Made by GILBERT PAPER COMPANY *Menasha, Wis.*

Sold by

BALTIMORE, MD....Barton, Duer & Koch Paper Co.
BOSTON, MASS. .....Carter, Rice & Company
BUFFALO, NEW YORK .....R. H. Thompson Co.
CHICAGO, ILL. .....Moser Paper Company
CINCINNATI, OHIO ....Chatfield & Woods Company
CLEVELAND, OHIO.....Cleveland Paper Mfg. Co.
DENVER, COLO. ..Carter, Rice & Carpenter Paper Co.
DES MOINES, IOWA .....Carpenter Paper Company
DETROIT, MICHIGAN.....Beecher, Peck & Lewis
GREAT FALLS, MONT..... Great Falls Paper Co.
INDIANAPOLIS, IND.....C. P. Lesh Paper Company
LANSING, MICHIGAN ..The Dudley Paper Company
LOS ANGELES, CAL..... Blake Moffitt & Towne
LOUISVILLE, KY.....The Rowland Company
MANILA, P. I..... .....J. P. Heilbronn Company
MILWAUKEE, WIS..... E. A. Bouer Company
MINNEAPOLIS, MINN.....Paper Supply Company
NEW ORLEANS, LA.....Julius Meyer & Sons Inc.
NEW YORK, N. Y.....Conrow Brothers
NEW YORK, N. Y.....F. W. Anderson & Company
PHILADELPHIA, PA.....Garrett-Buchanan Company
PITTSBURGH, PA.....Chatfield & Woods Company
PORTLAND, ORE. .....Blake, McFall Company
PUEBLO, COLO.....Colorado Paper Company
ROCHESTER, N. Y.....R. M. Myers & Company
ST. LOUIS, MO.....Beacon Paper Company
SAN FRANCISCO, CAL.... Blake Moffitt & Towne
SEATTLE, WASH..... .American Paper Company
SPOKANE, WASH...Spokane Paper & Stationery Co.
SYRACUSE, N. Y. ..... R. M. Myers & Company
TACOMA, WASH....Tacoma Paper & Stationery Co.
WASHINGTON, D. C..Barton Duer & Koch Paper Co.
EXPORT Parsons Trading Company, New York, N. Y.

Envelopes made by
United States Envelope Co.



Buckeye Cover Envelopes
Now Carried In Stock

THE DEMAND for Envelopes of Buckeye Cover has always existed. Printers and buyers of fine advertising have known that it was false economy to enclose costly and beautiful material in envelopes that conveyed no impression of the worth of their contents.

An envelope, harmonious in color, texture and design and adequately suggesting the enclosure, is the best insurance against the ever convenient waste basket.

Printers who have been deterred from suggesting envelopes to match because of the time required to secure them or the high cost of local manufacture now find these difficulties removed.

Buckeye Cover Envelopes are stocked at our mills and can be procured through all Buckeye Cover agencies. The standard basis of weight is 20 x 26 - 50. Both Antique and Ripple finishes are stocked. Stock envelopes are made gummed, with open end, and are carried in all colors and the following sizes:



5 x 7½	7½ x 10½
5½ x 8¼	8¼ x 11¼
6½ x 9½	9½ x 12½

Other sizes and weights and special fasteners may be procured without exasperating delay.

Prices are so moderate that there is no longer any purpose in using a makeshift envelope.

The Beckett Paper Company

Makers of Good Paper
in Hamilton, Ohio, Since 1848

THE BECKETT PAPER COMPANY, Hamilton, Ohio:

You may send me, without charge, Buckeye Cover Specimen Box No. 6, which contains a varied and helpful assortment of printed specimens, including Buckeye Cover Envelopes.

Name.....

Address.....

Old Council Tree Bond

Staunch as the tree it was named after and, like it, a landmark, both dignified and rugged, towering above its fellows.

Impressive but not aloof, friendly but not familiar, uniform as careful and efficient workmanship can make it, Old Council Tree is guaranteed to satisfy, the user to be the judge. White and six attractive colors.

DISTRIBUTORS

Appleton, Wis.	Woelz Brothers	Milwaukee, Wis.	The E. A. Bouer Co.
Bridgeport, Conn.	Gorton Paper Corporation	New York City	J. E. Linde Paper Co.
Buffalo, N. Y.	Holland Paper Company	New York City	H. P. Andrews Paper Co.
Cincinnati, Ohio	The Chatfield & Woods Co.	Newark, N. J.	J. E. Linde Paper Co.
Cleveland, Ohio	The Union Paper & Twine Co.	Newark, N. J.	H. P. Andrews Paper Co.
Chicago, Ill.	Chicago Paper Company	Omaha, Nebr.	Carpenter Paper Co.
Detroit, Mich.	Chope-Stevens Paper Co.	Pittsburgh, Pa.	Potter Paper Co.
Des Moines, Iowa	Carpenter Paper Co.	Portland, Ore.	Blake, McFall Company
Duluth, Minn.	Peyton Paper Co.	Richmond, Va.	Epes-Fitzgerald Paper Co.
Great Falls, Mont.	Great Falls Paper Co.	St. Louis, Mo.	Acme Paper Company
Harrisburg, Pa.	Johnston Paper Co.	Seattle, Wash.	American Paper Company
Indianapolis, Ind.	Century Paper Co.	Springfield, Mo.	Springfield Paper Co.
Ithaca, N. Y.	T. G. Miller & Sons Paper Co.	Tacoma, Wash.	Tacoma Paper & Stationery Co.
Lansing, Mich.	Dudley Paper Company	Toledo, Ohio	Blade Printing & Paper Co.
Louisville, Ky.	Miller Paper Co.	New York City, *Export*	Maurice O'Meara Co.

NEENAH QUALITY 1873

NEENAH
PAPER COMPANY
Neenah, Wisconsin

Makers of Old Council Tree Bond, Success Bond, Chieftain Bond, Neenah Bond, Wisdom Bond, Glacier Bond, Stonewall Linen Ledger, Resolute Ledger, Prestige Ledger

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

Note the Tear and Wear as Well as the Test

Present Your Report in The Modern Way



TWO SIZES

For 8½ x 11 Sheets 25c Each
For 8½ x 14 Sheets 30c Each

COLLINS BRIEF FOLDERS

AN up-to-the-minute folder for the presentation or filing of Reports, Briefs, Manuscripts, Charts, Estimates, Statements, Documents and important Memoranda.

Modern methods demand a durable, attractive folder. COLLINS BRIEF FOLDERS are made for efficient service with embossed cover and panel design for label or printed title.

They are an asset to the modern executive

TRADE MARK

If your stationer cannot supply you write direct to us

A. M. COLLINS MANUFACTURING CO.
226 Columbia Avenue
PHILADELPHIA, U. S. A.

TO STATIONERS AND PRINTERS
This ad is being run in *Printers' Ink Monthly* and will produce business. Write for sample and particulars

DO-MORE

Automatic

PROCESS EMBOSSER

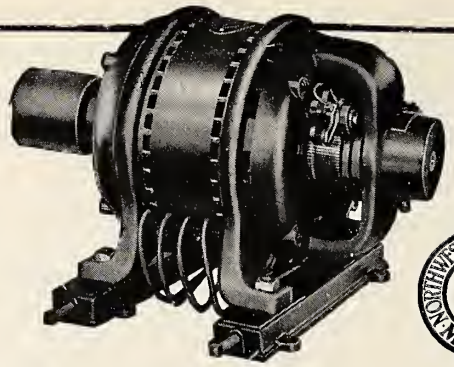


The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to

AUTOMATIC PRINTING DEVICES CO.

95 MINNA STREET - SAN FRANCISCO - CALIFORNIA



A-K Push Button Control Motor

The only small motor with push-button control. Twelve pre-determined set speeds meet the varying requirements of job presswork. Can be used on circuits of 25 or 60 cycles without change. Different line voltages are cared for by the A-K Variable Speed Controller. The motor is wound for 110 volts only but on account of the controller it rarely reaches 85. Being wound for a 25 per cent overload insures long life. Low voltage and consequent absence of sparking lessens wear and tear on brushes and commutator.

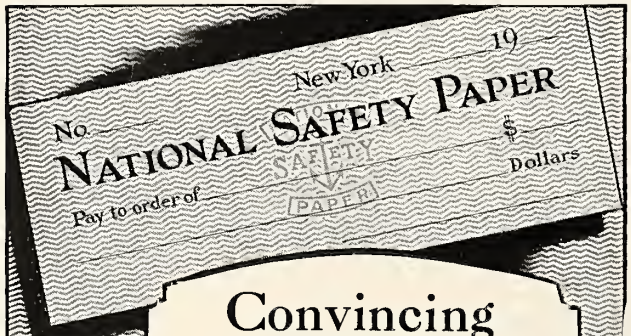
Motor can be reversed by pole throw-over switch. It can be touched with perfect safety even when the line voltage is dangerously high.

Write for illustrated circular and price list describing motors and controllers for job and cylinder presses.

Northwestern Electric Co.

408-416 South Hoyne Avenue

Chicago, Illinois



Convincing Proof

Over 80% of the banks and trust companies in New York and over 70% in Chicago, Boston and Philadelphia use checks on National Safety Paper. This clearly shows that it prevents fraudulent alteration. Also that it is good paper.

Write for Samples

George La Monte & Son

61 Broadway New York

Founded 1871

My First Vacation

HUNDREDS of letters have been received from Franklin Printers stating that they took their first vacation in years as a result of getting more business and making more money by using the Franklin Printers Service

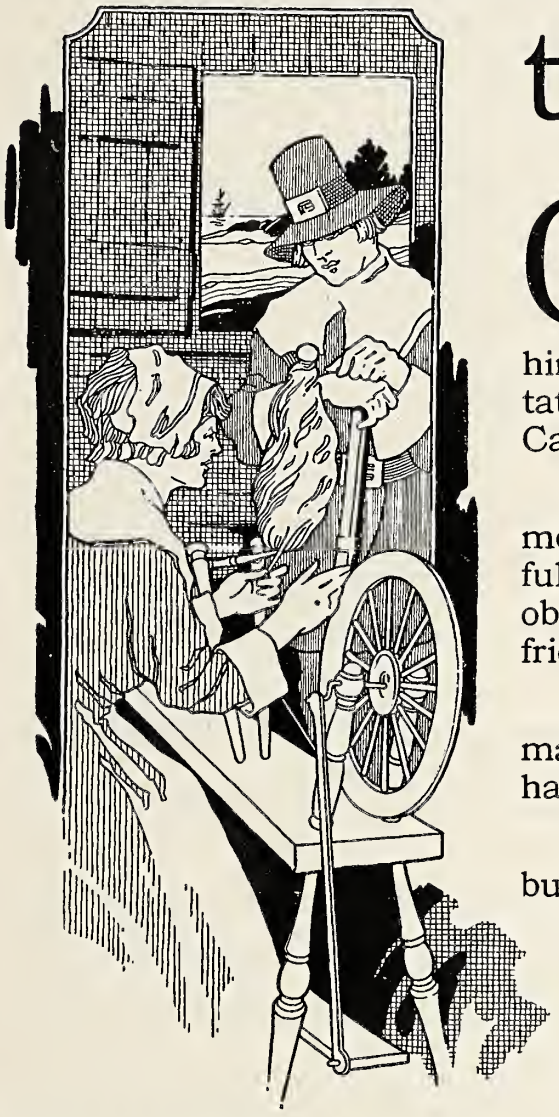
¶ A lot of them stopped off in Salt Lake City while on their Franklin vacations

If other printers are making more money and taking vacations through the use of the Franklin Printers Service—why not you?

The PORTE PUBLISHING CO.

Salt Lake City, Utah

It was a little Rough on the Captain



CAPTAIN MYLES STANDISH knew the value of sending a good representative when he asked John Alden to court Priscilla Mullins for him. As a matter of history the representative was a little too successful for the Captain.

However, the John Alden representing modern business can hardly be too successful for the firm he represents, in so far as obtaining orders or the establishment of friendly relations is concerned.

In both cases great care is necessary to make a good appearance, for business is hardly less fastidious than femininity.

Since many of the representatives of business are in the form of letters, the most careful attention must be given to the stationery used in their preparation.

To insure the best possible impression it is obviously essential that a paper of quality, such as Old Hampshire Bond, for instance, be selected. The texture and fineness of the paper is quite as noticeable and effective as the dress of the man. With the distinctive foundation for your stationery that Old Hampshire gives, the cordial reception and the success you desire for your letter are both assured.

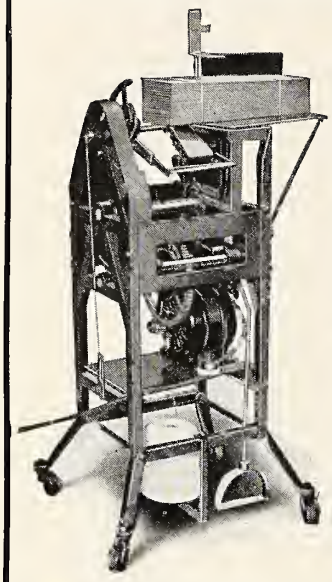
HAMPSHIRE PAPER COMPANY

SOUTH HADLEY FALLS, MASS.

Makers of

Old Hampshire Bond

A few advantages of the Bunn—



One machine and operator will tie as many packages in a day as three or four girls tying by hand.

Draws the cord tightly around the package and ties with a non-slip knot.

Can be operated by anyone after a few minutes practice.

Easily moved.

Takes power from any lighting socket.

Uses the minimum amount of twine.

The BUNN Package-Tying Machine

Saves Time, Labor and Twine. Our ten-day free trial offer will convince you. Write for particulars.

B. H. BUNN COMPANY

7329 Vincennes Ave., Chicago, Ill.

Make It Easy

For your pressmen by giving them inks made of the best materials, by highly skilled workmen, using scientific methods. Our products are standardized and guaranteed. So let us solve your printing problems.

Write, wire, phone to our offices in the principal cities.

"The Old Reliable"

Sinclair and Valentine Co.

NEW YORK, 605-611 West 129th Street

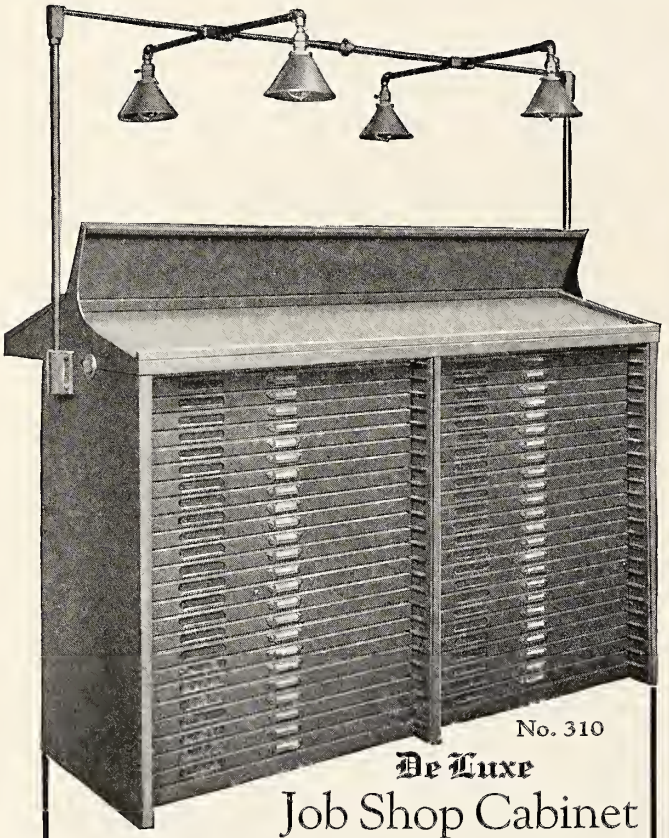
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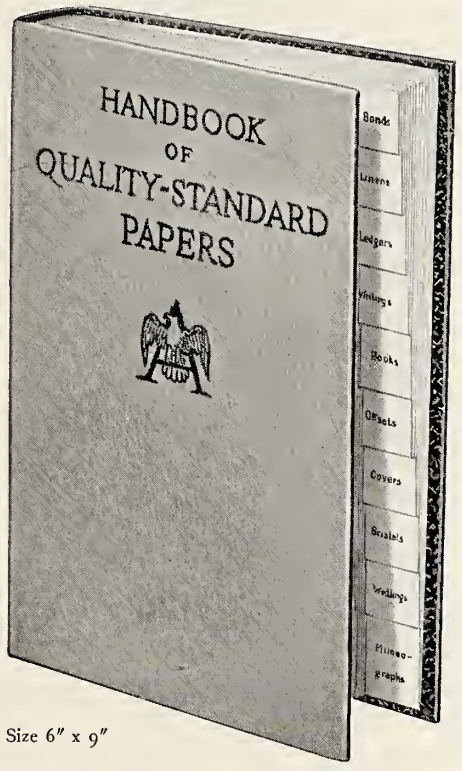
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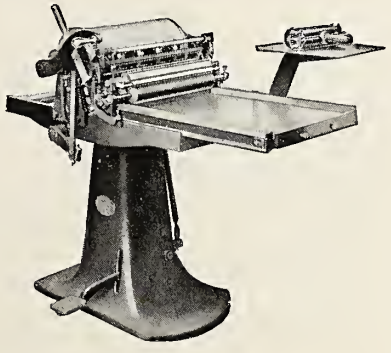
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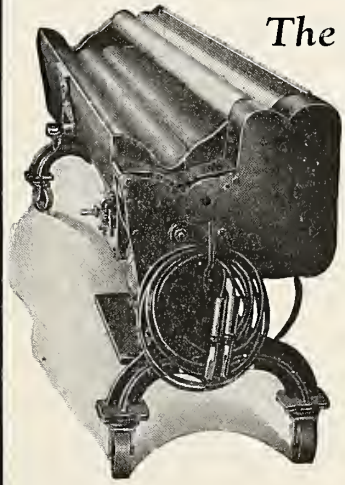


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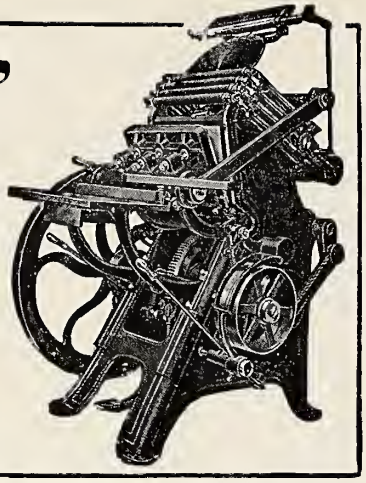
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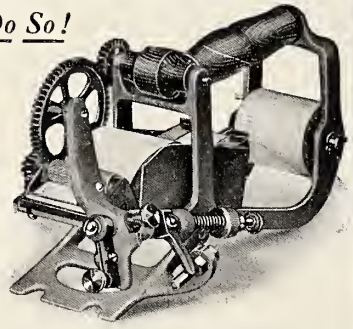
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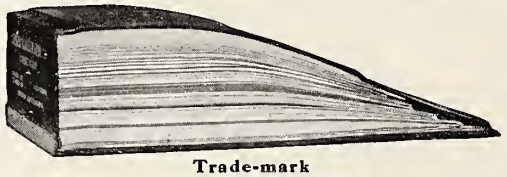
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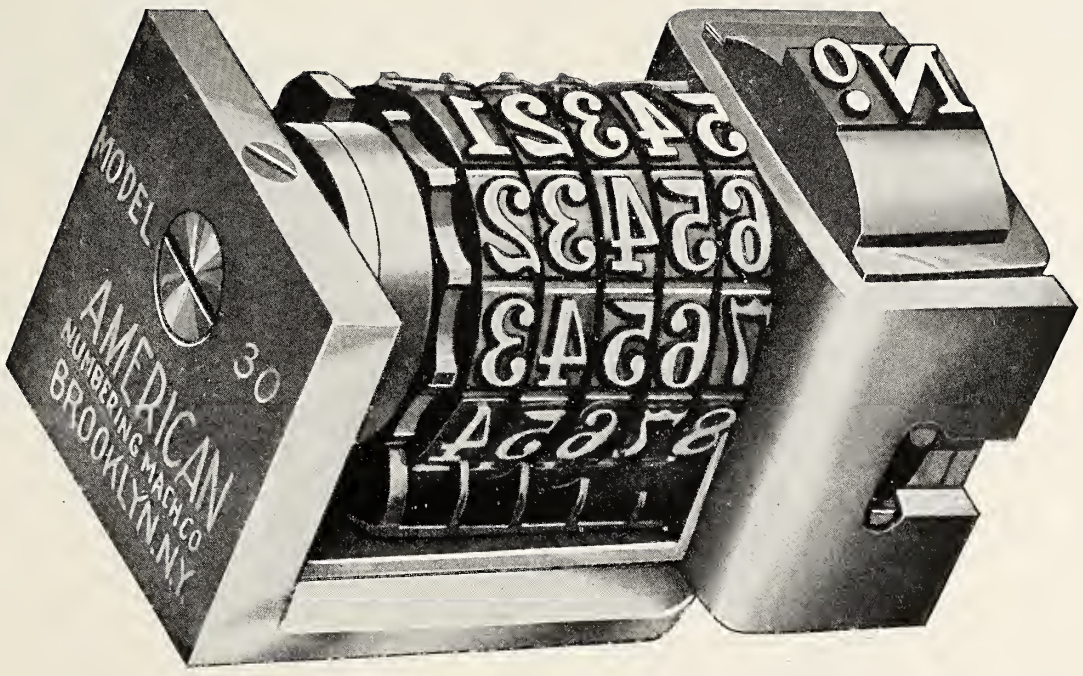
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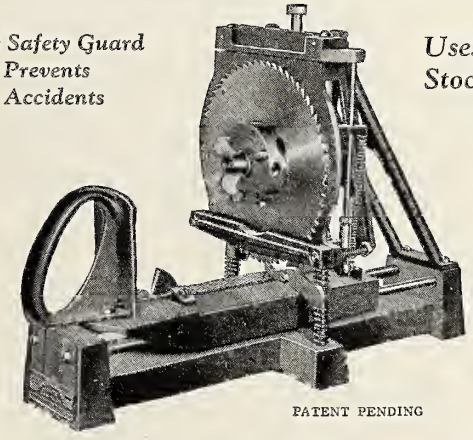
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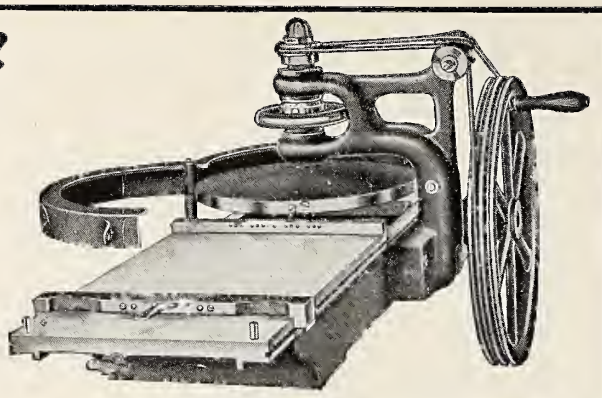
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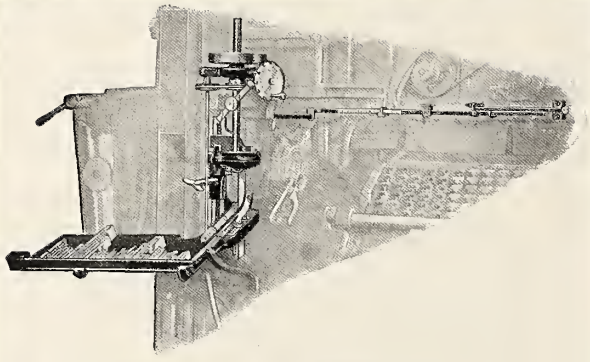
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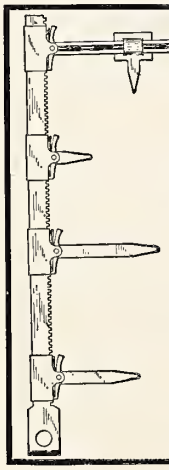
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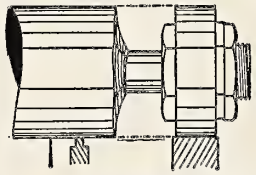
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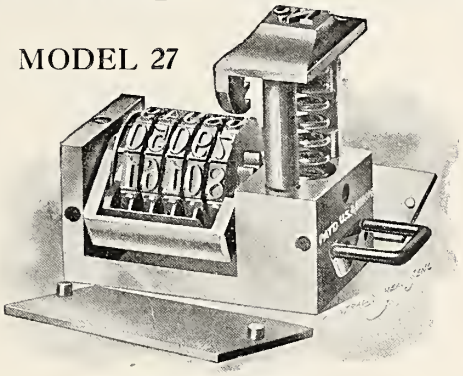
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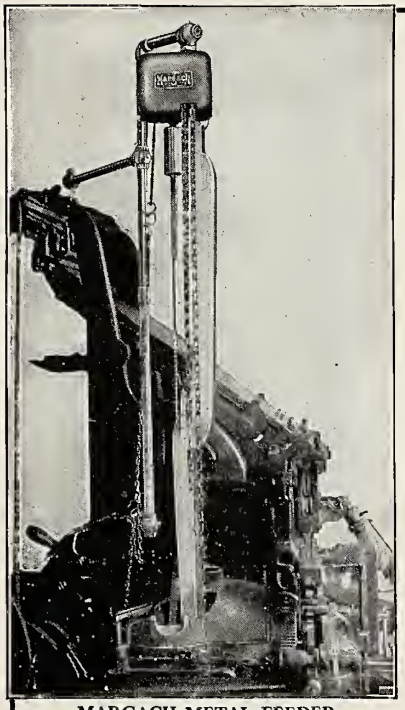
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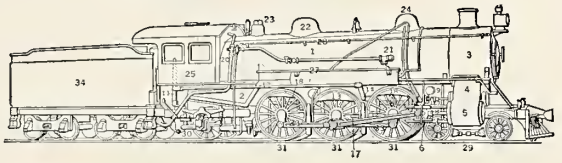
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RANGER COVER

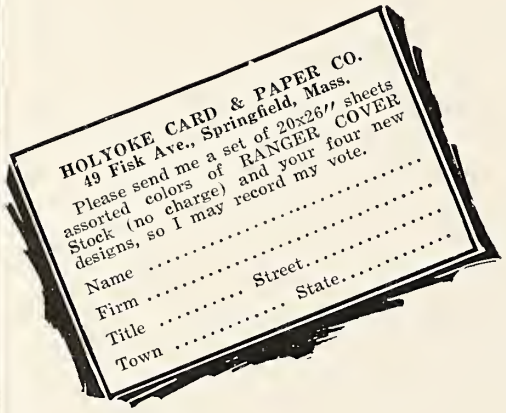
JUDGING CONTEST

We invite any person interested in advertising and printing to send us his name and we will send him 20 x 26″ sheets, of assorted colors, of Ranger Cover Stock, together with four prize designs which have been made for us by well known artists.

Each person is requested to register his vote, on the prepaid card we will send him, as to which of the pictures best advertises Ranger Cover.

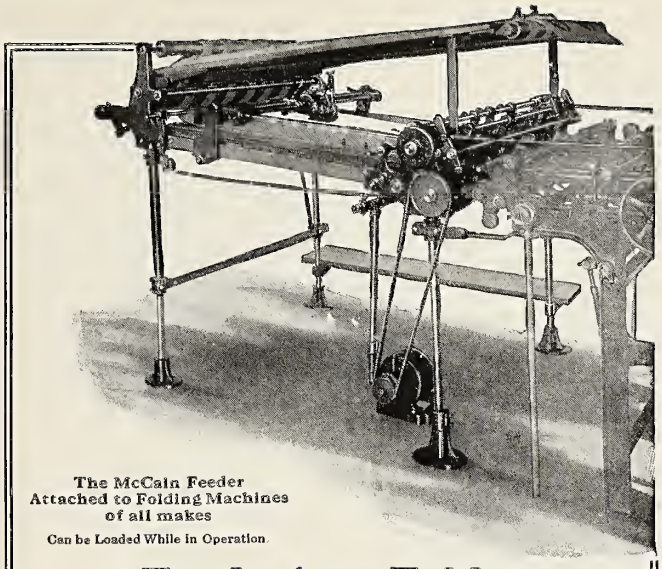
The four designs will be sent to about 500 of the leading advertisers and printers of the country, for them to record their votes. Contest closes December 1, 1922.

Prizes will be given the artists in accordance with the votes received, and it will be interesting for advertisers to note how near their choices come to the composite prize award. The results of the contest will be mailed to each person writing us.



RANGER COVER gives leather feel, leather looks, at the price of paper.

HOLYOKE CARD & PAPER CO.
49 FISK AVENUE SPRINGFIELD, MASS.



The McCain Feeder
Attached to Folding Machines
of all makes
Can be Loaded While in Operation

Feeds Any Folder

For over fifteen years the McCain Automatic Feeder has obtained the maximum production from the leading makes of folders of both the tape and tapeless types. It can be reloaded while in operation which means a big saving on long runs. Besides folders

THE McCAIN Automatic Feeder

gives highly satisfactory results with rotary perforators, glueing machines and S-1, S-4 Harris Offset Presses.

Write for illustrated circular and production figures from machines equipped with McCain Feeders.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

You May Buy

PROCESS INKS

for less money than we charge, but you can not obtain greater value than we give regardless of what you pay. For this reason our **Process Inks** have been recognized as the standard of quality for more than a quarter of a century.

CHARLES HELLMUTH
Incorporated
New York Chicago



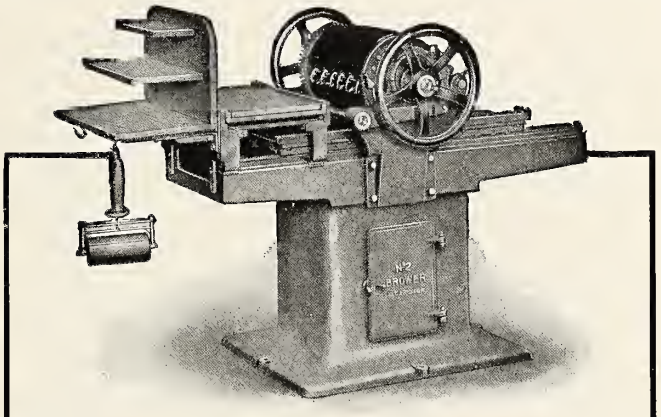
THIS is B-W speaking—B-W broadcasting station at Dalton, Mass. The latest reports from county and state officials all over the country show a steady increase in the use of

BYRON WESTON CO'S
Record and Ledger Papers

NO other paper made gives such long and satisfactory service for use in valuable books of record and reference. It is 100 per cent all new rag stock, of super strength, proof against discoloration or disintegration.

SEND for sample Test Sheets. Compare with any other ledger paper, and draw your own conclusions.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS



Ball Bearings Insure Easy Running

If a machine is to have power and durability it must be substantially built. In a proof press the size of the No. 2 Brower the necessary weight and strength must be provided without sacrificing ease of operation. This has been accomplished by placing ball bearings under the bed of the press. These automatically center the bed without the aid of side guides. Friction is reduced to the minimum and this large, powerful press is surprisingly easy to operate. Ball bearings are found only in the

"B.B.B." Proof Press

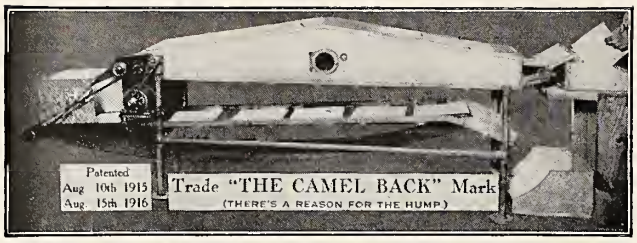
(Brower Ball-Bearing)

No. 0 BROWER - - 14 x 20 inch Bed
No. 2 BROWER - - 17 x 26 inch Bed

Write for Descriptive Circular.

A. T. H. BROWER COMPANY
223 West Schiller Street, Chicago, Ill.

Sold by all Branches of the AMERICAN TYPE FOUNDERS COMPANY and BARNHART BROS. & SPINDLER



EMBOSSOGRAPHY

The art of producing the Patented, **absolute Flexible** and **Permanent,** can't crack off or scratch off **embossed or Engraved effects,** without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. **Don't buy a toy outfit, and expect success.**

COMPLETE OUTFITS, $150.00 UP.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.
251 WILLIAM ST., NEW YORK CITY

Phone • Harrison 5859

Frederick Dunham Co.
Printing Ink
PRINTING OFFSET & LITHO INKS
VARNISHES DRIERS DRY COLORS
441 S DEARBORN STREET
Chicago, Ill.

The "M" School of Printing

Offers a high grade Correspondence Course in Hand Composition, Estimating, Presswork and Linotype Work. *Write to*

THE "M" SCHOOL OF PRINTING, Joliet, Ill.

BOOKBINDING

Edition Binding, Leather, Cloth, also Catalog.
Efficient Workmanship. Prompt Service.

Correspondence Solicited.

MURPHY-PARKER COMPANY
701-709 Arch Street, Philadelphia, Penna.

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable
Sheets, 6 x 9 inches $1.25 a dozen, postpaid

THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

CONNER, FENDLER & CO., 96 Beekman St., New York City

J. W. PITT, INC.

UPRIGHTGRAIN
(Self Contained or Sectional)
PRINTING BASE SYSTEMS
BATH, N. Y.

METALS

Linotype, Intertype,
Monotype, Stereotype,
Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.
230 N. Clinton St., Chicago
World Building, New York

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

WOOD TYPE

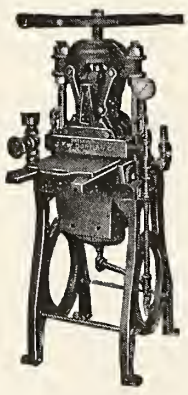
THE BEST
AND
CHEAPEST
IN THE
MARKET

Write for Sample Sheet.

Expert Makers:

American Brass & Wood Type Co.
2448 Fulton St., Brooklyn, N. Y.

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

THE TYPOGRAPHY *of* ADVERTISEMENTS
By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."
Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors. Price $2.35 postpaid.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

Overlay Knives

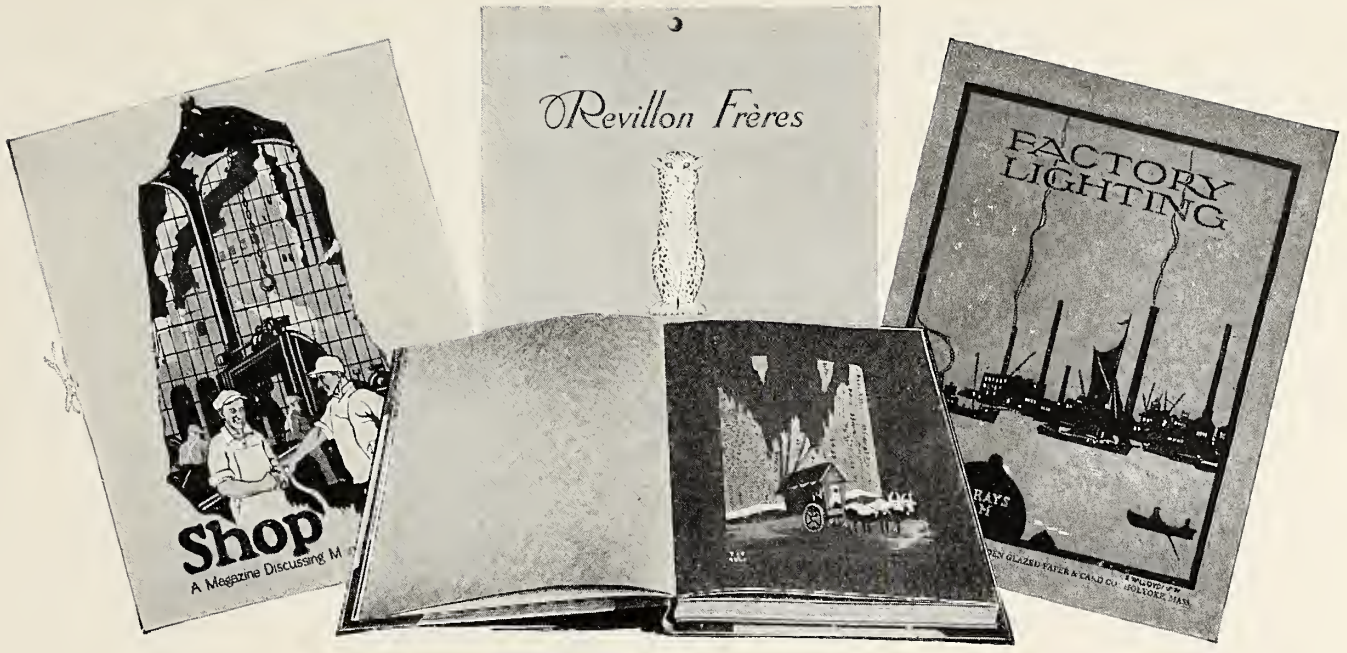
Tested for Quality of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

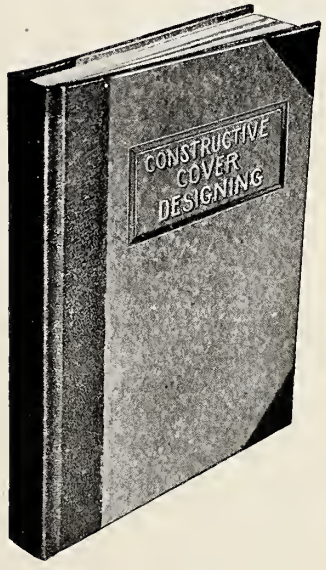
The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

The Inland Printer Co.
632 Sherman St., Chicago, Ill.



Constructive Cover Designing



HOW to get striking and artistic covers for your printed matter is easier shown than told. From a collection of 3,500 original designs, 75 of the most attractive and practical have been chosen for reproduction and permanent preservation in book form. These designs have never been used commercially, and are presented for their suggestive and inspirational value.

Each of the 75 original designs is printed on a separate page of cover paper, in full colors, size 11 x 14. Explanation of inks used and method of securing the wonderful effects is clearly stated. Additional pages are devoted to instructive articles on designing, engraving and printing.

Constructive Cover Designing is at once an art exhibit, a graphic arts reference book, a designers' and printers' working manual, and the advertising and salesmen's order-getter. Everyone interested in commercial art, printing, and advertising will find this *de luxe* publication a valuable addition to his office or home library.

Hundreds of orders have already been sent in for *Constructive Cover Designing*, although several months must elapse before this truly monumental undertaking is ready for distribution. The edition will be limited, and orders will be filled in the order received. Do not miss the opportunity of securing a copy of *Constructive Cover Designing* at the moderate pre-publication price. There is nothing to pay until the books are ready for shipment.

If you were so fortunate as to see the wonderful Sunburst Cover Exhibit of Prize Designs, you will know exactly what to expect: for the 75 reproductions are taken from that famous display.

At the bottom of this page is a coupon requesting full information about *Constructive Cover Designing*. Fill in and mail at once. There are many interesting facts connected with this graphic arts wonder book which we wish to explain to you.

HAMPDEN GLAZED PAPER & CARD CO.

Holyoke, Mass.

---FILL IN, CLIP AND MAIL---

HAMPDEN GLAZED PAPER & CARD CO.
HOLYOKE, MASS.

I am interested in "*Constructive Cover Designing*" and would like full particulars of your Pre-Publication offer.

Name.....

Address.....

.....



WHILE-U-WAIT

Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City



Ye Sign of Quality INKS

EAGLE PRINTING INK CO.

NEW YORK CINCINNATI CHICAGO

Fine Engraved

Christmas Greeting Cards



Write for Samples.

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.

KING CARD COMPANY

Manufacturers of Engraved Greeting Cards

149-57 North 12th Street - - Philadelphia, Pa.



Redington Counters

Old Friend of every Printer

F. B. REDINGTON CO.

109 South Sangamon Street Chicago

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

288 SCHOLES STREET BROOKLYN, NEW YORK

Avoid delay when in need of repairs by sending orders direct to office.



TYPE CASTING MACHINES

Re-built THOMPSON and UNIVERSAL Equipments, guaranteed for Satisfactory Service. We supply Type Matrices.

FRANK NOSSEL, 38 Park Row, NEW YORK

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

ENGDAHL BINDERY

(HOLMGREN, ENGDAHL & JOHNSON CO.)

Edition Bookbinders

412-420 Orleans Street, Chicago Phone Main 4928

Vibrators for Gordon Presses

A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; $15 to $20; write for free trial offer.

ACME MULTI-COLOR COMPANY, EUREKA, KANSAS



WRITE TODAY

Write for Service Book giving detailed information about back-and-front envelope advertising. Also ask for the

New Envelope Price List.

Fits your U. T. A., Franklin and other Price Books. Lists 585 items. Western States Envelope Co. always carries 10,000,000 envelopes in stock. You can depend on Western States to have *what* you what *when* you want it. And the W-notched flap is your guarantee of quality.

"Here Mr. Customer— You Are Wasting Valuable Advertising Space!"

THE backs of envelopes! Why let them stare blankly at good prospective buyers, when they can be made to carry a pithy, punchy sales-message that will land sales and inquiries?

163 Square Feet on 1000 No. 6-$\frac{3}{4}$

Put it up to your customers to use this valuable space. They're losing a valuable advertising opportunity—you're losing a real profit opportunity. Sell the full-print idea—back-plus-front utilization of envelopes. Every order you sell on that basis means a printing job for you.

You print both sides at once from simple layouts we furnish *free*. We make up the envelopes from your sheets *after* you've printed them. Double profit for you—on the envelopes and on the printing.

Quick service from this end—*always*.

Strictly a Printers' and Lithographers' Service.

W-Notched Under Flap Reg. U.S. Trade Mark

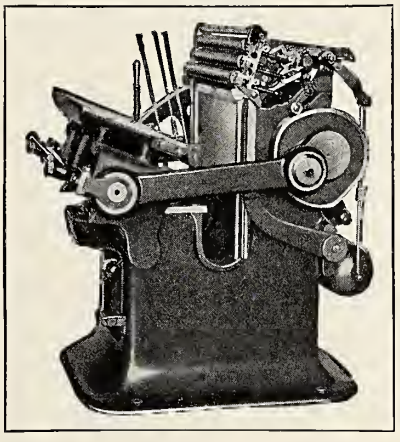
We Protect the Trade

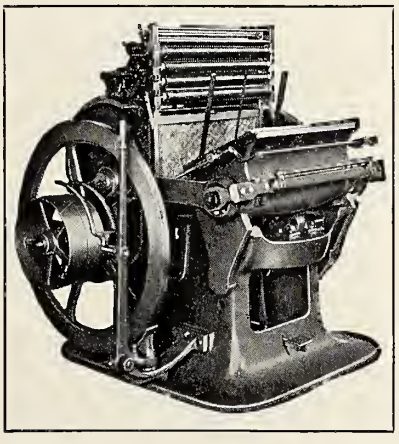
Western States Envelope Co. Milwaukee Wisconsin

Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

"I luv a rooster for the kro that is in him and the spurs that ar on him to bak up the kro with"

WE admit having indulged in some rather lusty crowing regarding the merits of our "Colt's Armory" and "Laureate" Printing Presses; but, to again quote the words of that eminent philosopher, Josh Billings, we have the goods "To bak up the kro with!"





ITEM ONE: There are no other presses in the field which are within gauging distance of our machines as to correctness of design, that is the utilization of sound kinetic principles; accuracy of construction, which is essential to precise performance and quality of materials, whereby to indefinitely endure.

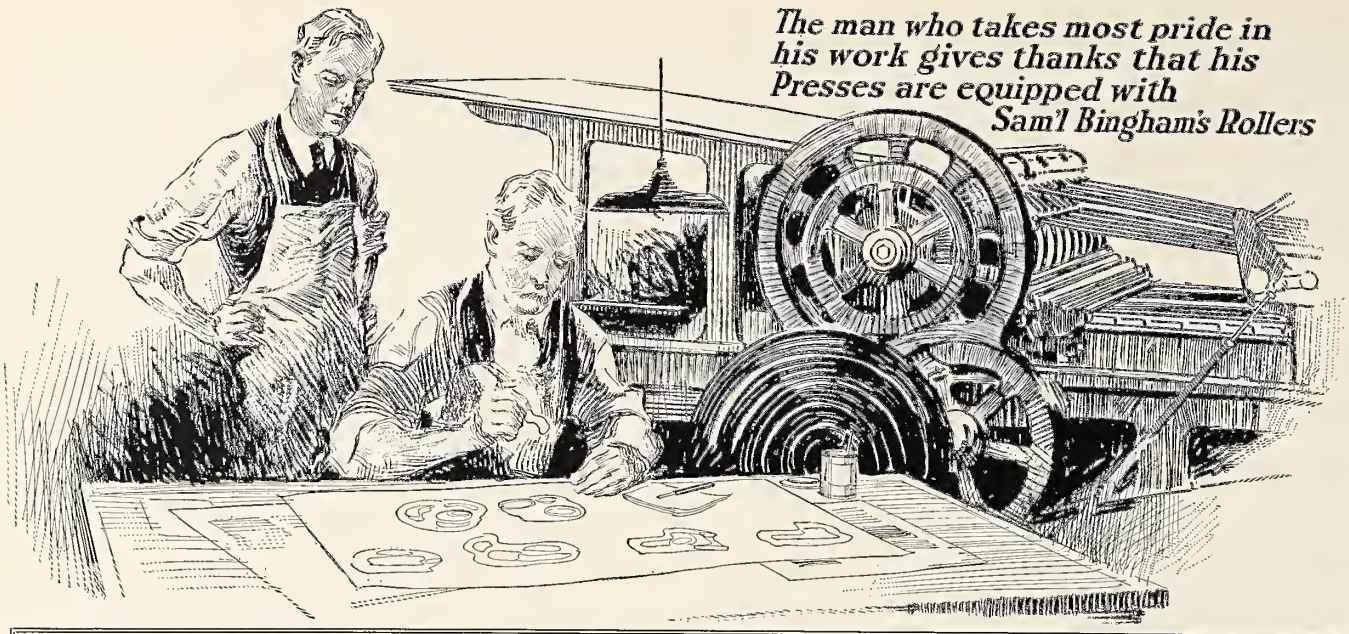
ITEM TWO: And there are no other presses, bar none of any name or type, relative to their purchase price, cost of maintenance and cost of operation, which will enable Master Printers to obtain, for the exercise of their skill, so generous a recompense.

ITEM THREE: With respect of the foregoing, any competent Jury can not fail to reach but one verdict; which may be thus phrased: As a finding of fact, the "Colt's Armory" and "Laureate" have the elements "To bak up the kro with."

John Thomson Press and Manufacturing Company

253 Broadway, New York City 604 Fisher Building, Chicago

Factory: Long Island City



Saved 48 Cents per 1000 Impressions

AS a test we ran 16,000 19 x 25 sheets in two colors, dividing the fountain and printing each half of the sheet separately. One-half of the sheet was printed with good Bingham Composition Rollers, the other half with old out of season rollers.

Here is the result. The half printed with good rollers required 0.317 lbs. of Red and 0.190 lbs. of Black per 1,000 impressions. The half printed with poor rollers required 0.433 lbs. of Red and 0.302 lbs. of Black. The Red cost $1.50, the Black $0.60 per lb. The good half cost $0.24 less per 1,000 impressions. The whole sheet with good rollers would accordingly *cost $0.48 less* per 1,000 impressions than the same sheet printed with old out of season rollers.

The figures surprise you? — Well, suppose you figure the actual cost of your *rollers* per 1,000 impressions and then compare the cost of good rollers with the cost of ink per 1,000 impressions — the result will be even more surprising.

Send for the "Test" folder. It will give you the whole story of this test duly signed by the superintendent in charge of the shop where the test was conducted. Use Bingham's rollers for better printing.

There is no substitute for the Bingham Composition Roller. 73 years of progress in addition to our experience and experiments assure the best that skill and money can produce. Send old rollers and cores to our nearest factory. We will cast and season your Winter Rollers so they will be ready when you need them. Ask for a supply of Bingham Order Blanks when you send for the "Test" folder.

For 73 Years

BINGHAM'S RELIABLE PRINTERS' ROLLERS

Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

Pittsburgh 80-90 So. 13th Street	St. Louis 514-516 Clark Avenue	Kansas City 706-708 Baltimore Avenue	Atlanta 40-42 Peters Street	Cleveland, Ohio 1285 West Second Street
Indianapolis 151-153 Kentucky Ave.	Dallas 1306-08 Patterson Ave.	Minneapolis 721-723 Fourth St., South	Des Moines 1025 5th Street	Springfield, Ohio Cor. East and Harrison Sts.

CHRISTMAS *Announcements*

The Yuletide announcement printed on Linweave speaks in a language that cannot be interpreted by type alone.

The atmosphere of superb quality inevitably creates a favorable impression on the person who receives your message.

The message sent on Linweave tells its story with a dignity and assurance that are of immense value to the individual or institution from which it comes.

The matched Linweave Envelope, always available from stock, is additional insurance that your announcement *adequately represents you.*

Printers and engravers have complete sample books showing Linweave Papers and Cards suitable for announcements of every kind for Christmas and other seasons.

Linweave saves the printer or engraver time and money, affords an economy and a better service to the customer, and stimulates the business of both.

Write for booklet describing the Linweave Line and its uses.

NATIONAL ANNOUNCEMENT ASSOCIATION, SPRINGFIELD, MASS.

Fine Announcement Papers and Cards with ***Envelopes to Match***



Linweave

PAPERS *and* CARDS

Envelopes to Match

ATLANTA, GA.
Sloan Paper Company

BALTIMORE, MD.
Barton, Duer & Koch Paper Company

BOSTON, MASS.
A. Storrs & Bement Co.

BUFFALO, N. Y.
Alling & Cory Company

CHARLOTTE, N. C.
Western Newspaper Union

CHICAGO, ILL.
Swigart Paper Company

CINCINNATI, OHIO
Standard Paper Co.

CLEVELAND, OHIO
Millcraft Paper Company

DALLAS, TEXAS
West-Cullum Paper Co.

DENVER, COLO.
Western Paper Company

DES MOINES, IOWA
Western Newspaper Union

DETROIT, MICH.
Paper House of Michigan

FARGO, N. DAK.
Western Newspaper Union

FORT WAYNE, IND.
Western Newspaper Union

FRESNO, CAL.
Zellerbach Paper Company

GRAND RAPIDS, MICH.
Dwight Brothers Paper Co.

INDIANAPOLIS, IND.
Crescent Paper Company

JACKSONVILLE, FLA.
Antietam Paper Co.

KANSAS CITY, MO.
Midwestern Paper Company

LINCOLN, NEB.
Western Newspaper Union

LITTLE ROCK, ARK.
Western Newspaper Union

LOS ANGELES, CAL.
Zellerbach Paper Company

LOUISVILLE, KY.
Louisville Paper Co.

MILWAUKEE, WIS.
E. A. Bouer Company

MINNEAPOLIS, MINN.
McClellan Paper Co.

NEW YORK, N.Y.
M. & F. Schlosser

OAKLAND, CAL.
Zellerbach Paper Company

OKLAHOMA CITY, OKL.
Western Newspaper Union

OMAHA, NEB.
Western Paper Company

PHILADELPHIA, PA.
Raymond & McNutt Co.

PITTSBURGH, PA.
Alling & Cory Company

PORTLAND, ORE.
Zellerbach Paper Company

RICHMOND, VA.
B. W. Wilson Paper Co.

ROCHESTER, N. Y.
Alling & Cory Company

SALT LAKE CITY, UTAH
Western Newspaper Union

SAN DIEGO, CAL.
Zellerbach Paper Company

SAN FRANCISCO, CAL.
Zellerbach Paper Company

SEATTLE, WASH.
Zellerbach Paper Company

SIOUX CITY, IOWA
Western Newspaper Union

SPOKANE, WASH.
Zellerbach Paper Company

ST. LOUIS, MO.
Mack-Elliott Paper Co.

WASHINGTON, D. C.
Barton, Duer & Koch Paper Company

WICHITA, KANSAS
Western Newspaper Union

FOREIGN DISTRIBUTORS

NEW YORK CITY
American Paper Exports, Inc.

HULL, ENGLAND
G. F. Smith & Son, Ltd.

Color Values

Best results in color printing can be obtained only when the characteristics of the pigment make it suitable for the job.

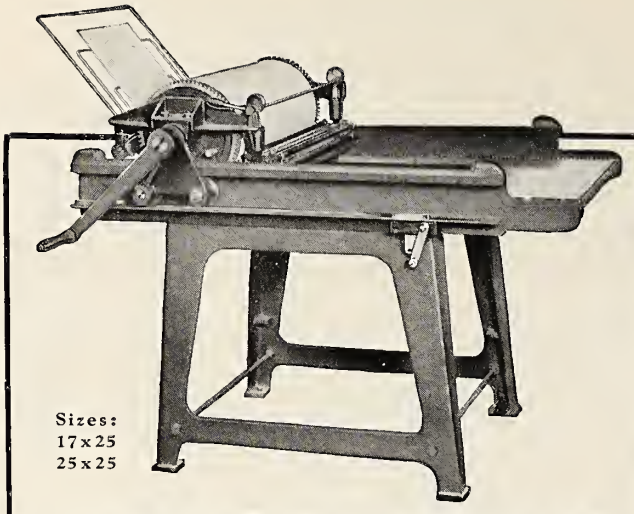
Our colors are the product of many years experience, and their superior quality particularly adapt them to the needs of the printer.

J-M-Huber

65-67 WEST HOUSTON STREET, NEW YORK

Baltimore, Chicago, Omaha, St. Louis, Boston, Cincinnati, Philadelphia, San Francisco; London, England; Toronto, Canada. Factories: Brooklyn, N. Y., Bayonne, N. J., Dola, W. Va., Swartz, La.

DRY COLORS VARNISHES
CARBON BLACK
PRINTING INKS



Sizes:
17x25
25x25

VANDERCOOK

RIGID BED

Composing Room Cylinders

Used where Quality and Speed in taking proofs is most needed.

We can refer to the best known and most efficient printing and publishing plants in the world.

For full information address

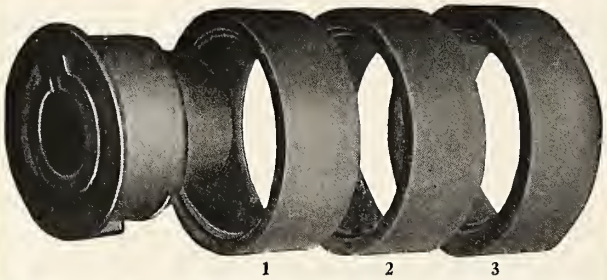
THE VANDERCOOK PRESS

VANDERCOOK & SONS

Originators of the Modern Proof Press

452-456 N. ASHLAND AVE. CHICAGO, ILL.

Patented Nov. 1, 1921



1 2 3

This cut is one complete truck. Six trucks to a complete set.

3-in-One All-Metal Inking Roller Trucks

For Chandler & Price Job Presses

These trucks consist of three sizes of tires, Numbers 1, 2 and 3. No. 1 takes care of the shrinkage of the inking rollers, No. 2 runs normal, No. 3 takes care of the expansion and saves the time lost building up the press tracks with cardboard and avoids the inking rollers from being cut by rule work. They also run parallel over the track, which gives you an even inking distribution.

Simple and Easy to Change Size

Press down on the spring, push off tire, and slip on the required size. A complete set of six tires can be changed in thirty seconds without any mechanical operation.

There are no mechanical parts to get out of order and no extra parts to buy.

In order to save your expense on inking rollers, you must do away with the extra expense of your roller trucks. Once you buy a set of these trucks, which are made of Alemite metal, harder and stronger than cast iron, you have something that will stay with you. And your roller and truck troubles are over. These trucks can be used with any Vibrator or Miller Feeders.

PRICE FOR COMPLETE SET OF SIX TRUCKS

10 x 15, $5.00 12 x 18 or 14½ x 22, $6.00

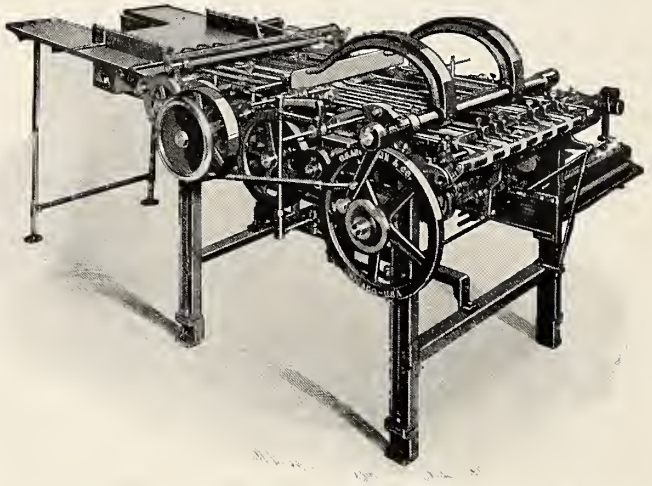
Sold By Supply Houses or

3-in-One Truck Company, Not Inc.

68 Broadway North Chicago, Ill.

The ANDERSON

High Speed Catalog and Circular Folding Machine



5,000 PER HOUR on any size sheet from 6″ square to 25x38″. Durable construction assures a continuance of this unusual speed (without costly breakdowns). The changes for any folding combination, right angle and parallel, are made by improved simple adjustments. Output is automatically counted and delivered into packing boxes.

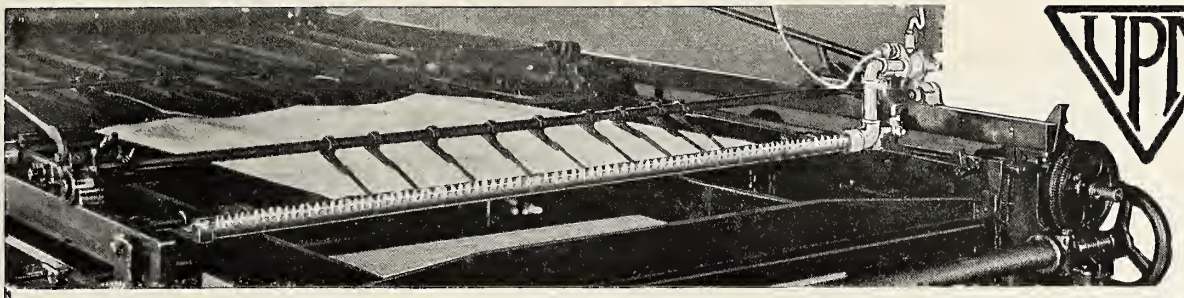
SEND FOR PRODUCTION RECORDS

C. F. ANDERSON & CO.

Builders of

High Grade Folding Machines and Powerful Bundling Presses

3225-31 CALUMET AVENUE CHICAGO, ILLINOIS



Automatic Ink Dryer

The SAFE Gas Attachment for Printing Presses

Automatic Control Makes It Safe

Patented magnetic control automatically ignites the gas when electric button or controller starts press—cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged. Even though press stops when sheet is over burners, there is no danger of fire.

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset.

Causes ink to begin setting before delivery—sheets retain heat after they are dry.

For cylinder or rotary presses—simple in construction and always in commission.

An inexpensive attachment that will pay for itself in a few months.

United Printing Machinery Co.

38 Park Row, NEW YORK
83 Broad Street, BOSTON
604 Fisher Bldg., CHICAGO

AGENTS FOR
Static Control Co., Inc.
NEW YORK CITY

It is Conservatively Estimated that more than

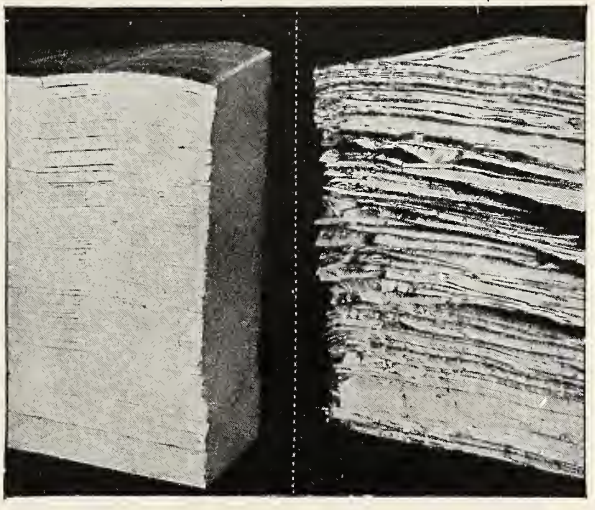
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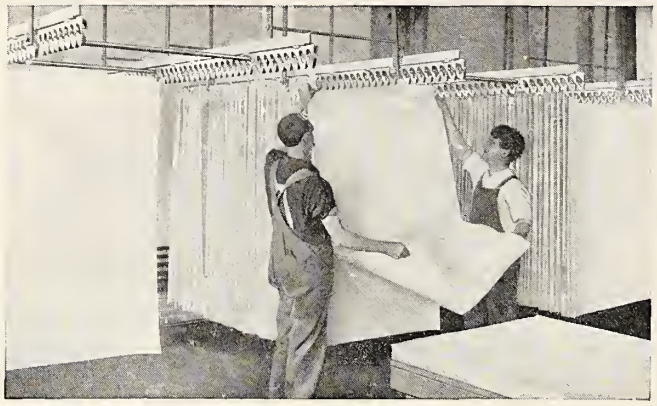
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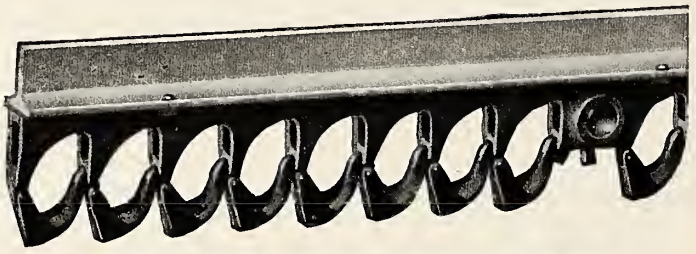
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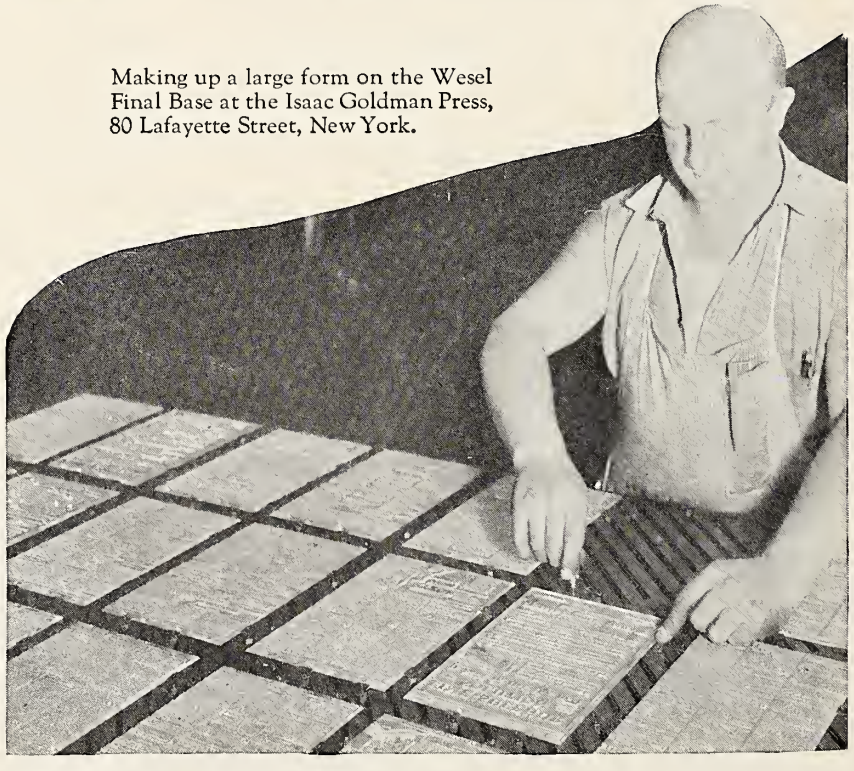
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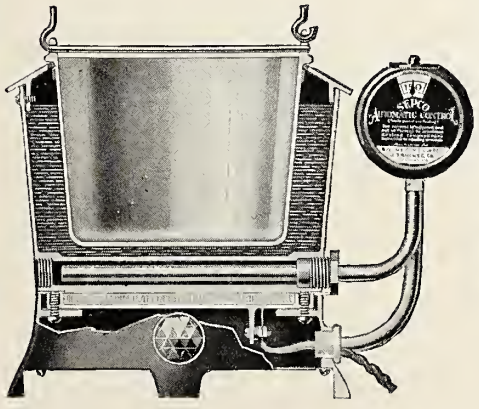




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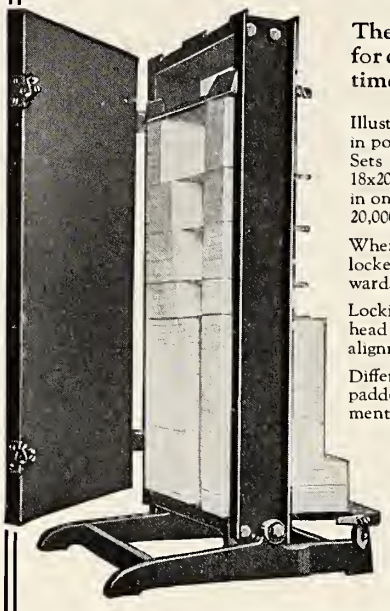
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OF THE INLAND PRINTER, published monthly, at Chicago, Illinois, for October 1, 1922.

State of Illinois } ss.
County of Cook }

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared James Hibben, who, having been duly sworn according to law, deposes and says that he is the business manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher — The Inland Printer Co.....632 Sherman st., Chicago, Ill.
Editor — Harry Hillman.....Chicago, Ill.
Managing Editor — Harry Hillman.....Chicago, Ill.
Business Manager — James Hibben.....Evanston, Ill.

2. That the owners are: Estate of Henry O. Shepard, deceased, for the benefit of Mrs. Jennie O. Shepard, 135 S. Central Park blvd., Chicago, and Mrs. Clara J. Shepard, 135 S. Central Park blvd., Chicago.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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Business Manager.

Sworn to and subscribed before me this 27th day of September, 1922.

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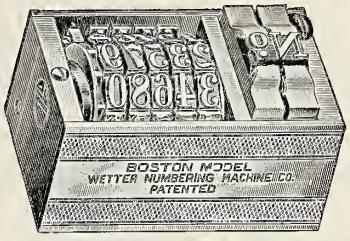
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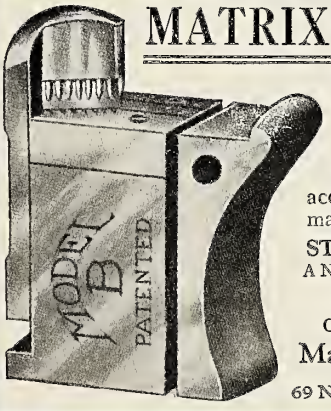
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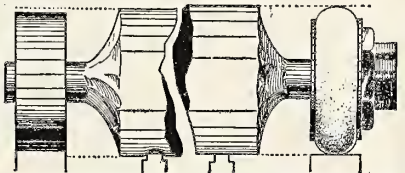
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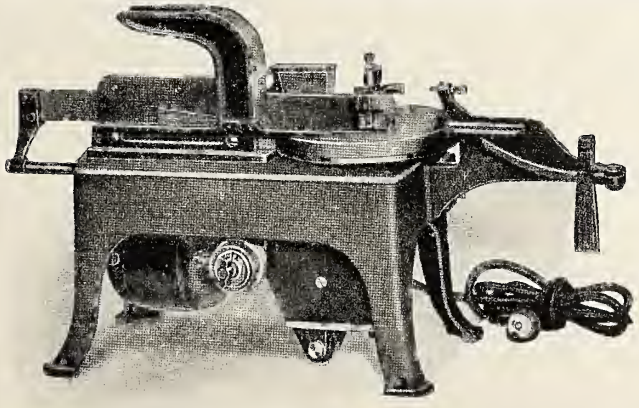
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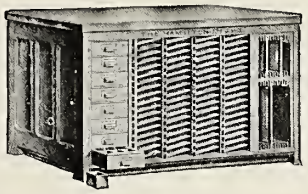
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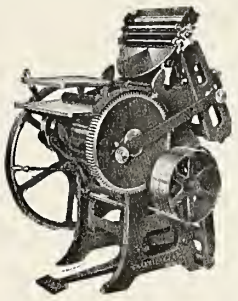
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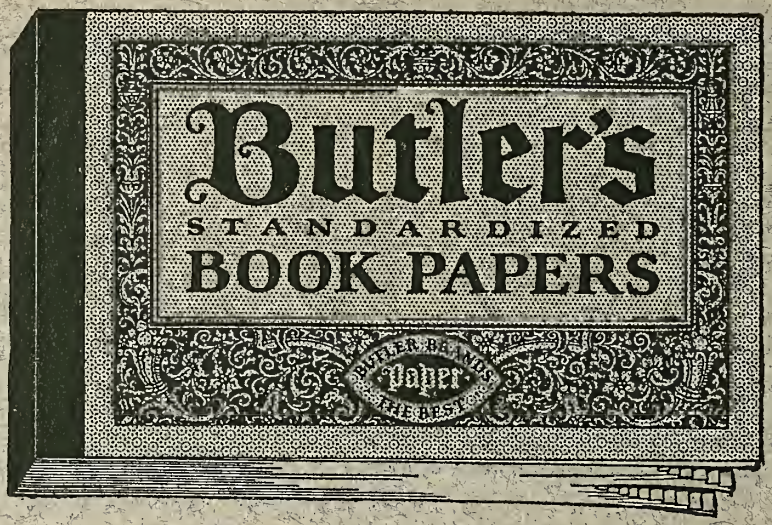
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The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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VOLUME 70 DECEMBER, 1922 NUMBER 3





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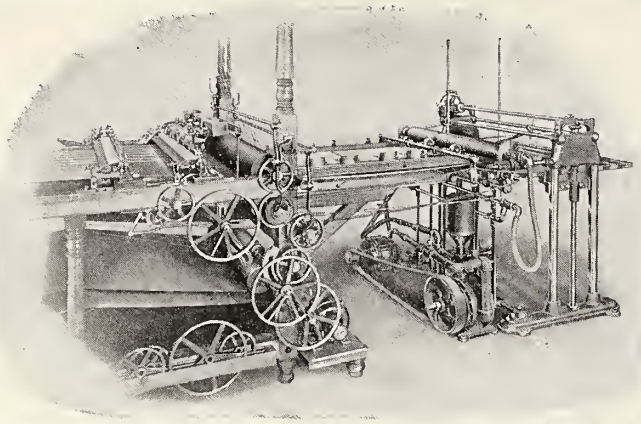
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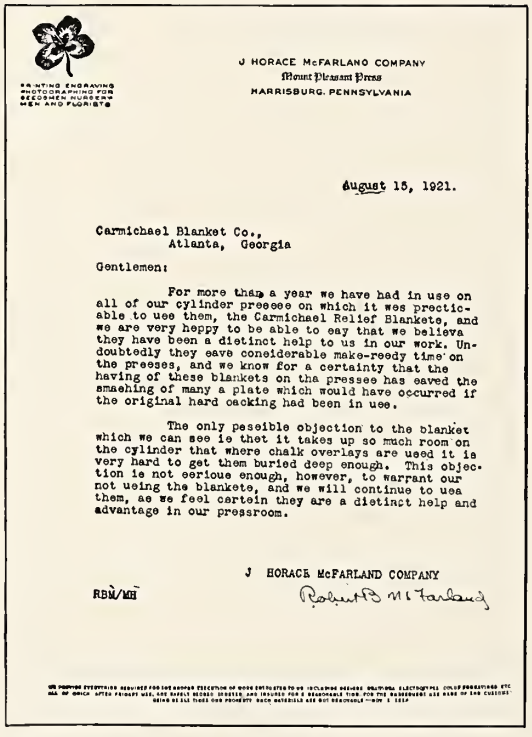
The INLAND PRINTER

Vol. 70, No. 3 HARRY HILLMAN, Editor December, 1922

Published Monthly by
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

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August 15, 1921.

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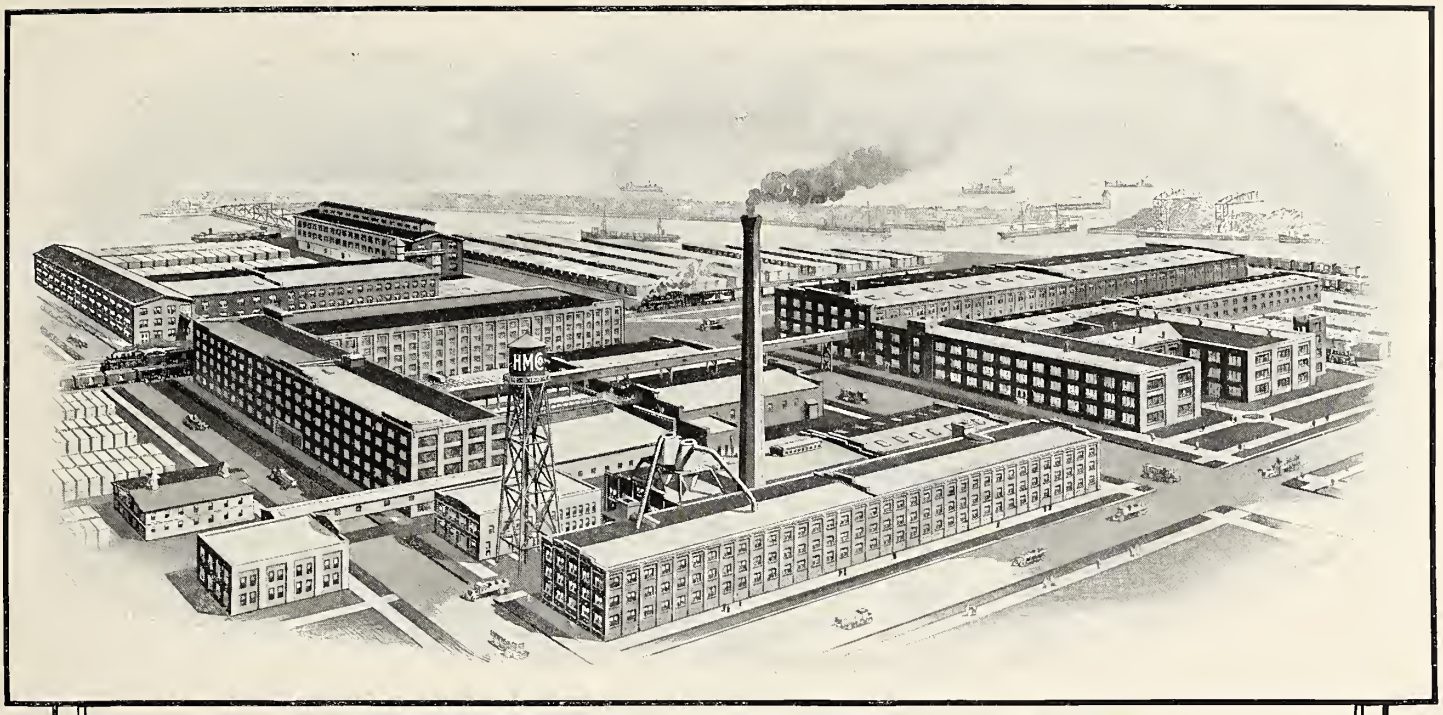
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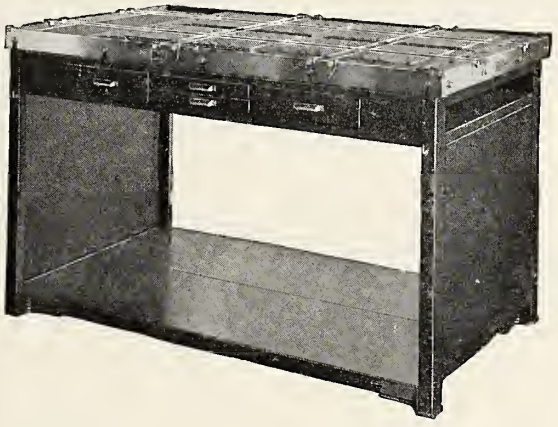
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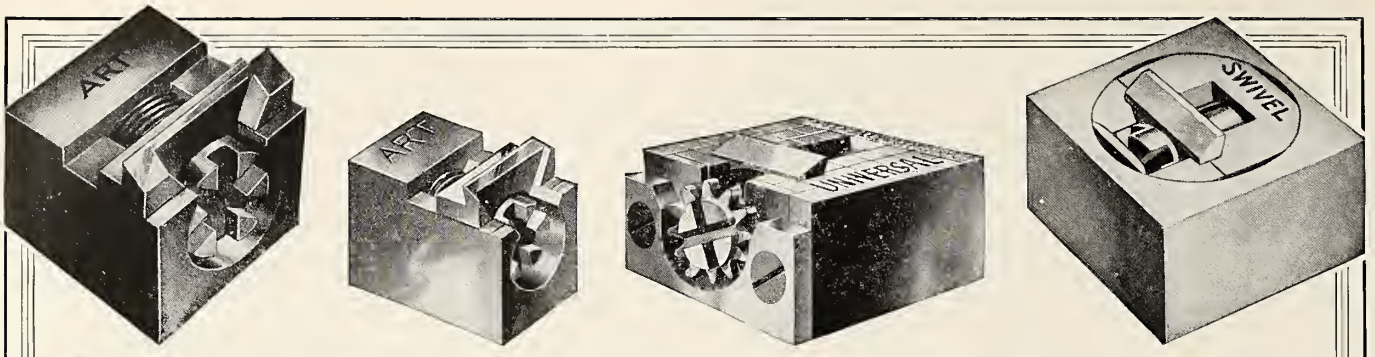


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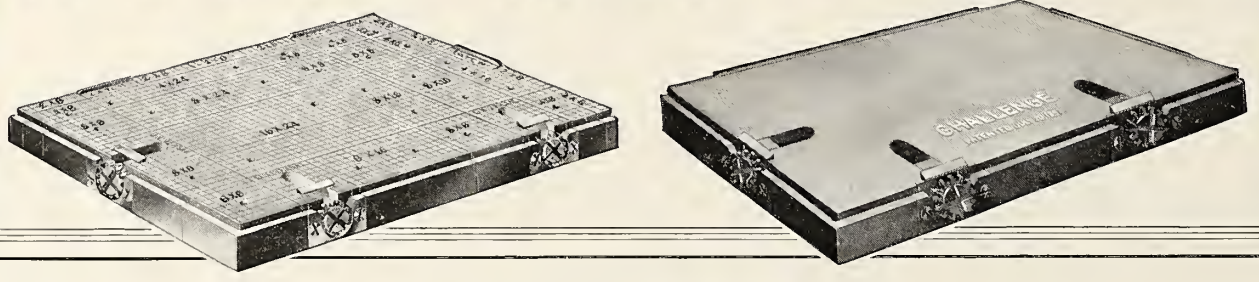
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In Labor-Saving Fonts and Sort Sizes

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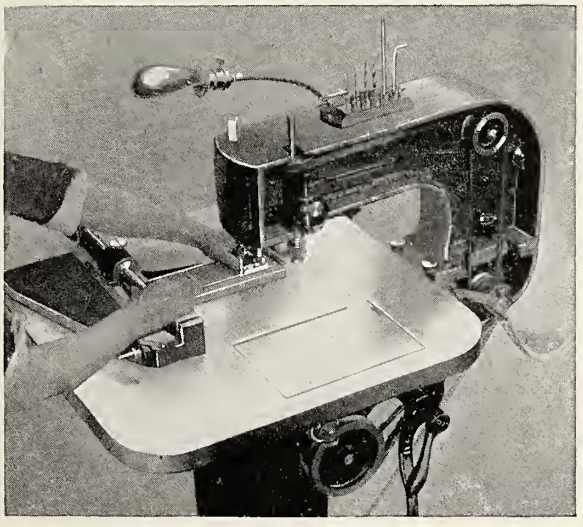
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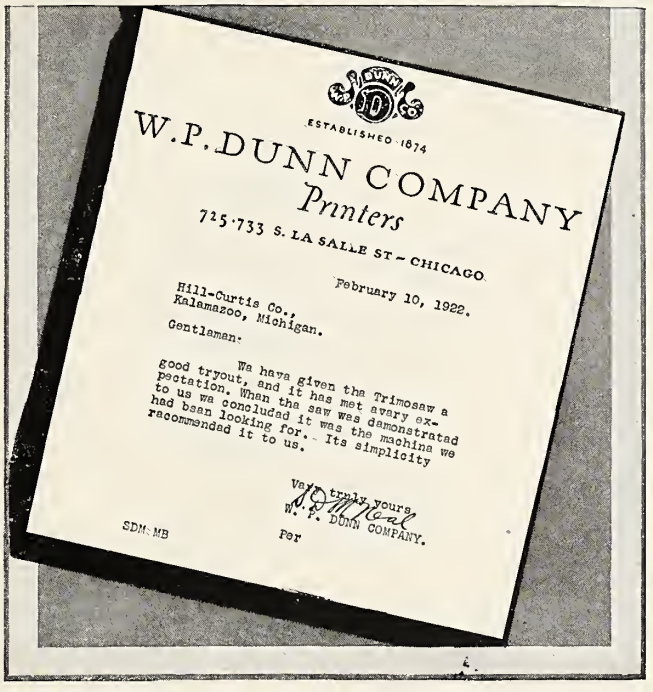
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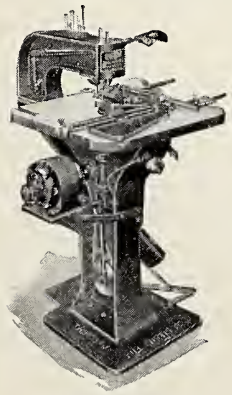
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Electric Lighting Fixture complete
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12-Point Attachment



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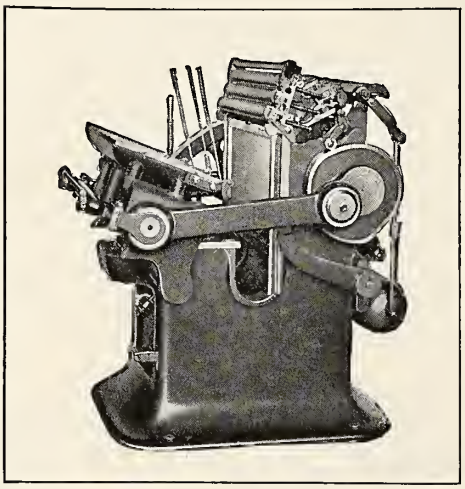


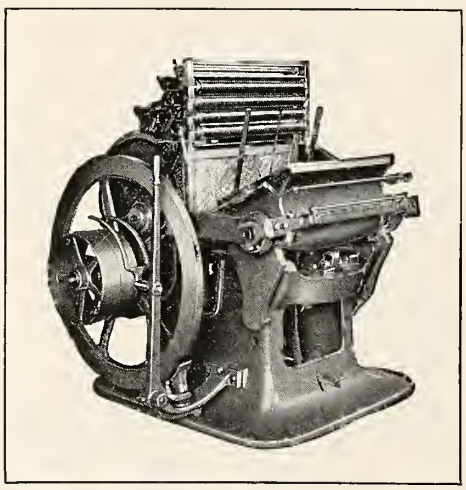
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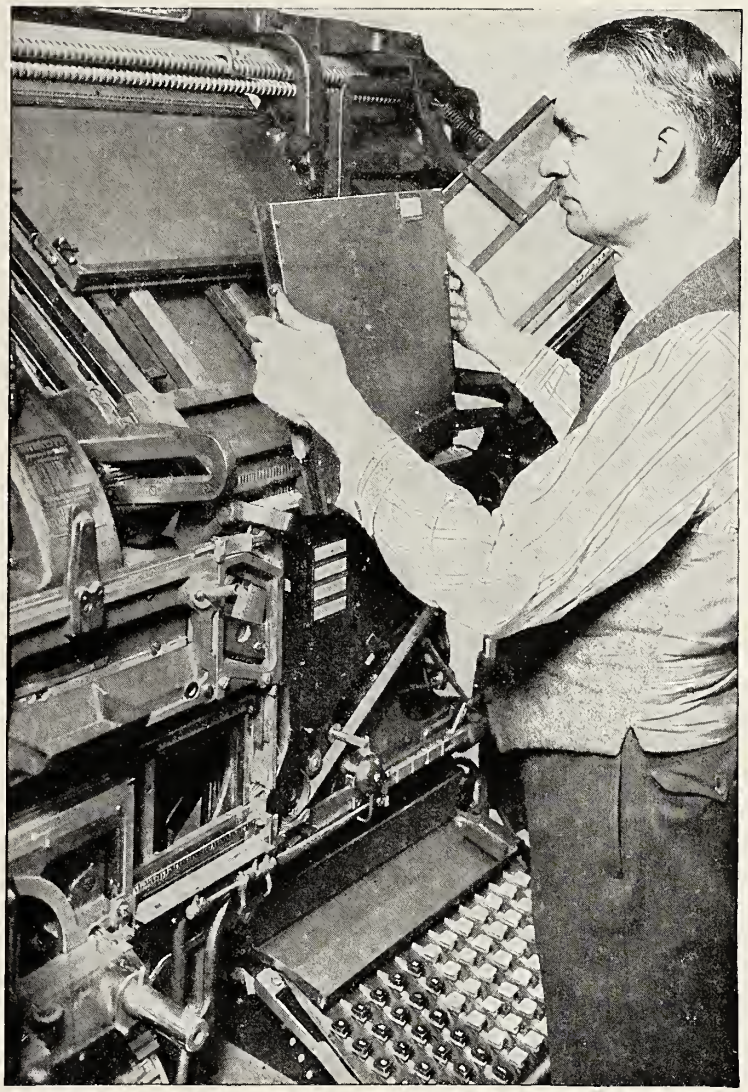
Atlanta	The Chatfield & Woods Company
Augusta, Me.	The Arnold-Roberts Company
Baltimore	Bradley-Reese Company
Birmingham	Graham Paper Company
Boston	The Arnold-Roberts Company
Buffalo	The Union Paper & Twine Company
Chicago	West Virginia Pulp & Paper Company
Cincinnati	The Chatfield & Woods Company
Cleveland	The Union Paper & Twine Company
Dallas	Graham Paper Company
Des Moines	Carpenter Paper Company
Detroit	The Union Paper & Twine Company
El Paso	Graham Paper Company
Houston	Graham Paper Company
Kansas City	Graham Paper Company
Milwaukee	The E. A. Bouer Company
Minneapolis	Graham Paper Company
Nashville	Graham Paper Company
New Haven	The Arnold-Roberts Company
New Orleans	Graham Paper Company
New York	West Virginia Pulp & Paper Company
Omaha	Carpenter Paper Company
Philadelphia	Lindsay Bros., Incorporated
Pittsburgh	The Chatfield & Woods Company
Providence	The Arnold-Roberts Company
Richmond, Va.	Richmond Paper Company, Inc.
Rochester	The Union Paper & Twine Company
St. Louis	Graham Paper Company
St. Paul	Graham Paper Company
Washington, D. C.	R. P. Andrews Paper Company
York, Pa.	R. P. Andrews Paper Company



12th Reason

WHY the INTERTYPE *IS* "The *Better* Machine"

This is the twelfth of a series of practical talks on Intertype features. More will follow. Watch for them!



Split Magazine Changes *in* Seven Seconds

Small fonts of matrix faces, especially the larger Intertype sizes up to full width 36-point bold and 60-point bold condensed, can be stored in Intertype Split Magazines and used very profitably for job and display ad composition.

The cost of such Intertype equipment is moderate, and it saves many hours of expensive hand composition.

Let us explain in detail how this and other Intertype Features will cut your composition costs.

INTERTYPE CORPORATION

General Offices, 807 Terminal Building, BROOKLYN, N. Y.

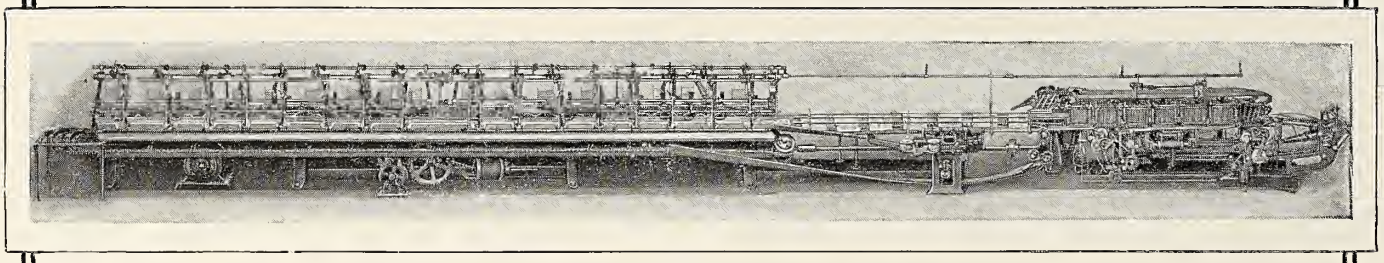
550 Rand McNally Building, CHICAGO
303 Glaslyn Building, MEMPHIS

560-C Howard Street, SAN FRANCISCO
Canadian Agents, Toronto Type Foundry Co., Ltd.

British Branch, INTERTYPE LIMITED, 15 Britannia Street, Kings Cross, London W C 1

JUENGST
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books all while in Continuous Motion



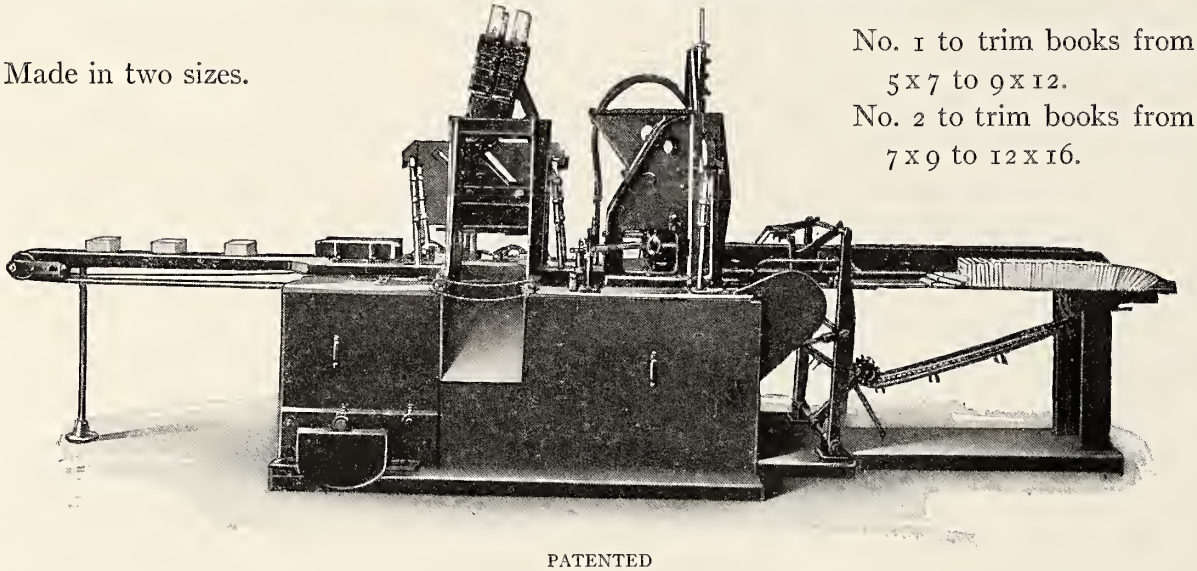
Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.

No. 1 to trim books from 5x7 to 9x12.
No. 2 to trim books from 7x9 to 12x16.



PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute 4½ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City



Old Fashioned Methods are a Tax on Your Business

If your means of production are not of the modern kind, vou are levying a tax upon the profits of your business.

If you can make a profit of only 5% where you should be making one of 15% or 20%, you are paying to inefficiency a ransom of 10% or 15% on all work you handle.

When you have to lower your price to a point where profits practically vanish because of the competition of better equipped printers, you are gradually either being squeezed out of the field or being forced into a position of continuous economic subjection.

No business can make headway if its means of production are not equal to the needs of its clients or its cost of production higher than that of its competitors. Neither can it survive if its profits are constantly dwindling because of the toll imposed by its more up-to-date competitor.

Sticking to old fashioned methods does not save you money. Rather does it prove to be an added burden—an expensive tax—which your business has to bear.

When—

you install a Cleveland Folding Machine in your plant you are helping to place your business on a basis that will make it possible for you to meet competition.

A Cleveland will enable you to turn out work faster and to do a better job of folding at the lowest possible cost. You will be able to supply your customers with a better service than you have been able to give them in the past. You will also be able to increase your profits because the Cleveland will do any folding job at a lower figure than is possible by any other means.

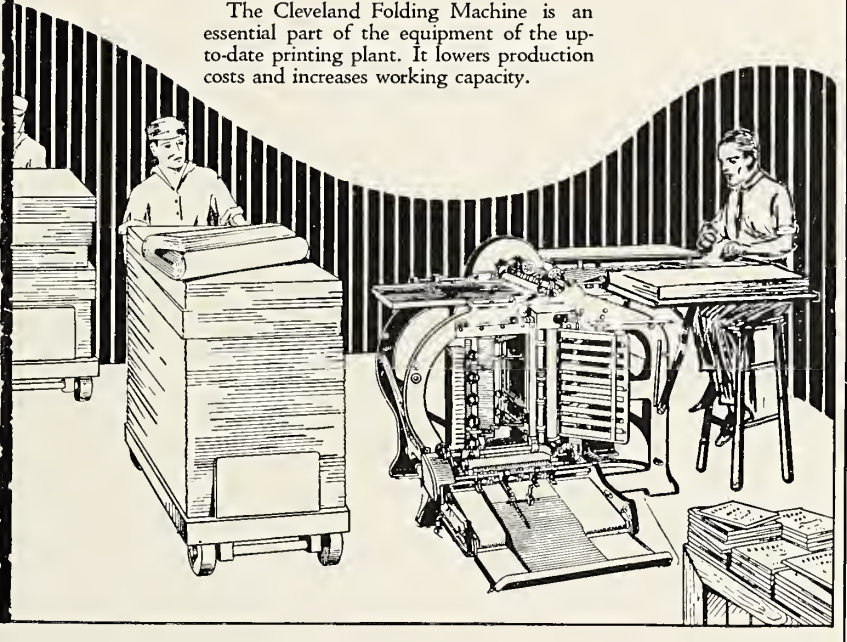
It will accommodate anything from a 4-page envelope stuffer to a 32-page booklet and take sheets from 4x7 to 26x58 inches. This covers practically all the folding work done in the average printing plant.

On a Cleveland you can make a total of 210 different folds—or 156 more than are made on all the folding machines on the market. It supplies you with a more flexible and efficient working unit than you can obtain from any other folding method.

Leading printers all over the United States have added the Cleveland to their plant equipment.

Our catalogue gives full particulars. Write for a copy now.

The Cleveland Folding Machine is an essential part of the equipment of the up-to-date printing plant. It lowers production costs and increases working capacity.



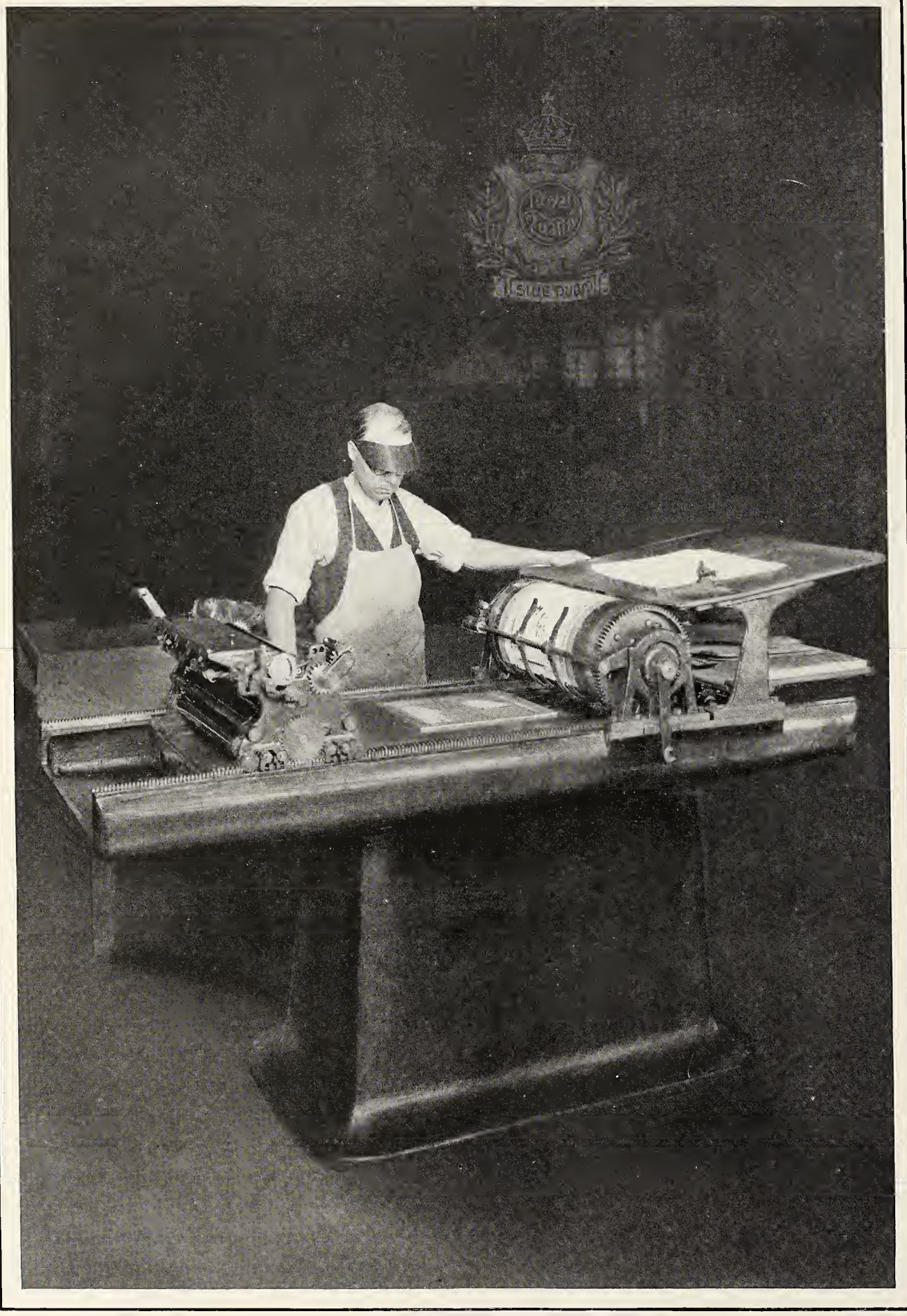
THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building CHICAGO: 532 S. Clark Street BOSTON: 101 Milk Street
PHILADELPHIA: The Bourse

Represented by Printers Machinery-Supply Co., San Francisco and Los Angeles, California; American Type Founders Co., Portland, Oregon; Barnhart Brothers & Spindler, Seattle, Washington

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada



Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

ROYAL

Installed This

Precision Proof Press One Year Ago

Sufficient time has elapsed, therefore, to justify the announcement that this machine now occupies a permanent place in our plant among our instruments of precision. Through its use Royal customers are given just this much additional assurance of the absolute uniformity of our finished plates.

To sell ourselves our own product and to be infinitely more critical than any customer could be of technical flaws, is to guarantee a satisfactory proving performance where proving counts most—*on the presses of our customers.*

To buy Royal Electrotypes, then, is merely to put the experimental proving up to us, accepting for yourself only the profitable proving—the actual printing—from pre-tested duplicates which the reputation of this company guarantees you on every class of work.

Royal Electrotype Company

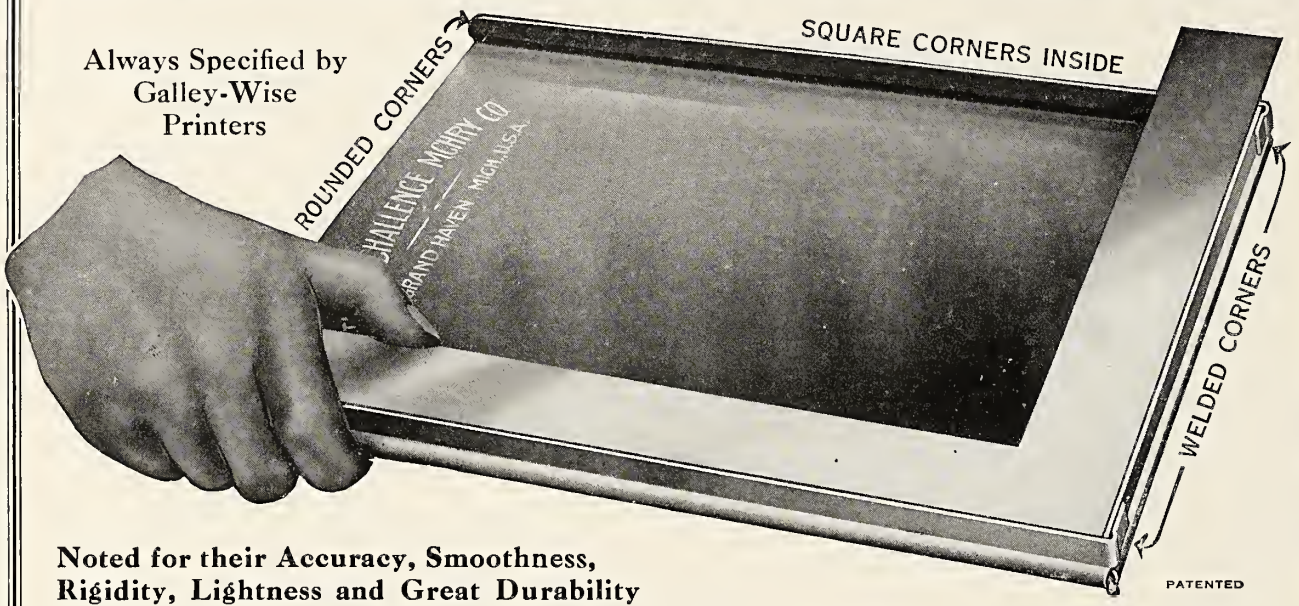
624 Sansom Street, Philadelphia

Member International Association of Electrotypers

Challenge Pressed Steel Galleys

The Economical, One-Piece, General Purpose Galley

Always Specified by Galley-Wise Printers



Noted for their Accuracy, Smoothness, Rigidity, Lightness and Great Durability

No Chance for Sides to Scratch or Damage Rules or Type

Challenge Pressed Steel Galleys are moulded into shape, each from a single piece of specially made and selected cold-rolled steel. They have reinforced electric-welded corners, square and smooth inside, and have a beaded edge of metal extending around bottom, which gives them extra strength and rigidity. This construction permits type matter to stand squarely on its feet, also provides drainage channels, which, leading to drainage holes in the corner, carry off all cleaning fluid, insuring freedom from rust and corrosion. The beaded edge is so designed that it does not leave a space for small type to lodge in and does not detract from perpendicular sides which keep the type squarely on its feet.

As an all-purpose job galley, for book, magazine and catalog work, tabular matter and all other forms necessitating clean, accurate proofing—as a newspaper galley, for linotype work, in the ad alley, in make-up, in the mailing department—as a storage galley in connection with any of the modern storage cabinet systems—the one-piece Challenge Pressed Steel Galley fills every requirement at an exceptionally low cost. They are made in all standard job, news and mailing sizes. Special sizes made to order promptly.

Sold by all Dealers in Printers' Supplies—Be sure to specify "Challenge Pressed Steel Galleys"

Mfd. by THE CHALLENGE MACHINERY COMPANY

Challenge Creations for Printers

MAIN OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
461 Eighth Avenue

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

What does this mean to you?

What would it mean to you to be free from ink troubles—to forget there ever was such a thing as picking or mottling, excessive tack, crystallization, etc.—to know that your presses would not be held up because your ink refused to work satisfactorily—to be sure of making the profit you figured on?

What would it mean to you to be able to reduce offset and slipsheeting to a minimum—to insure perfect register and overlapping in process work—to prevent your rollers from overheating and running down—to turn out better and cleaner printing at a lower cost?

What would it mean to you to know that, whatever the weather conditions or the temperature of the pressroom—whatever the finish of the paper stock or the amount of moisture it contains, you could easily adjust your ink to meet the conditions that prevail, and be assured of perfect results?

There is only one answer to these three questions—Bigger Profits. There is only one way to be sure of solving them and arriving at the correct answer, and that is to use Reducol.

Reducol is insurance against ink troubles. The premiums on the Reducol policy are very low, the dividends exceptionally high. Reducol adjusts the ink to meet changing weather conditions, the varying temperature of pressrooms and the many grades and variations in the finish of paper stock. It softens the ink by breaking up the pigment, thus improving the distribution and giving you more impressions per pound of ink.

If you are anxious to eliminate ink troubles next year—if you want to cut your costs and make bigger profits—just give Reducol a thorough trial. Order a trial shipment, 5 or 10 pounds. Put it to any test you care to. Find out for yourself why it is that most of the leading printers, lithographers and box and bag manufacturers in the country use Reducol, and wouldn't be without it.

You are to be the judge—and if you say it isn't satisfactory, our charge will be cancelled without a question.

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-12, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA

23-25 East 26th St., New York City

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Sinclair, Valentine & Hoops, Ltd.
Toronto, Montreal, Winnipeg

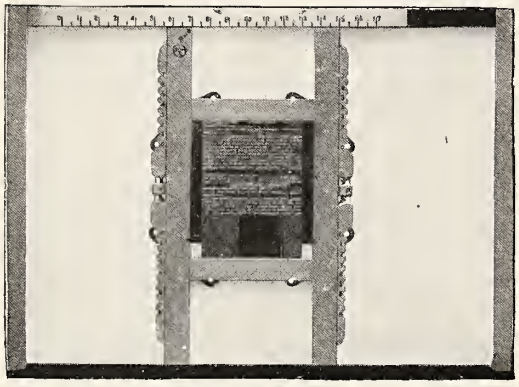
British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. I.

90% Less Furniture—No Quoins

(KARL PATENT)

Adjustable Steel Chases and Lock-Ups

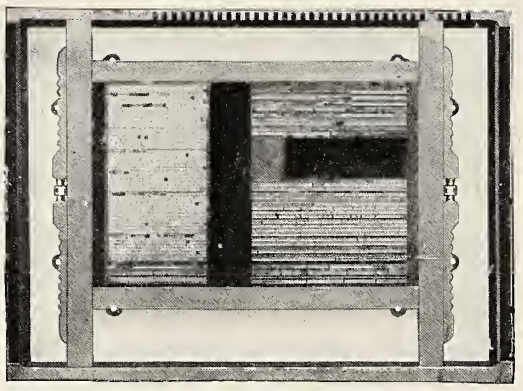
A Labor-Saving Solution to the Locking-Up Problem



Modern and practical. Acclaimed by all users as a remarkable aid to efficiency in the composing room. The illustrations show two of various sizes of forms locked in our 12 x 18 Adjustable Chase.

SIZES

8 x 12, 10 x 15, 12 x 18, 14½ x 22



Here's the Proof

1—Ninety per cent of furniture and all quoins are eliminated.

2—While the four bars of an ordinary chase are forced away from form when locked with quoins, this device draws the bars inward, with equal pressure from all sides.

3—Added resistance, when under strain, given to the longer lengths of borizontal bars because of a slight inward bend in such bars.

ORDER A SET TO-DAY

Manufactured by

The American Adjustable Chase Co.

TORRINGTON, CONN.

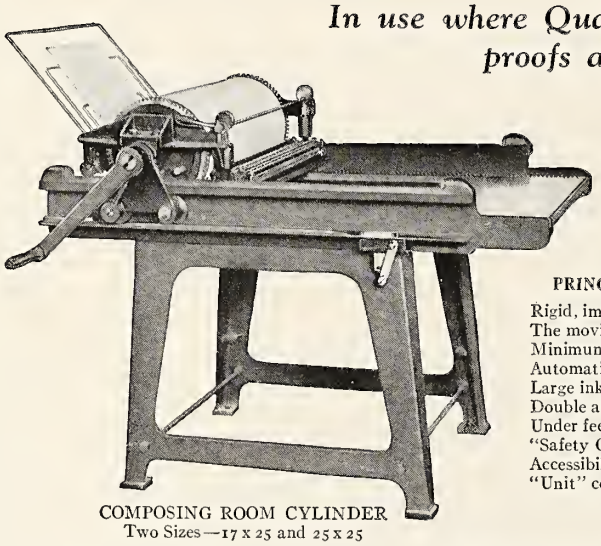
New York Office, 112 West 42d Street

Don't Pass It By

4—No spring. No buckling.
5—Assures absolutely even impression.
6—Vise-like closing in from four sides. No forcing to any one side.
7—Instantaneous lateral adjustments of inner chase while in press.
8—No loosening in long and fast runs.
9—Furniture selecting simplified.
10—Outer chase remains in press always.

VANDERCOOK
Rigid Bed Composing Room Presses

In use where Quality and Speed in taking proofs are most needed



COMPOSING ROOM CYLINDER
Two Sizes—17 x 25 and 25 x 25

PRINCIPLES OF CONSTRUCTION

Rigid, immovable bed.
The moving parts are the lightest parts.
Minimum floor space required.
Automatic Inking.
Large ink plates and no fountain.
Double acting vibrator and parallel riders.
Under feed.
"Safety Grippers."
Accessibility and simplicity of all parts.
"Unit" construction.



AUTOMATIC INKING
Size, 10 x 24
HAND INKING
Size, 12 x 24

Made and Sold in the United States by

THE VANDERCOOK PRESS [VANDERCOOK & SONS, Originators of the Modern Proof Press]

452-456 North Ashland Avenue, CHICAGO

These machines carried in stock and demonstrated in Canada, Graphic Arts Machinery Ltd., Toronto; in London, Baker Sales Co., 21 Farington Avenue

WHEN YOU PRINT ON GOOD PAPER YOU MUST PRINT WITH GOOD TYPE

Canson & Montgolfier know this. They have created French hand-made papers at Vidalon, France, since the Sixteenth Century. We quote the words of their American Branch, 461 Eighth Avenue, New York:

~~of our printed pieces.~~ "It is our idea not only to show beautiful printing but to show how it may be produced in ways practical and economical. In this respect the Monotype Machine enters largely."

Nine thousand Monotype users know this, too. Monotype combines the speed of today with the craftsmanship of yesterday

LANSTON MONOTYPE MACHINE CO.

The Monotype PHILADELPHIA *The* Barrett

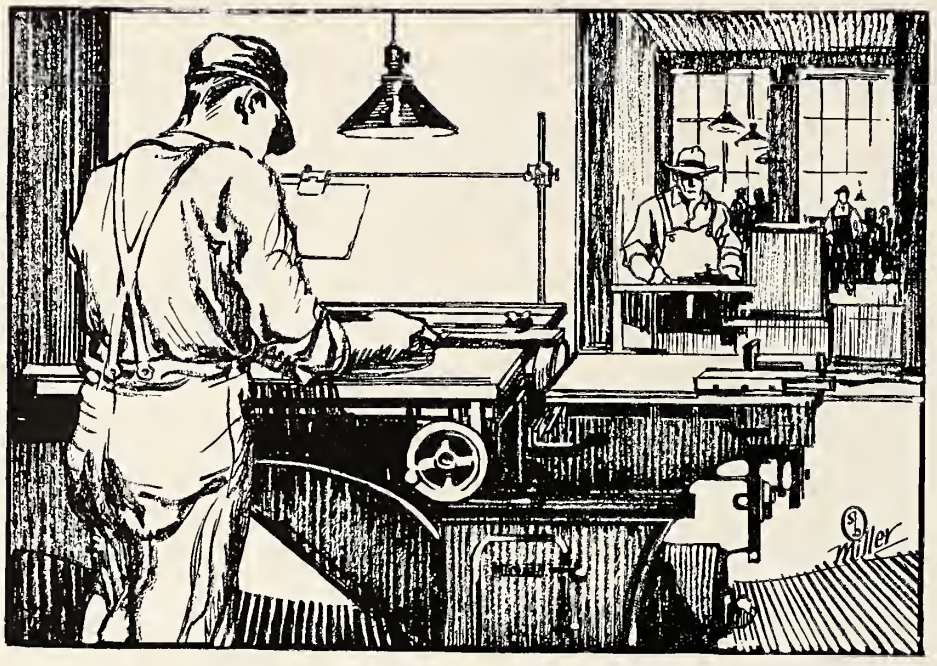
NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA : SAN FRANCISCO

The Barrett Portable Adding, Listing and Calculating Machine is Merit-proved, Monotype-made and Monotype-guaranteed. It proves the work and prints the proof.

This ad is set in Monotype No. 61 series and the reproduction of typewriter was set in Monotype 24 point Typewriter No. 70 and then photographed and etched.

380



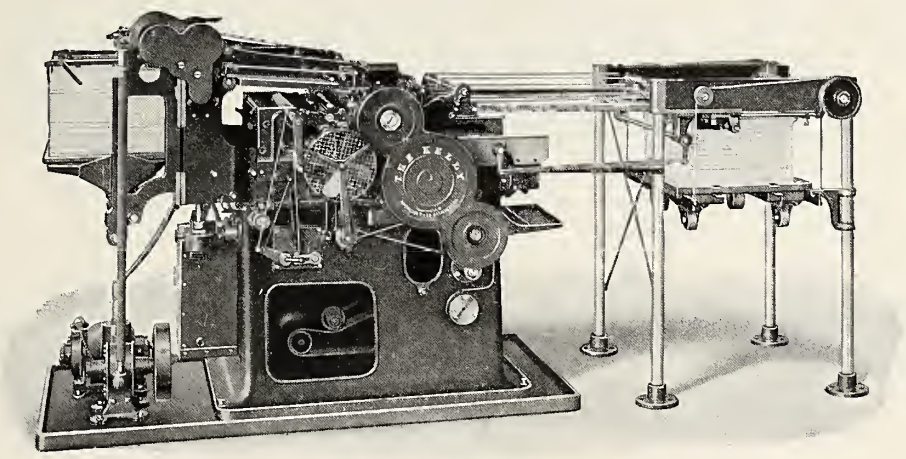
TRAINED ABILITY

Cleverness plus tact will secure new clients — to hold them requires constant performance of experience and skill. "Lead Mould" electrotype duplicates of half-tone engravings, of one or more colors, are made by men of acknowledged ability

Plate Makers to LEAD MOULD ELECTRO-TYPE FOUNDRY INC. *the Graphic Arts*

LEAD MOULD ELECTROTYPE FOUNDRY

504 W. 24th Street INCORPORATED *New York, N. Y.*



The KELLY

AN AUTOMATIC TWO-REVOLUTION PRINTING PRESS WITH A REPUTATION FOR CONSISTENT PERFORMANCE & BACKED BY MANY YEARS OF SUCCESS

Over 2600 Style B Kelly Presses in operation in all parts of the world. Hundreds of testimonials prove their worth, substantiate all the claims we make for them, and testify to the satisfaction of users in their marvelous production and cost-reducing qualities.

Kelly Presses make presswork a pleasure. Kelly operating efficiency means good printing, easy handling, perfect register, rigid impression, adequate inking, and every feature for the production of high-grade work.

Read the following

"WE ARE getting very good results from your machine (Kelly Press, Style B), have had no trouble, and expect to do a great deal more than we anticipated with same."—*Knights of Columbus "Columbia," New Haven, Conn.*

"ON ONE job alone our Kelly Press has made over 2,000,000 impressions. We consider a Kelly Press one of the best money makers in a printing office, provided you can keep it busy, for it certainly will print."—*The Seeman Printery, Inc., Durham, N. C.*

"IS OUR Kelly Press a success? Our answer is: You could not buy it from us at any price if we could not get another. It is not only satisfactory; it is perfect. . . The workman now operating it had never seen one in operation before. It is so perfectly fool-proof that he read the directions over ***once*** and went right to it." —*Waukegan Daily Sun, Waukegan, Ill.*

CAN YOU AFFORD TO BE WITHOUT A KELLY?

WRITE OUR NEAREST SELLING HOUSE

American Type Founders Company

SET IN MEMBERS OF THE GOUDY FAMILY

United For Knowledge

Modern Printing Can Be No Better Than the Quality of Its Electrotypes.

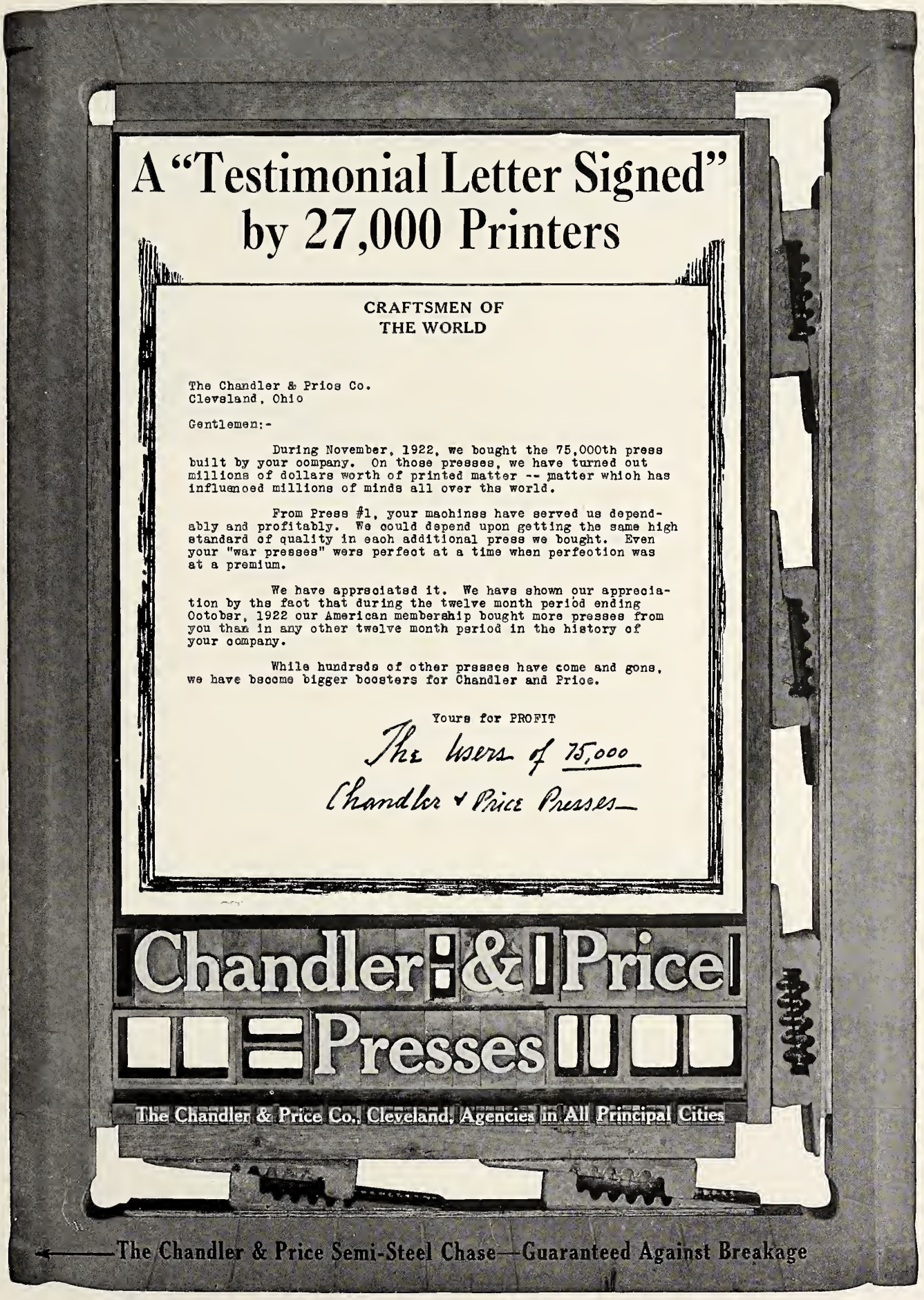
We electrotypers have long been united in our effort to keep pace with the printer's requirements, and we have consistently "shared our knowledge" with each other, so that what we have learned collectively is an open book to all members of our craft.

The result is that we have no varying opinions as to what constitutes a common standard of excellence in both our product and our service. Having agreed on this, we are also united as to the absolute necessity of getting a fair price for our work. No one—especially the printer—can deny this necessity, because common sense teaches us all that conscientious, painstaking work is never to be bought below a fair market price.

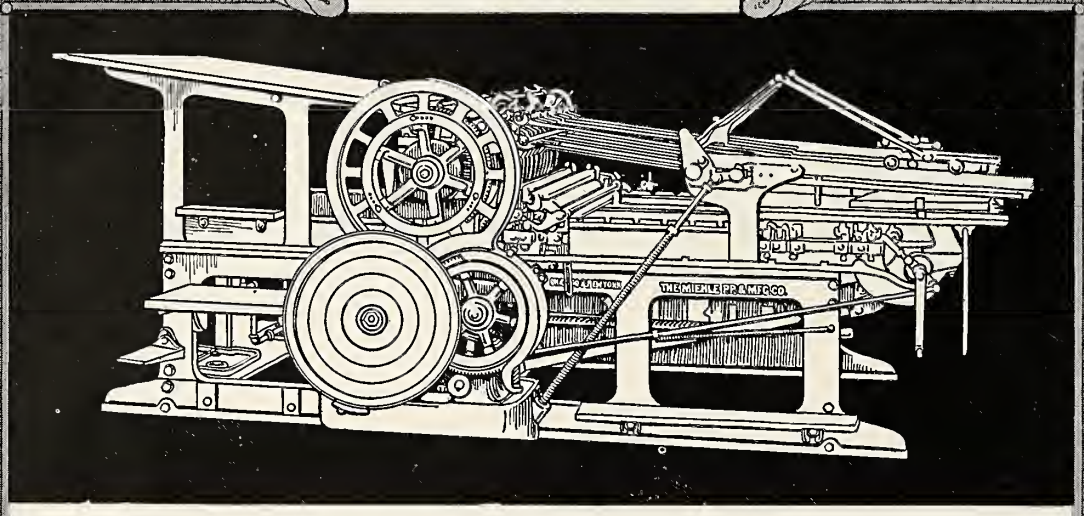
Therefore, our united appeal is to the printers of America for a sharing of *their* knowledge with us to the end that we may learn through constructive criticism how to correct certain wasteful practices which still persist as a matter of habit, and which, when eliminated, will contribute a material saving in the cost of electrotyping service.

INTERNATIONAL ASSOCIATION *of* ELECTROTYPERS

HEADQUARTERS: 147 FOURTH AVE., NEW YORK


A "Testimonial Letter Signed" by 27,000 Printers
CRAFTSMEN OF THE WORLD
The Chandler & Price Co.
Cleveland, Ohio
Gentlemen:-
During November, 1922, we bought the 75,000th press built by your company. On those presses, we have turned out millions of dollars worth of printed matter -- matter which has influenced millions of minds all over the world.
From Press #1, your machines have served us dependably and profitably. We could depend upon getting the same high standard of quality in each additional press we bought. Even your "war presses" were perfect at a time when perfection was at a premium.
We have appreciated it. We have shown our appreciation by the fact that during the twelve month period ending October, 1922 our American membership bought more presses from you than in any other twelve month period in the history of your company.
While hundreds of other presses have come and gone, we have become bigger boosters for Chandler and Price.
Yours for PROFIT
The Users of 75,000
Chandler & Price Presses
Chandler & Price
Presses
The Chandler & Price Co., Cleveland, Agencies in All Principal Cities
The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage

The Miehle



SUPREMACY

MIEHLE supremacy is practically unquestioned. It is certainly never questioned by any printer who owns one or more.

A decided preference such as this, based upon actual use of the machine, in some cases for more than thirty years, is final.

It means that, in every respect, the Miehle has justified the claims made for it. It means more—the Miehle has progressed with the industry it serves. On no other basis, could an *ever growing* popularity be explained.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Stephen Girard Bldg. — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2840 Woolworth Bldg. — DALLAS, TEX., 11 Deere Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

The Ludlow

As an Advertising Asset

YOU, as a good printer, should advertise your own facilities. You should be a better advertiser than you are. You advertise the world's goods but leave the public in ignorance of your own capacity for fine composition, good press work and beautiful binding. Try some of your own medicine!

Advertise Your Own Facilities

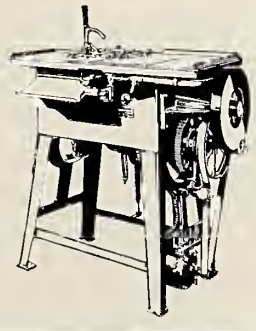
When you install a Ludlow, for instance, you should advertise the advantages it brings. You have done the very best thing you could possibly do, for yourself and and for your trade.

Better printing will follow. The old-time publisher who advertised his book as printed from all new type had nothing to compare with the abundance of new type, in all sizes, that a Ludlow brings to your shop. No customer need ever accept second-choice faces.

More rapid composition is possible because the usual stops and hindrances are all removed from the start. With unlimited supply of all new typefaces, the composition goes up quick and sure on first trial, exactly according to plan. Slugs are quick to make up and easy to justify.

No more waiting of presses. In the past, your type went around the circle, and caused delays at both ends. The press waited for forms, the forms were waiting for sorts, the sorts were in other forms just off the press, waiting to be distributed. With the Ludlow, complete new forms are ready on time, and used forms are quickly junked.

Letters can't pull out from all-slug forms. Figures cannot pull out of prices. Broken letters cannot deface your product, for letters on slugs do not break.



Ask us, on your letterhead,
for descriptive literature

Ludlow Typograph Company

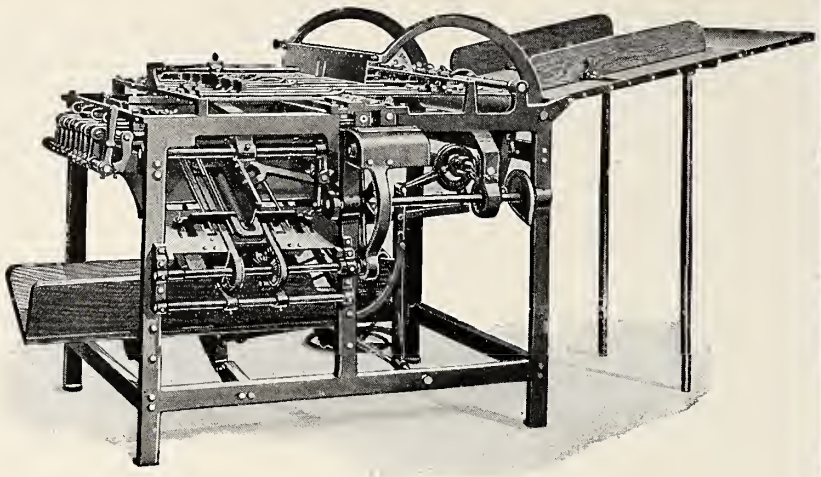
2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

The Liberty

The steadily lengthening list of Liberty users now numbering in the thousands is not the result of luck or accident, but the unavoidable conclusions of a serious search for a folder free from the usual complications and one that can be depended upon. The simplicity of the Liberty makes every owner an enthusiast.



Built in various Models to meet your particular requirements.

Range 6x6 to 22x32.
Right angle or parallel.

Price $510 to $990.00
(including motor)

THE LIBERTY FOLDER COMPANY

(Originators of Simple Folders)

Sidney, Ohio

Agencies in all the Principal Cities.

The Chandler & Price New Series Presses

Made in four sizes:
8x12 inches, 10x15 inches, 12x18 inches, and 14½x22 inches (inside chase measurement)

The printer himself by the purchase of 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the print shops in this country have Chandler & Price Presses as their standard equipment.

C. & P. Presses in stock at all Selling Houses

American Type Founders Company

12x18 inches inside chase

Chandler & Price New Craftsman Press



A complete printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.



If you were buying Printing

and Mr. Printer offered *you* the two sets of advertising material shown above, which would *you* choose?

The conventional, time-worn decorative ideas shown on the left where the printer tried to wring originality from over-worked paper, ink and type—

OR

Would you choose the set which shows distinction, originality, richness and individuality through the use of bronze powder?

ASK yourself if *you* cannot get more and better business by the use of this material. Its decorative possibilities have hardly been realized by the printing trade. On books, booklets, pamphlets, folders, stationery, calendars, novelties—in fact almost all printed matter—it gives the touch that beautifies.

DuPont Bronze Powders are easy to handle, uniform, brilliant and have unusual covering power. *Ask for our booklet or for a sample.*

E. I. DuPont de Nemours & Co., Inc.

CHEMICAL PRODUCTS DIVISION

PARLIN, NEW JERSEY

HOW DO YOU MEET COMPETITION:

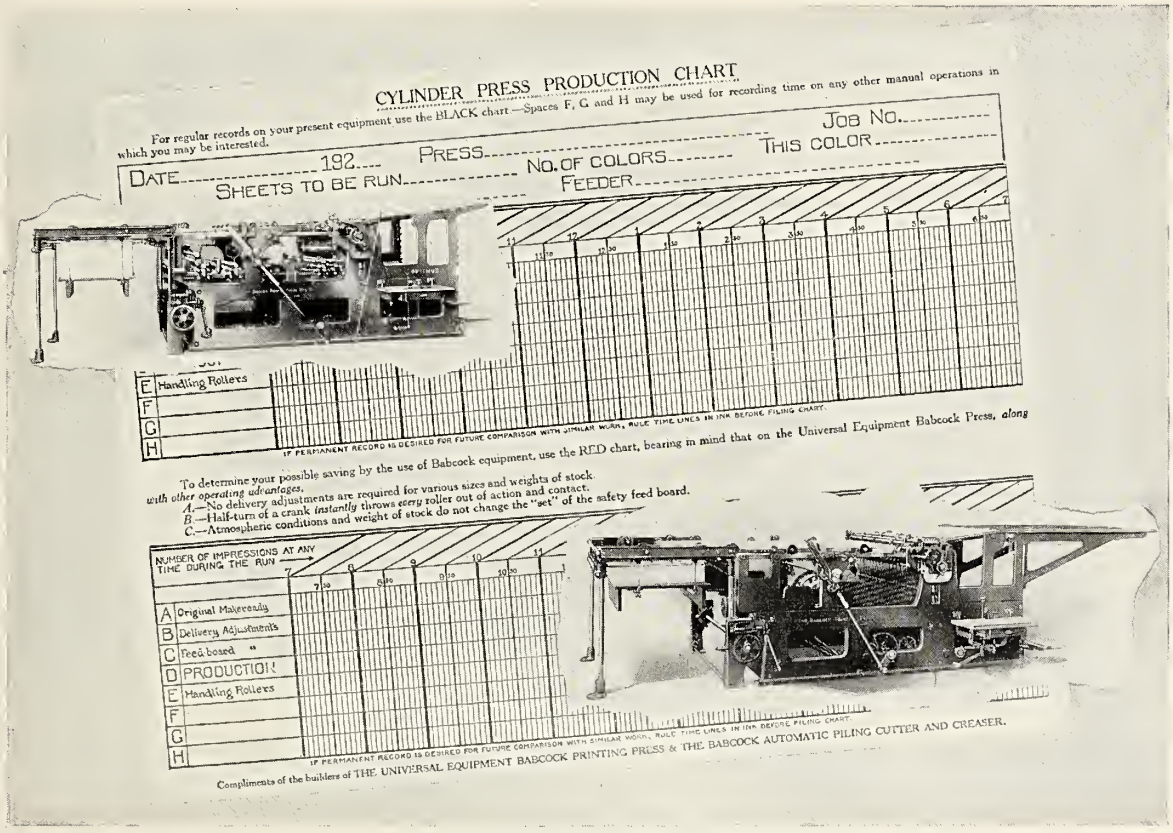
With a sharpened pencil, or with Modern Production Methods?

JUST FORTY YEARS AGO

the purchaser of the first BABCOCK demonstrated that it was undoubtedly the most economically operated press of its time. *That press is still in operation.*

FORTY YEARS LATER

the Superintendent of one of the largest pressrooms in the East, using all makes of presses, said of the new *UNIVERSAL EQUIPMENT BABCOCK*, "Its good points need only publicity and demonstration to make it the best selling two-revolution press on the market."



BABCOCK PRESSES

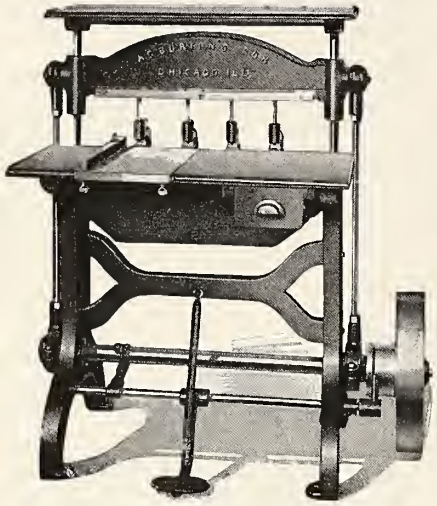
will stand the test of the Industrial Engineers' Cylinder Press Production Chart reproduced above, and for purposes of comparison on your present equipment, we will be glad to furnish you with some of these blank Charts, with our compliments, if you will write for them.

The Babcock Printing Press Manufacturing Co.

Main Office and Factory—New London, Connecticut
New York Office—38 Park Row

BARNHART BROS. & SPINDLER, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
PRINTERS MACHINERY-SUPPLY COMPANY, San Francisco and Los Angeles, Agents for California
MILLER & RICHARD, General Agents for Canada, Toronto (Ontario) and Winnipeg (Manitoba)
JOHN HADDON & COMPANY, Agents, London, Eng. GORDON & GOTCH, General Agents for Australia
NATIONAL PAPER & TYPE COMPANY, General Agents for Mexico, Central America and South America
LETTERGIETERIJ "AMSTERDAM," General Agents for Holland, Belgium and the Dutch Possessions
HANSEN & SKOTVEDT, General Agents for Norway. KARL M. GRONBERG, Agent for Sweden. F. L. BIE, Agent for Denmark

Knowing Your Requirements



"Peerless" Punching Machine

PEERLESS

The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

"Peerless" Machines are Complete.



The Wrench Lock-Up
No Slipping of Heads

Manufactured by

A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street Chicago, Illinois

WOOD AND STEEL FURNITURE FOR PRINTERS

INCLUDING

CUT-COST EQUIPMENTS

Made by THE HAMILTON MANUFACTURING COMPANY

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE

AMERICAN TYPE FOUNDERS COMPANY

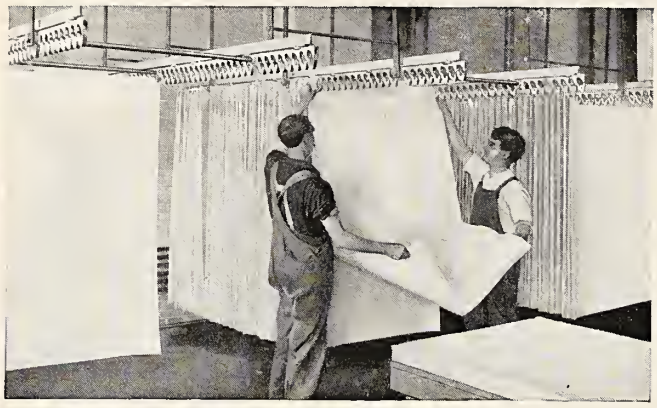
BUSINESS MEN are becoming more careful of the once neglected printing job. They have come to know what good printing is. Good printing is printing which achieves its object—whether it is the selling of goods; the propaganda of an idea; or the creation of good-will among men. Good printing cannot be cheap, because it involves quality all around. *Good printing and profitable publicity are synonymous terms.* In direct advertising, illustrations play an important part. To perfect a paper which would enable the printer to reproduce half-tones with photographic fidelity; color plates with the richness and tone values of the original; type with dignity and refinement—in short the perfect coated paper—was the task we set for ourselves some fifteen years ago. Our efforts culminated in Dejonge Art Mat. Pleasing to the touch; restful to the eye; with a surface like velvet, that absorbs rather than reflects light, *Art Mat prints to perfection*, and meets the most exacting requirements of the printer, and of advertisers who know and appreciate good printing. We invite comparison. Ask your printer.

LOUIS DEJONGE & COMPANY

NEW YORK
PHILADELPHIA
CHICAGO

Ernest W Hutzraf
PRESIDENT





Typical Installation in Operation.

HOLDFAST HANGERS

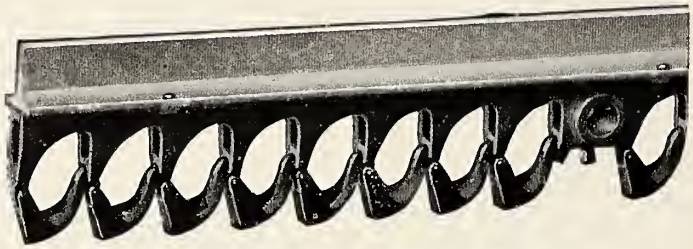
An Indispensable Adjunct to the Offset Press

This device is especially designed for Seasoning of Paper Stock, thereby insuring perfect Color Register. It has practically replaced the old-fashioned "Wooden Rack Method." It is made of indestructible material and will not rust.

This equipment is in use by both large and small lithographers throughout the country who have installed from two to two hundred strips each.

Catalogue and Complete Information on Request.

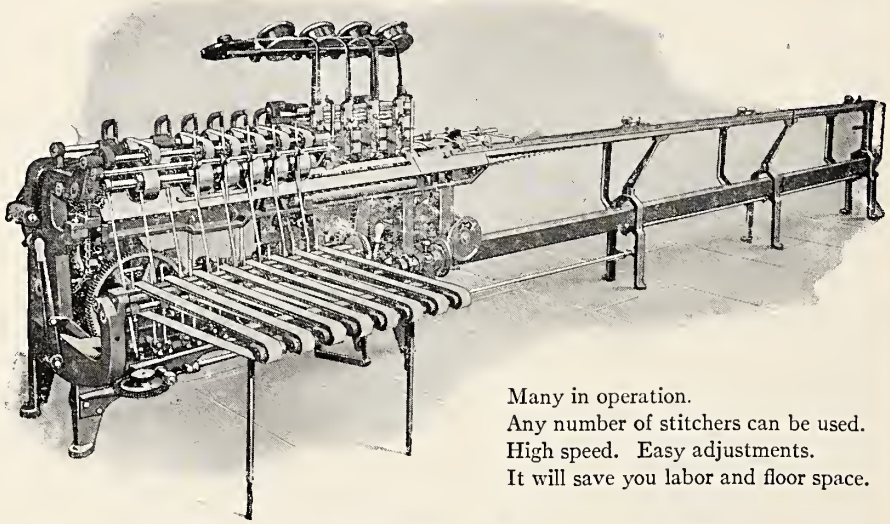
Southworth Machine Co.
Portland, Maine, U. S. A.



Construction — Showing a portion of one Standard Nine-Foot Strip.

CHRISTENSEN'S *Latest Type* Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.

Eastern Agents:
GEO. R. SWART & CO., Printing Crafts Building,
461 8th Avenue, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.

Western Agents:
GEO. R. SWART & CO.,
Transportation Bldg., 608 S. Dearborn St., Chicago

Typecast Ornaments

for Christmas and New Year

Designed by Carl S. Junge

Made in Two Sizes One and Two Colors
The smaller size is shown


No. 7250


No. 7257


No. 7253


No. 7256

Junge Christmas Decorators

Size as shown Font complete One Color Series 72A $3.40, Two Colors Series 722A $6.15
50% larger size Font complete One Color Series 108C 4.60, Two Colors Series 1082C 8.35

The larger ornaments are a fifty per cent enlargement over the size shown


No. 7255


No. 7252


No. 7260


No. 7254


No. 7259



No. 7261


No. 7265


No. 7266


No. 7270



No. 7267


No. 7268

Junge Christmas Decorators

Font complete One Color Series 72B $3.15, Two Colors Series 722B $5.75
50% larger size One Color Series 108D 4.35, Two Colors Series 1082D 7.80

In ordering Single Ornaments of the larger size use the last two figures of the above numbers and prefix with the figures 108—example: "Ship Junge Christmas Decorator No. 10850 one color." Specify whether one or two colors.


No. 7269



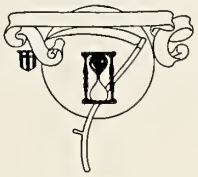
No. 7264

Junge New Year Decorators

Size as shown Font complete One Color Series 72 $2.35, Two Colors Series 722 $4.00
50% larger size Font complete One Color Series 108 3.15, Two Colors Series 1082 5.45

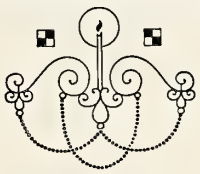


No. 7262


No. 7258


No. 2405


No. 2406


No. 7271



No. 7263



No. 7272

Heavy Border Design

as shown below in the 24 Point size



	ONE COLOR	TWO COLORS
12 Point 54 inches	No. 1328 $2.25	No. 1329 $4.50
18 Point 36 inches	No. 1869 1.85	No. 1888 3.90
24 Point 36 inches	No. 2477 2.40	No. 2493 4.80
36 Point 24 inches	No. 3667 2.40	No. 3677 4.80


No. 10855 One Color, No. 108552 Two Colors

The above cut is one of the larger size and will indicate the enlargement of all designs as compared with the smaller sizes shown. The increase is 50% in size.

Light Border Design

as shown around this Advertisement in the 24 Point Size



	ONE COLOR	TWO COLORS
18 Point 36 inches	No. 1868 $1.85	No. 1898 $3.90
24 Point 36 inches	No. 2476 2.40	No. 2503 4.80
36 Point 24 inches	No. 3666 2.40	No. 3689 4.80

Write nearest Branch House for Complete Specimen of New Holiday Decorations

Barnhart Brothers & Spindler

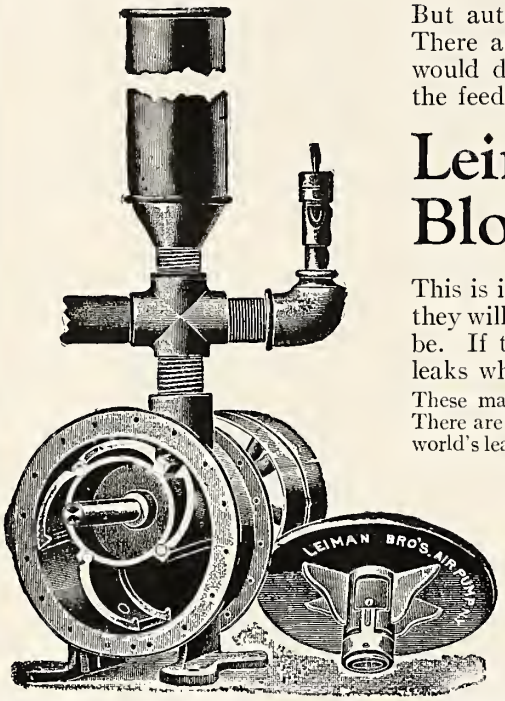
Founders of Superior Copper-Mixed Type

Chicago Washington, D.C. Dallas Saint Louis Kansas City Omaha Saint Paul Seattle

Border No. 2476

Set in Saint Paul Text

Automatic Paper Feeding Reduces the Cost of Printing



But automatic feeding can only be secured by having a reliable feeder. There are many feeders of this kind on the market—but do as you would do if you were buying a new automobile—look to the heart of the feeder, in other words, see that your feeder is equipped with one of

Leiman Bros. Rotary Positive Blowers and Vacuum Pumps

This is important because they take up their own wear, which means that they will continue to give satisfactory service no matter how old they may be. If they didn't take up their own wear, then there would be internal leaks which would affect the feeder, the paper wouldn't feed continually.

These machines are made with precision in order to insure this exceptional service. There are several hundred makes of air pumps, but these that we make are used by the world's leading manufacturers of feeders, folders and other classes of automatic machinery.

The Service Tells.

LEIMAN BROS.
81-BD 3 WALKER STREET, NEW YORK

MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS

Efficiency is the Elimination of Waste

WASTE, whether of effort, time or material, is the greatest source of loss in industry. Its elimination may spell the difference between a substantial profit or a serious loss.

The two great sources of waste in the pressroom are offset and static electricity, both of which are especially troublesome in cold weather. The Craig Electro-Magnetic Gas Device will entirely eliminate loss from these causes. It makes slip-sheeting and sheet straightening unnecessary and makes it possible to use full color on every job. Work can be backed up in half the time usually required. Think of what this means on rush jobs.

A Craig Device on one of your own presses will convince you. We will ship one on approval to any responsible printer with the complete understanding that it may be returned without any obligation on the part of the purchaser if it fails to come up to our claims. Every device is backed by our unqualified guarantee.

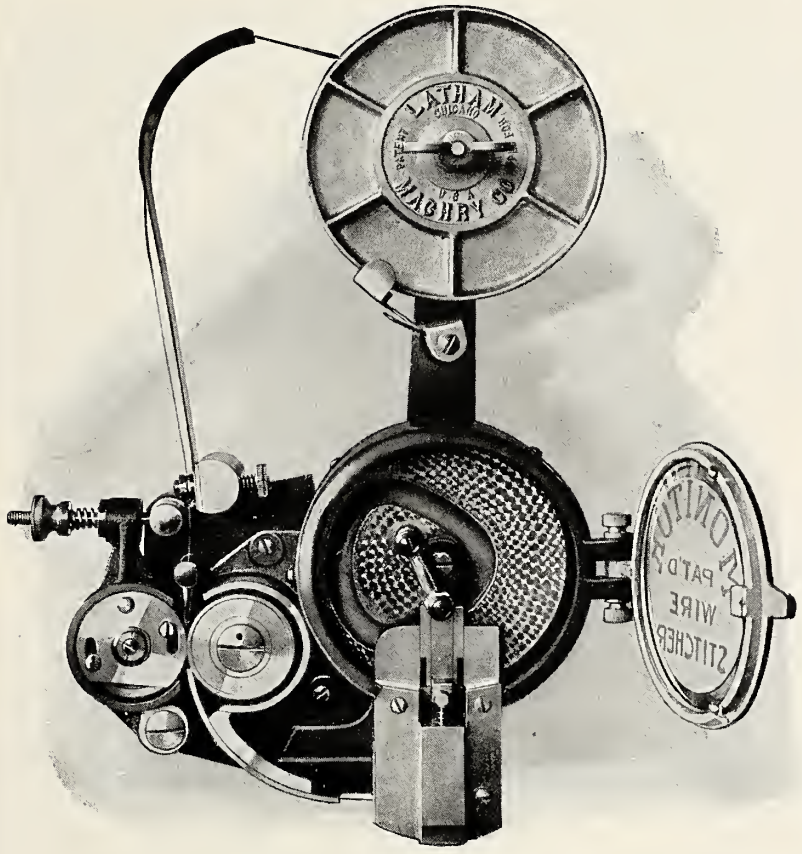
Our booklet, "SPEEDING UP THE PRESSES," tells what many of the leading printing houses think of the Craig device. Send for a copy today.

CRAIG SALES CORPORATION
636 Greenwich Street
New York City

MONITOR

Quality, Speed, Service

THE GREATEST WIRE STITCHER FOR LIGHT WORK EVER BUILT



MONITOR STITCHER No. 102

the head of which is illustrated at the left, can be depended upon to do anything a stitcher of like capacity will do; do it better than any other stitcher regardless of price and continue to do it for a longer period, without adjustments or repairs.

In the No. 102 Pamphlet Stitcher, we have successfully combined high speed, simplicity and durability for the light, fast wire stitching work of a bindery. If you have any quantity of this sort of work, it will pay you to investigate this machine.

WRITE FOR BOOKLET No. A-2-27

LATHAM MACHINERY COMPANY

Builders of Monitor Wire Stitchers for over Thirty Years

1153 FULTON ST., CHICAGO

BOSTON
531 Atlantic Avenue

PHILADELPHIA
Bourse Building

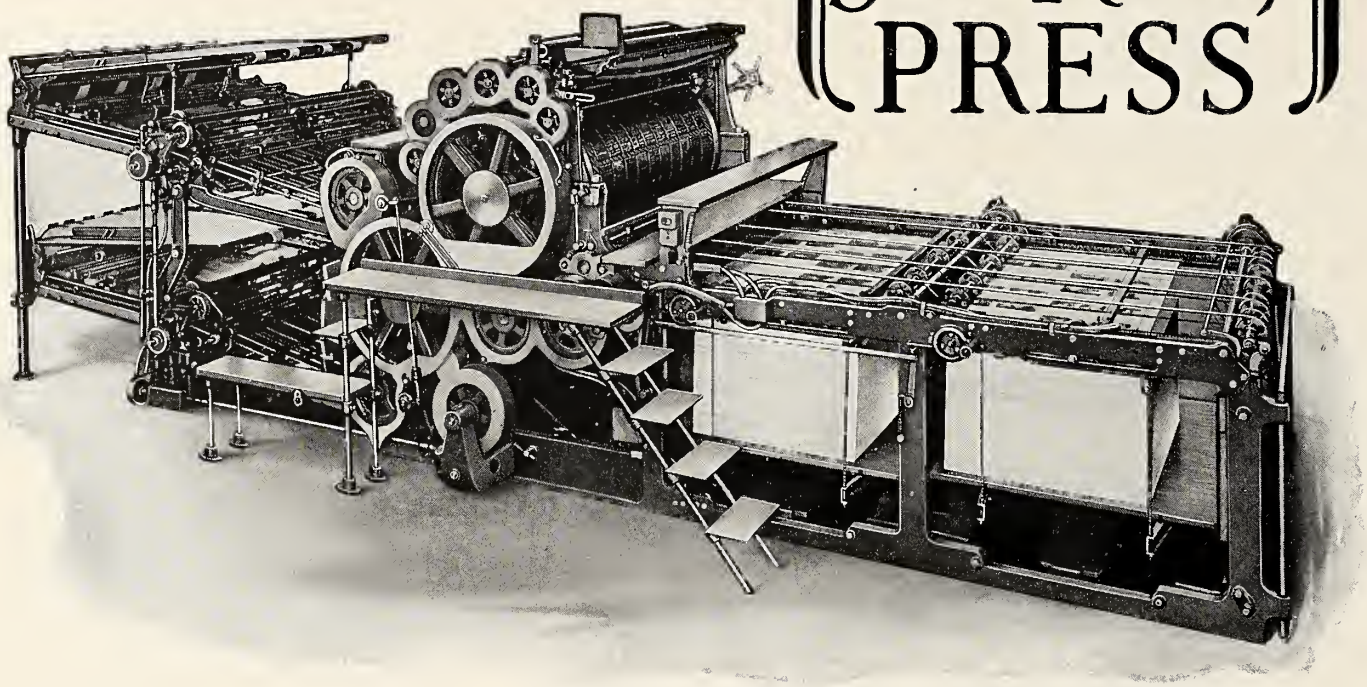
NEW YORK
45 Lafayette Street

FOREIGN REPRESENTATIVES

Dawson, Payne & Elliott, Ltd., Otley, England
Carmichael & Co., Ltd., Sydney, Australia
John Dickinson & Co., Cape Town, South Africa

Guaranteed to print at a speed of 6000 per hour

UPHAM Sheet Rotary PRESS



Decreases Labor Costs

Actual comparison with flat-bed presses doing similar work proves this statement. As runs increase in length the percentages of cost saving grow greater. And this while the UPHAM is maintaining the production ratio of FOUR TO ONE.

On runs of 25,000 the comparison is about equal—slightly favoring the UPHAM.

On the UPHAM long and short runs are combined with greater profit on each job.

To printers having runs of 50,000 or more, the profit opportunity offered by the UPHAM can not be long overlooked. To those who do not, the installation of an UPHAM will mark their entry into the big-edition class.

What We Mean by the

4 to 1 Ratio

Example: On 60 revolutions of the cylinder, a flat-bed press prints 30 sheets. On 60 revolutions of the cylinder, the UPHAM PRESS prints 120 sheets—four to every one printed on a flat-bed.

UPM

United Printing Machinery Co.

83 BROAD STREET
BOSTON

38 PARK ROW
NEW YORK

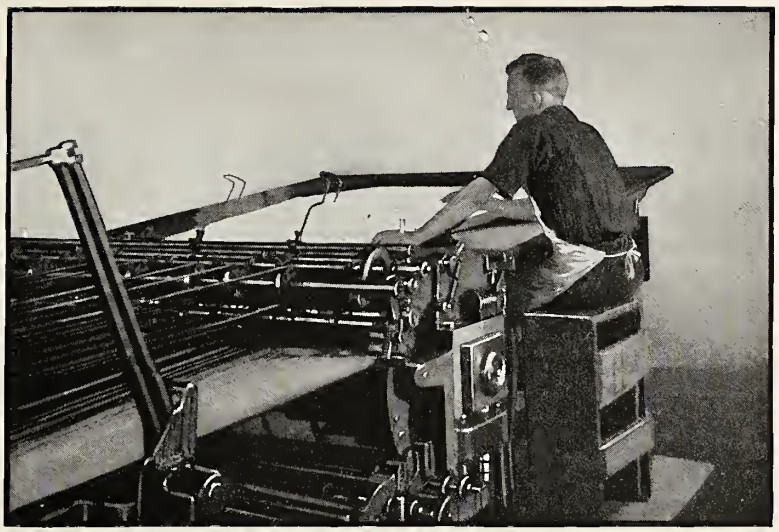
604 FISHER BLDG.
CHICAGO

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Almost Doubled Production

THIS Dexter Feeder is in every sense a highly satisfactory and profitable device. As an example of what has been accomplished by its use, production records on one class of work show that, 20,000 impressions are now an average day's product against 11,000 impressions when the press was fed by hand.

THE J. C. ELY PRINTING CO.
DAYTON, OHIO



Out of the Range of Hand Feeding

IN figures, we would say that operating 52" Miehle presses at a running speed of between 2100 and 2200 per hour, we produce an average of at least 1750 impressions per running hour with Cross Feeders.

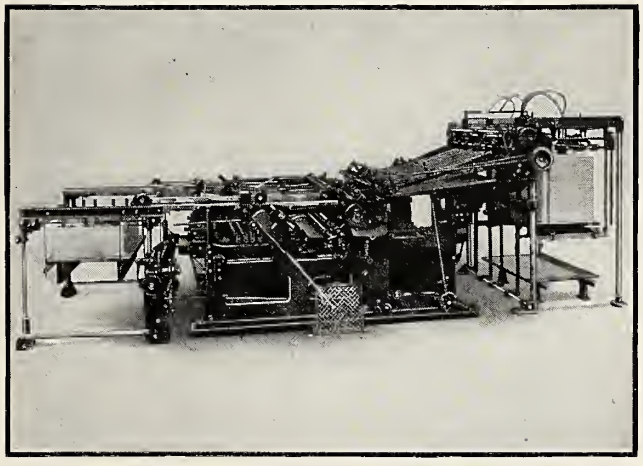
Such a result is of course entirely out of the range of hand feeding.

COLUMBIAN ART WORKS
MILWAUKEE, WIS.

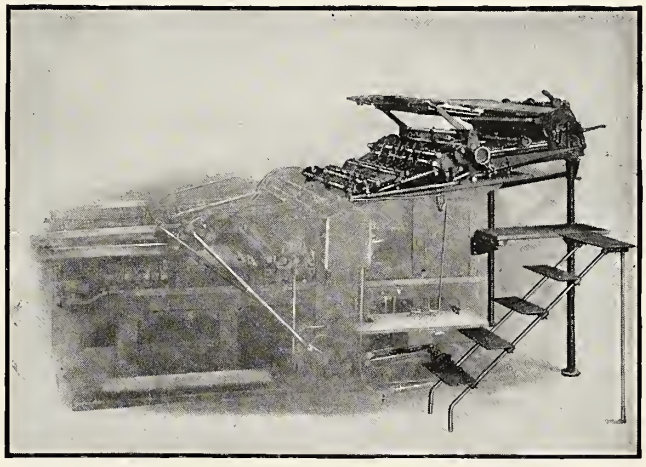
An Iron Man Should Feed the Sheets

IT'S a long tiresome grind feeding sheets to a set of guides day in and day out, and your hand feeders will prove more profitable to you and be better satisfied if they are placed in charge of Automatic Feeders.

Comparative records from 38 plants show an average increase of 433 sheets per hour of Automatically fed presses over hand fed presses of the same size. Such specific proof of increased earning power is a factor that the printer who is still hand feeding his presses cannot afford to overlook.



Dexter Truck Loading Suction Pile Feeder



Cross Continuous Feeder

Two Standard Types of Automatic Feeders

Each has its distinct Advantage. Every printer should know the specific merits of each type.

DEXTER FOLDER COMPANY, 28 West 23rd Street, New York

Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND DALLAS ATLANTA SAN FRANCISCO



Show the Retail Stores how they can

For months every retail merchant has been preparing for his Holiday trade. He has been selecting and buying and his shipments are coming in. He is putting his store into Holiday trim. The next sixty days mean the biggest opportunity of the year to him. Now, if ever, he is inclined to do "a little advertising."

Now is the time for him to send out a neat folder, circular or announcement of his Holiday goods. It need not be an elaborate piece of advertising to bring results. Something that is attractive and well printed on good stock sent out in an envelope to match will sell goods and bring new customers

Hammermill Announcements

HAMMERMILL ANNOUNCEMENTS

SOLD BY OUR AGENTS

Prepared by P. P. Kellogg & Co. Division, Springfield, Mass.



get a Bigger and Better Holiday Trade

into any retail store. It is really wonderful what results can be attained by a simple, straightforward piece of printed salesmanship. Even an attractive list of the articles for sale will bring people in to buy.

The great thing for the merchant is to do something. Help him, it means business for you. Offer him a suggestion. Show him samples of Hammermill Announcements and tell him how quickly and at what small expense you can use these to get him out a quantity of folders or circulars to mail to his prospective customers.

Hammermill Announcements are ideal for all direct by mail advertising—paper, cards and envelopes to match—beautiful, economical, easy to get and easy to print. And if you wish to take advantage of our special cut service of border and ornament plates you can produce a fine piece of advertising at a very low cost, a piece of advertising that will sell more goods for the retail merchant and sell more printing for you.

Now is the time to go after the Holiday business.

Every retail store is a good prospect for the printer.



WRITE FOR SAMPLES
That will help you get this business

Hammermill Paper Co., Erie, Pa.

Over 10,000 Sets of These Miniature Folds Are in Use—*Have You Your Set?*



Over three years of use among printers and advertisers has proven the value of this set of Miniature Standard Folds for the Dexter Standardized Jobbing Folder.

Get your salesmen, layout men, stone men and bindery operators sets of these miniature folds for the Dexter Standardized Jobbing Folder.

The use of these folds makes for economy not only in the Bindery, but also in the Press Room. They are all adapted to work and turn forms without tumbling the sheet, and in many cases cut the presswork in half.

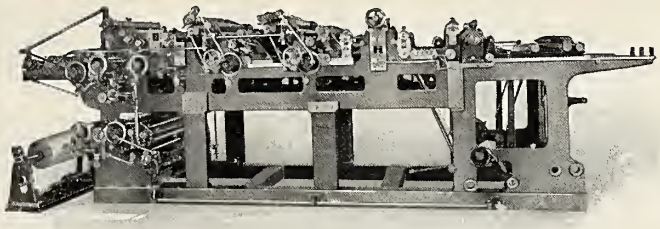
A careful analysis of folding requirements made by this company shows that approximately 98% of booklet, catalog and house organ folding comes within these thirteen standard folds.

Send for your set today.

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

***Folders** Cross Continuous Feeders, Dexter Pile Feeders, Automatic Clamp Cutters, Kast Stitcher Feeders and Wire-Stitching Folders*

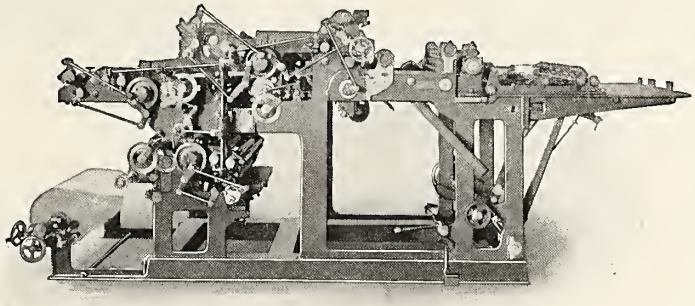
CHICAGO PHILADELPHIA BOSTON CLEVELAND DALLAS ATLANTA SAN FRANCISCO



This Space for Your Thoughts

The story is quickly and simply told—A high speed Kidder Special Rotary for that job. Think of it!

More Thought Space



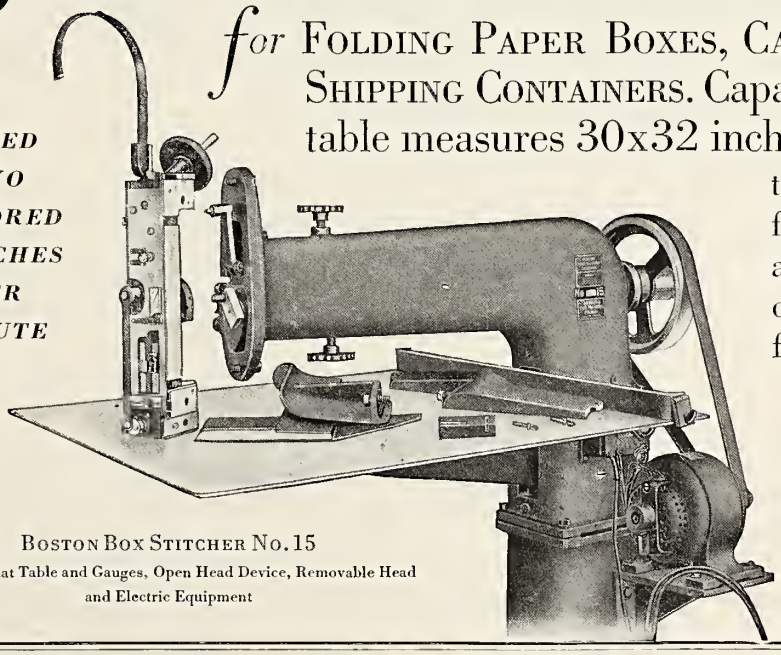
KIDDER PRESS COMPANY, *Dover, N. H.*

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO

BOSTON Box Stitcher No. 15

for FOLDING PAPER BOXES, CARTONS and FIBRE SHIPPING CONTAINERS. Capacity one-half inch; table measures 30x32 inches; ribbon wire up to No. 23; arm twenty-four inches long; right angle and parallel stitch; continuous feed device for cartons and containers. The Boston Box Stitcher No. 15 is a heavy and powerful machine, splendidly built and guaranteed by the manufacturer.

SPEED TWO HUNDRED STITCHES PER MINUTE



BOSTON BOX STITCHER No. 15
Showing Flat Table and Gauges, Open Head Device, Removable Head and Electric Equipment

American Type Founders Company

General Selling Agent for Boston Wire Stitching Machines

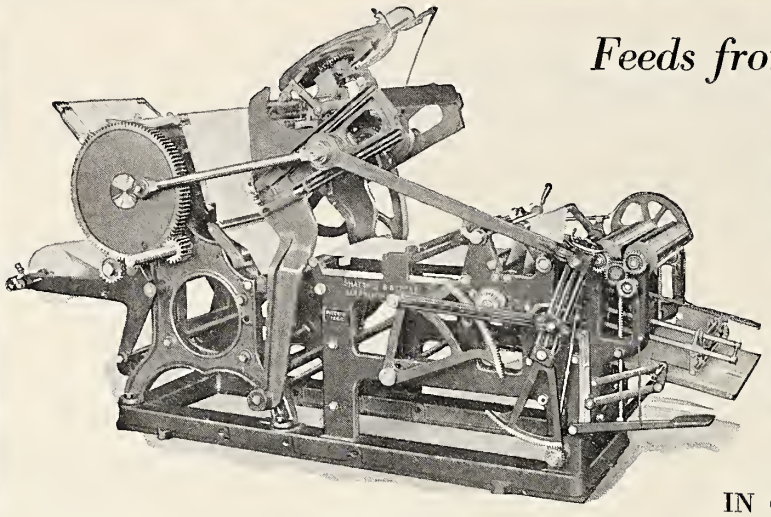
SET IN MEMBERS OF THE BODONI FAMILY

Folders
Folder Feeders
Press Feeders
Wire Stitcher Feeders
Cutters
Roll Feed Job Presses
Gathering Machines
Covering Machines
Round Hole Cutters
Pneumatic Appliances
Bundling Presses
Slip-Sheet Separators
Sheet Varnishers
Tipping Machines
Ruling Machines
Ruling Machine Feeders
Register Line-up Tables
Press Slitters
Etc.

GRS

Good Reliable Service

Investigate!



Feeds from the Roll!

Perforates,
Punches,
Slits,
Cuts into sheets,
or, Rewinds.

Can be made to
Print in two colors,
Back up form,
Collate duplicates

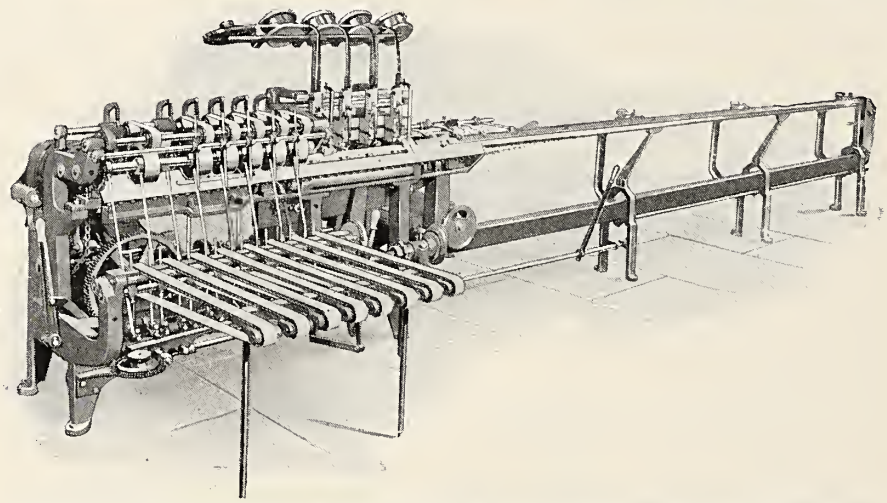
IN ONE OPERATION

The SHATTUCK & BICKFORD ROLL FEED EQUIPMENT

in conjunction with the standard C. & P. Jobbing Press, thus placing your jobbing work on the High Production Basis. *Complete details cheerfully furnished.*

CHRISTENSEN STITCHER FEEDER NEW DESIGN

Mechanical Balance *High Speed* *Easy Adjustments*



This *latest type* Stitcher Feeder is backed by over fifteen years' stitcher feeder experience. Mechanically balanced, permitting 140 to 600 staples per minute with *only one feeding operation, inserting signatures direct on the machine.*

GEORGE R. SWART & CO., Inc.

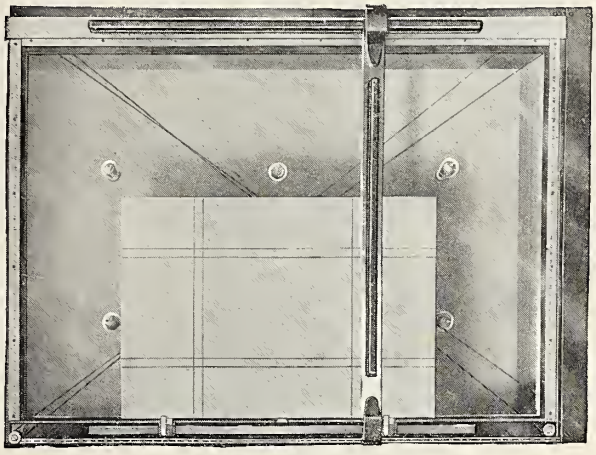
Printers' and Bookbinders' Machinery

PRINTING CRAFTS BLDG.
34th St. and Eighth Ave.
NEW YORK

TRANSPORTATION BLDG.
608 So. Dearborn St.
CHICAGO

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

PREMIER LINE-UP AND REGISTER TABLE



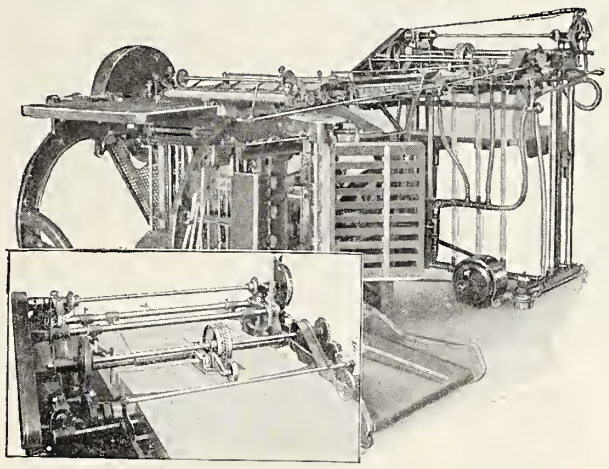
(top view)

Built in three sizes: 38x50, 45x65, 48x75.

The PREMIER TABLE has solved two of the vital profit-consuming problems of *scores of progressive printers*—rapid and accurate lining-up and registering of forms, eliminating expensive press delays. *Write for complete data!*

FROHN PILE FEEDER

attached to Cleveland Folder



No speed is *too fast* for the FROHN FEEDER—feeding small sheets up to 12,000 an hour. Let us furnish list of users together with *Photostatic testimonial exhibit.*

Built by the *originators* of this type feeder.

CHAMBERS KING CONTINUOUS FEEDER

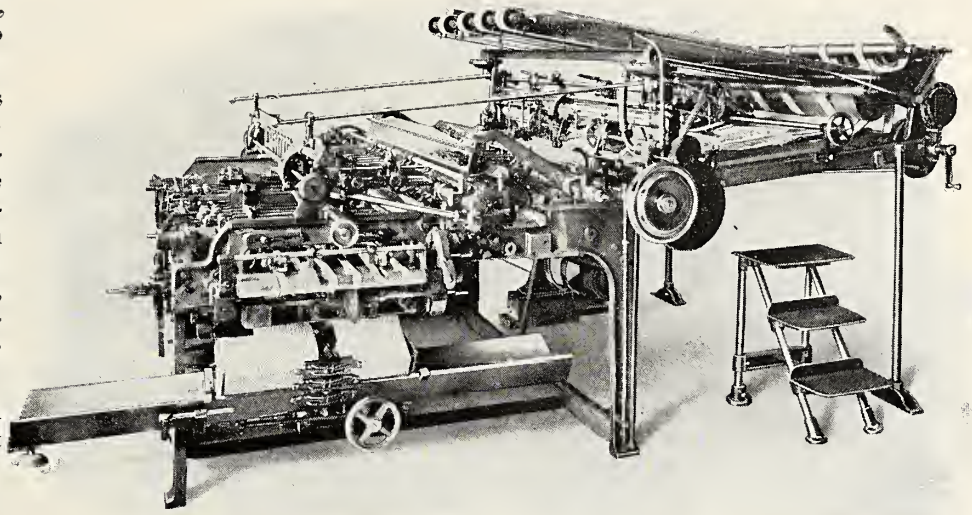
Attached to Chambers Double 16—32 Insert Folder

King Continuous Combing Feeders have been improved, simplified and developed to the highest state of efficiency.

Control feature operates pneumatically, insuring instant and simultaneous action of different parts of the machine, *obviating* the complicated mechanism common to strictly mechanical feeders such as gears, rods, cranks, levers and cams, requiring continuous adjustments.

Reeent installations made in some of America's finest plants.

Investigate and learn why.

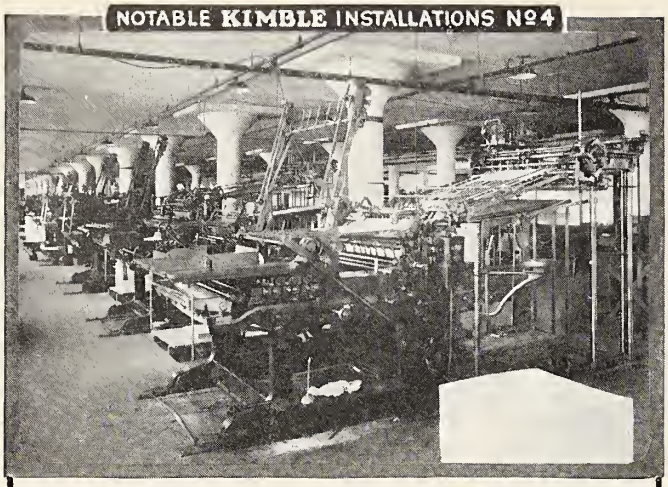


Sole Agents in United States and Canada for

CHAMBERS BROS., *Philadelphia, Pa.* (Folding and Feeding Machinery)
L. J. FROHN CO., *Brooklyn, N.Y.* (Simplex Pile Feeders, Disc Ruling Machines)
PREMIER REGISTER TABLE CO., *Boston, Mass.* (Line-up Tables)

Sole Eastern Agents for

CHRISTENSEN MACHINE CO., *Racine, Wis.* (Wire Stitcher Feeders)
BERRY MACHINE CO., *St. Louis, Mo.* (Round Hole Cutters and Pneumatic Applianees)
SHATTUCK & BICKFORD, Inc., *San Francisco, Cal.* (Roll Feed Job Presses)



Wilson-Jones Loose Leaf Co. have bought KIMBLE Motors since 1912

The first Kimble Motor was a small job-press motor, and it went into active service in 1912. Its remarkable performance, its efficiency, and its speed range soon paved the way for more Kimble Motors.

Kimble Motors were added as the big Wilson-Jones plant grew to fill orders for loose-leaf equipment.

In 1921, more Kimble Motors went into the new, spacious building on Franklin Boulevard, Chicago. You can do no better than follow the big printers. They specify Kimble Motors.



LATEST BOOKLET

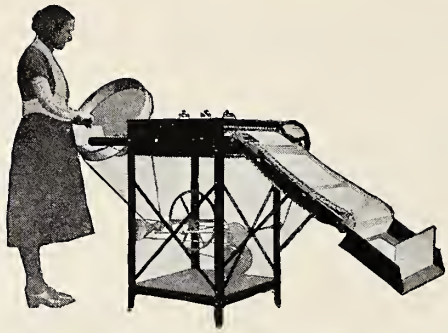
Send for this attractive booklet on cylinder press control. It will pay you to be up-to-date on this important subject.

Write, to-day, and save delay.

KIMBLE ELECTRIC COMPANY

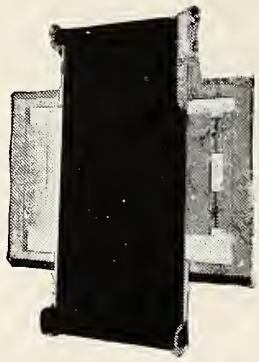
635 N. Western Ave. Chicago, U. S. A.

Single-phase Motors — KIMBLE MOTORS — Polyphase Motors



"STOKES" PLATELESS EMBOSSER

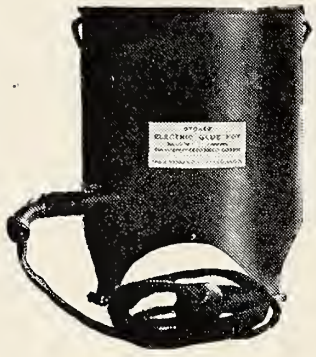
For embossing printing without the use of dies or plates. Takes sheets up to 12 x 18 inches.



"STOKES" RIBBON ATTACHMENT

Makes reproduction of typewritten letters with platen press as easy as ordinary printing. For use with Chandler and Price, Universal, Colts Armory, Allen, Gordon, Peerless, and Grammes Platen Presses.

Price, of Attachment with 2 rolls of Multigraph Ribbon.....$10.00



"STOKES" ELECTRIC GLUE POT

Will keep the glue at right temperature and ready for use, at an expenditure of less than one kilowatt-hour of current per eight hours.

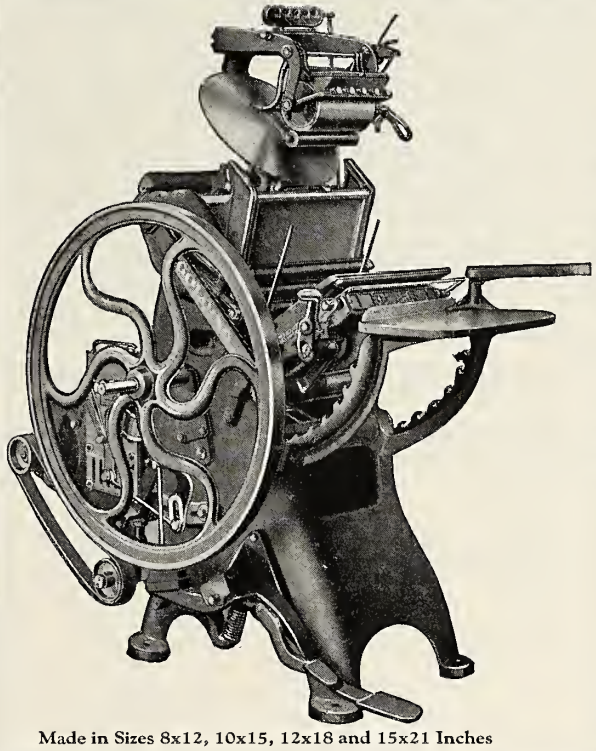
Price 1 quart size.....$ 8.00
" 2 quart size.....$10.00
" 4 quart size.....$15.00

THE A. STOKES COMPANY

4097 EAST 74TH STREET

CLEVELAND, O., U. S. A.

The GOLDING JOBBER



Made in Sizes 8x12, 10x15, 12x18 and 15x21 Inches

Will Give You a Cleaner and Sharper Impression—More Work, Better Done

The Golding Jobber can do this because of its greater impressional strength, greater durability, greater distribution, higher mechanical speed, ease of feed at the higher speed, features for a quicker make-ready, and all around features for the economical production of the better character of work.

The Golding Jobber is noiseless acting and in every way preferable for the variety of work coming within the province of the job print shop.

The illustration shows the Golding Jobber of size 10 x 15 inches, complete with automatic brayer fountain, duplex distributor, safety feed guard, counter, individual electric motor and variable speed control.

Specify the Golding Jobber with complete equipment.

GOLDING MANUFACTURING COMPANY
FRANKLIN, MASS., U. S. A.

We also manufacture the Golding Art Jobber, Pearl Press, Official Hand Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutter, Golding Hand Lever Paper Cutters, Pearl Paper Cutters, Boston and Official Card Cutters, Little Giant Lead and Rule Cutters, Golding Tablet Presses.

Essential Matrix Cabinet

A Composing Machine Necessity



Economy and Efficiency

ESSENTIAL CABINET COMPANY

WHEELING, WEST VIRGINIA

Pittsburgh Type Fdrs. Co.
340-342 Second Ave.
Pittsburgh, Pa.

Economy Products Co.
66 W. Harrison St.
Chicago, Ill.

Des Moines Printing Exchange
310 Second Street
Des Moines, Iowa

John S. Thompson
350 Sansome St.
San Francisco, Cal.



Go to Goes for

The Goes Steel-Engraved

Certificate Blanks, Bordered Blanks and Bond Blanks

An entirely new and original assortment of

Steel-Engraved Blanks

produced upon Crane's Bond paper; so designed and arranged that they can easily be overprinted either from type or by the lithographic process, and thus present an unusually high-grade, refined, handsome appearance.

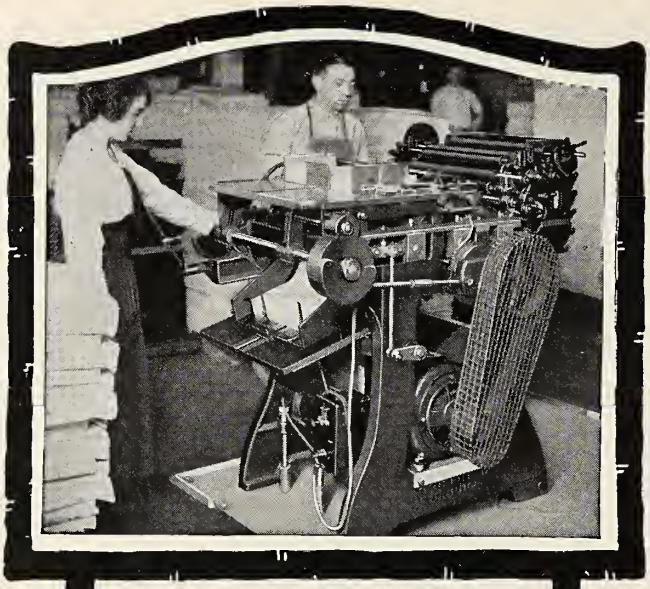
The Goes Steel-Engraved Blanks will be constantly carried in stock in quantities that will insure the usual Goes service *for all your requirements.*

A written request for samples and further information will bring a prompt reply.

Goes Lithographing Company

45 West 61st Street, Chicago





Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions per hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letterheads, envelopes and general job work of wide range. The Press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

Write today for catalog and full information.
No obligation, of course.

Stokes & Smith Company

Summerdale Avenue

PHILADELPHIA, PA.

London Office: 23 Goswell Road

MEISEL PRESSES Solve Production Problems

With a Meisel Rotary Press you can get what you want, when you want it.
Write us what you want to accomplish.
We will supply the press to do it.

THE printer whose pressroom contains a Meisel Adjustable Rotary Press doesn't worry about a long press run being finished on time. He knows the Meisel will deliver the work printed from the roll and cut neatly and accurately to size at any speed from 3,500 impressions an hour for high-grade halftone work to 8,000 an hour on jobs where quantity production is the chief consideration.

On any run long enough to warrant making electrotypes a Meisel Adjustable Rotary will prove its value. Remember, that a rotary press can print six times as many sheets in a given time as a two-revolution cylinder press.

The complete Meisel line comprises presses for every purpose, both rotary and bed-and-platen types. Special presses have been designed and built for many firms whose production requirements exceeded the output of any stock machine on the market.



Reg. U. S. Pat. Office

MEISEL PRESS MFG. CO.

944-948 Dorchester Ave., Boston, Mass.

The Old and the New

THE passing of the old year will find us comfortably established in our new office in **THE PRINTING CRAFTS BUILDING, 461 EIGHTH AVENUE.** Our new quarters will afford additional facilities for better serving our many friends and customers. The move from the old location at 57 Greene Street will be made on or about December 9.

The Ault & Wiborg Co.

of NEW YORK

Old Address until December 9
57 Greene Street

New address after December 9
461 Eighth Avenue, New York City
Longacre 4001

NEWS! Nickel-Faced Halftones

Seven months ago the above advertisement gave the readers of *The Inland Printer* the first public announcement of the most important engraving development in years.

On these new nickel-faced halftones we staked our reputation, built up through thirty years in the engraving business, and to them we gave our own name. Since that time we have made all our halftones Stafford-Tones.

Endorsed!

Remy Electric Company

Homer McKee Company

American Blower Compar

Atkins & Co.

ce Elec

In following months, we backed up our own claims with the endorsements of several of our old customers — many of whom were frankly skeptical when we first told them about Stafford-Tones.

To the endorsements of our old customers have since been added the enthusiastic O.K.'s of many new customers — among them some of the leading buyers and producers of printing.

One of these new customers wrote us recently: "If you can once get a firm to try Stafford-Tones, they will soon realize their superior printing and longer wearing qualities."

Isn't it worth finding out — on your next printing job — just how much better results you can obtain with Stafford-Tones — how many more *perfect* impressions you can get from them?

Especially when they cost no more than copper halftones?

Stafford Engraving Company

"The House of Ideas"

Artists : Designers : Engravers

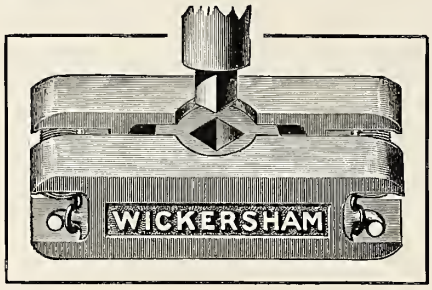
Engraved and Steel Die Embossed Stationery

INDIANAPOLIS

STAFFORD-TONES

WICKERSHAM QUOINS

In your print-shop means all that particular printers desire — more accuracy — more speed — more secure in their hold than any other Quoin on the market.



This statement is also true of the Morton Lock-ups and the Stephens' Expansion Locks. Write for illustrated circular and price list.

Sold by American Dealers and Foreign Agencies.

Samuel Stephens *and* Wickersham Quoin Co.

Originators and Manufacturers

174 Fort Hill Square **BOSTON, MASS.**

YOUR CHANGE OF SPEED PROBLEMS SOLVED

WITH

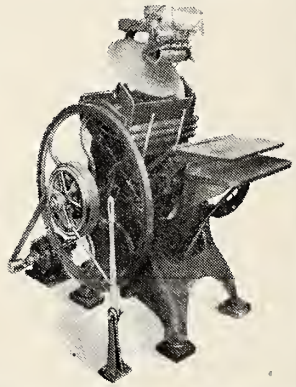
HORTON VARIABLE SPEED PULLEYS

NEW MODEL 15-0 ➳

ON A

GOLDING JOBBER

NO FRAME FASTENINGS REQUIRED



OTHER MODELS FOR DIRECT CONNECTION TO MOTORS AND IN COUNTERSHAFT TYPE

SOLD BY ALL PRINTERS SUPPLY HOUSES

Write for Descriptive Price List

Products of the

HORTON MANUFACTURING COMPANY

MINNEAPOLIS Cable Address "HORTOKUM" MINNESOTA

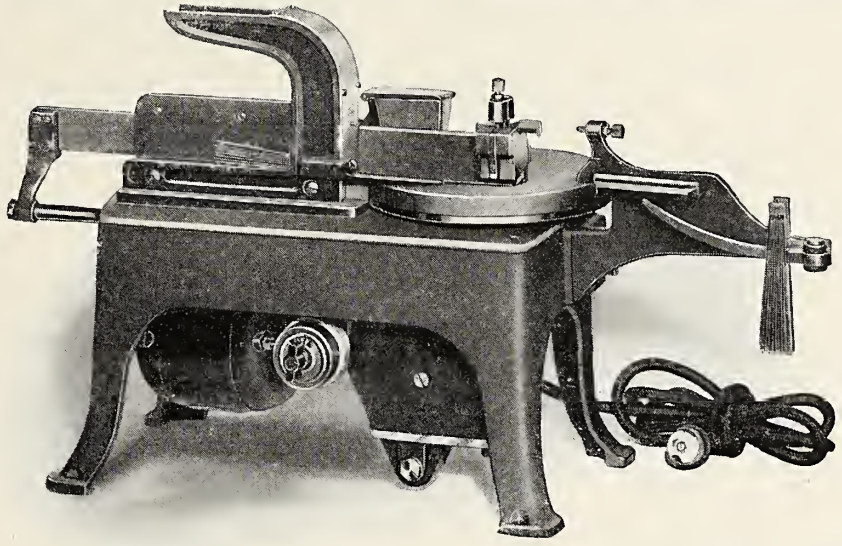
U. S. A.

INSURE CLEAN PRINT

Clean Spacebands Twice Daily—They Need It! Polishing Spacebands by Hand Is Extravagance.

THE S & C Spaceband Cleaner cleans and assembles a set of 30 Spacebands in *one minute*, and it cleans them efficiently and uniformly. No special man is required to operate it. Anybody in the shop can clean Spacebands just as efficiently as the mechanic or the apprentice. No mechanical knowledge is needed to operate the S & C Spaceband Cleaner. It can be attached to any electric light socket. You are sure that every Spaceband has been cleaned thoroughly.

Mechanically Accurate



A Time Saver

The S & C Spaceband Cleaner has been subjected to the most rigid tests under shop conditions. Working time is more than cut in half. Repair bills, matrices and Spaceband purchases are reduced materially. The initial cost is small compared with the money saving on one item alone—*actual working time.*

If it costs you Fifty Cents a day to clean your spacebands, and if you cut this time by half it equals a ten per cent return upon a Nine Hundred Dollar annual investment.

How many large plants can clean spacebands for Fifty Cents a day?

Suppose you could get an S & C Spaceband Cleaner at a moderate price, that will last a lifetime; that is adjusted to fit any Spaceband without further regulation; that works like a watch; that has been tried by the most skeptical shop mechanics, and received their unqualified indorsement; and that is sold under an absolute guaranty to be actually what we recommend it to be—would you be interested?

CHANGE A DIRTY, MONOTONOUS TRIAL INTO A PLEASANT DUTY by cleaning your Spacebands with a machine that was designed by the foremost mechanics in their line to meet a shop exigency that was not provided for by makers of typecasting machines. When ordering please state voltage, A. C. or D C.

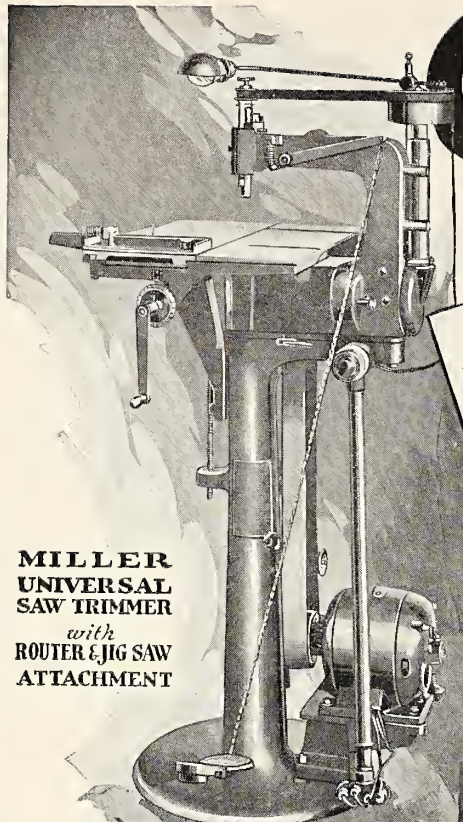
Write for Descriptive Circular to the

INTERLINO COMPANY

1017 MAJESTIC BLDG. MILWAUKEE, WIS.

Made by the Badger Machinery & Manufacturing Co., 270 Fourth Street, Milwaukee, Wis.

Can You afford This WASTE?



MILLER
UNIVERSAL
SAW TRIMMER
with
ROUTER & JIG SAW
ATTACHMENT

TIME CARD

WORKMAN No. 36 James J. Mc. Grath Date April 4th

Job No.	Kind of Work	DESCRIPTION.	TIME BEGAN	TIME STOPPED	HOURS
8796	Composition	(Including Cutting 3 inside Mortises)	8 30	12 00	3 1/2
"	"		1	2 45	1 3/4
"	Make up Forms	Including Squaring Cuts and making Tube High	2 45	3 45	1
"	"		3 45	5 30	1 3/4

Above time & 1/2 includes hours
Note three and one rule
Cutting mortises and
corners -- Could be done in
thirty minutes on
Miller Saw Trimmer
Mc.



HOW Mc. WASTED THREE HOURS TIME

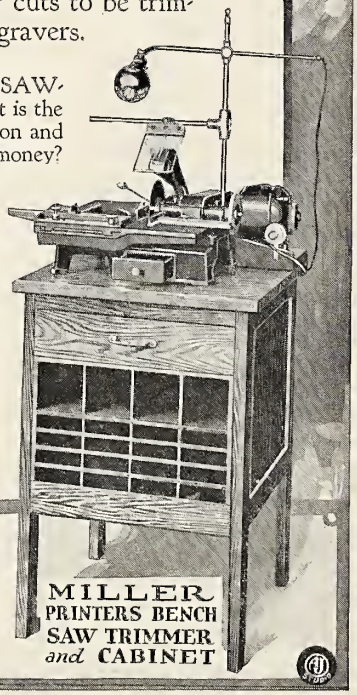
NO ONE knows better than your *skilled workmen* that valuable time is needlessly sacrificed every working hour that could be profitably saved with a MILLER SAW-TRIMMER. The top-heavy time ticket reproduced above is typical of many turned in every day in those shops where high-priced compositors and stone men are compelled to tackle difficult trimming, mitering, beveling and mortising jobs in the old laborious, by-hand, by-guess, by-luck way.

IN THIS PROGRESSIVE AGE of constant endeavor towards greater printing house efficiency and economy, you simply cannot afford to sacrifice the vast saving of time and labor in make-up, lock-up and make-ready insured by the approved standardizing operations of the MILLER SAW-TRIMMER. Nor can you afford to pay for "standing time" of skilled workmen waiting for cuts to be trimmed, mortised or routed at your engravers.

WHY LONGER DELAY installing a MILLER SAW-TRIMMER when it is so clearly evident that it is the antidote for high composing room costs, for inaction and delays, wasted time, wasted energy and wasted money? Facts readily verified in any Miller-equipped shop.

WRITE TO-DAY for *YOUR COPY* of the illustrated descriptive catalog which explains how the MILLER SAW-TRIMMER will eliminate the loss of time and money you are sacrificing daily through "tinkering" methods and lack of standardization - mailed post paid to any printing house executive upon request.

Manufacturers of Miller Automatic Feeders for Chandler & Price Gordons and for all Standard Makes of Two Revolution Presses



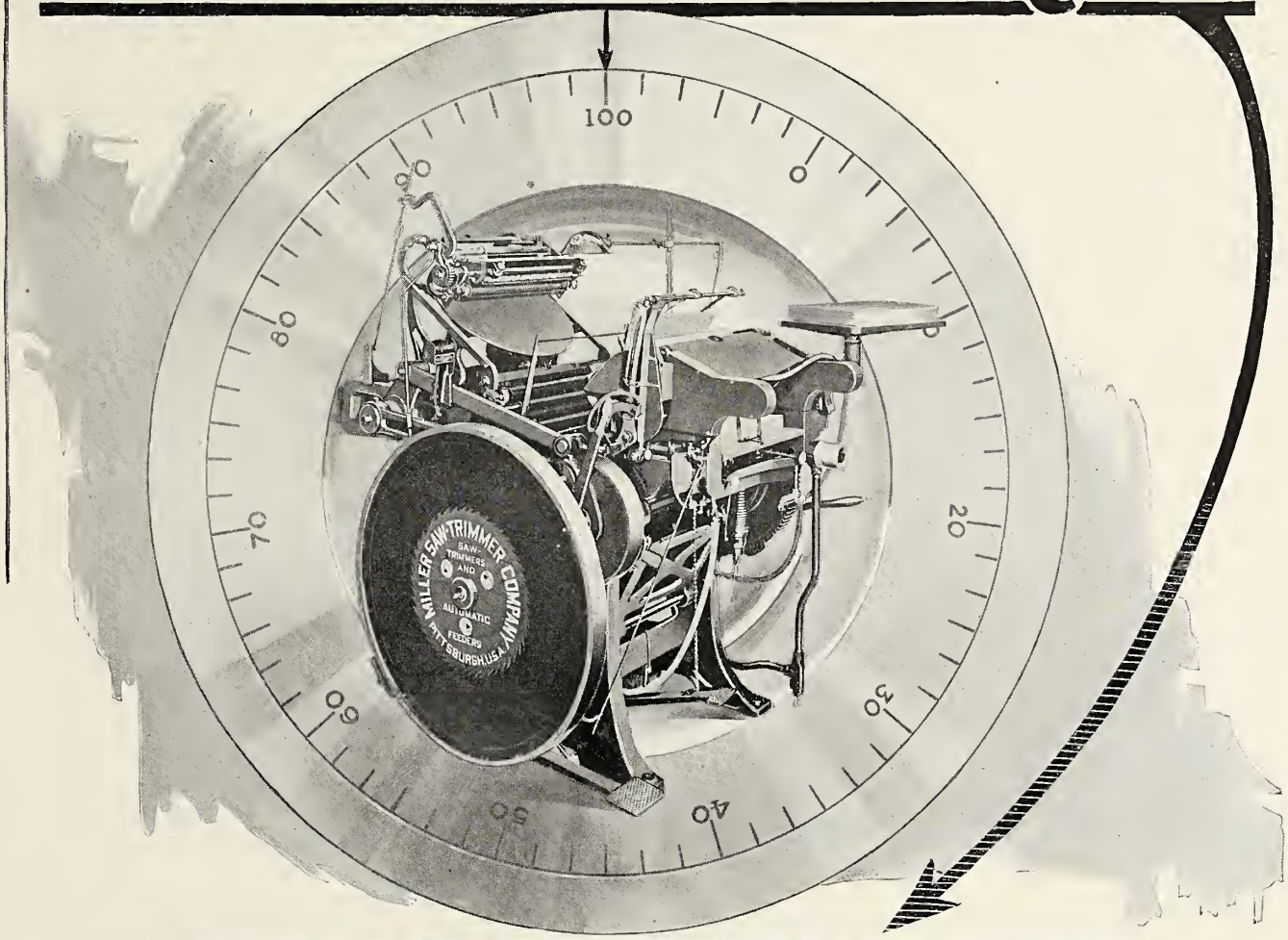
MILLER
PRINTERS BENCH
SAW TRIMMER
and CABINET

MILLER SAW-TRIMMER CO.

Main Office and Factory, PITTSBURGH, U. S. A.

BRANCHES - *Atlanta - Boston - Chicago - Dallas - New York - Philadelphia - San Francisco*

A Safe Combination



MILLER CRAFTSMAN UNIT

Miller Craftsman Feeder - C.&P. Craftsman Press

THE MILLER CRAFTSMAN UNIT is designed to meet the demand of printers for a simple, high-speed, automatically-fed Platen Press, possessing the strength of impression and thorough ink distribution adequate to modern production requirements of the finest half-tone and color printing - a press *inexpensive in first cost and economical in operation,* combining the fine printing qualities of the slow, heavy types of platen presses with the speed and productiveness of the more expensive and costly-operated cylinder types.

THAT the MILLER CRAFTSMAN UNIT actually does supply this great economic need is attested by the rapidly growing army of CRAFTSMAN users, by the fine quality of half-tone and color work they produce and by the high average production and low operating costs established in these shops.

SEND TO-DAY for *your copy* of the handsome CRAFTSMAN BOOKLET, a splended example in itself of the high-quality press-work produced on these machines, - sent postpaid on request.

MILLER SAW-TRIMMER CO.

PITTSBURGH, U. S. A.

BRANCHES: - Atlanta - Boston - Chicago - Dallas - New York - Philadelphia - San Francisco

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 70 | DECEMBER, 1922 | Number 3

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

ELDON H. GLEASON, *Advertising Manager*

632 Sherman Street, Chicago, Illinois, U. S. A.
New York advertising office, 41 Park Row

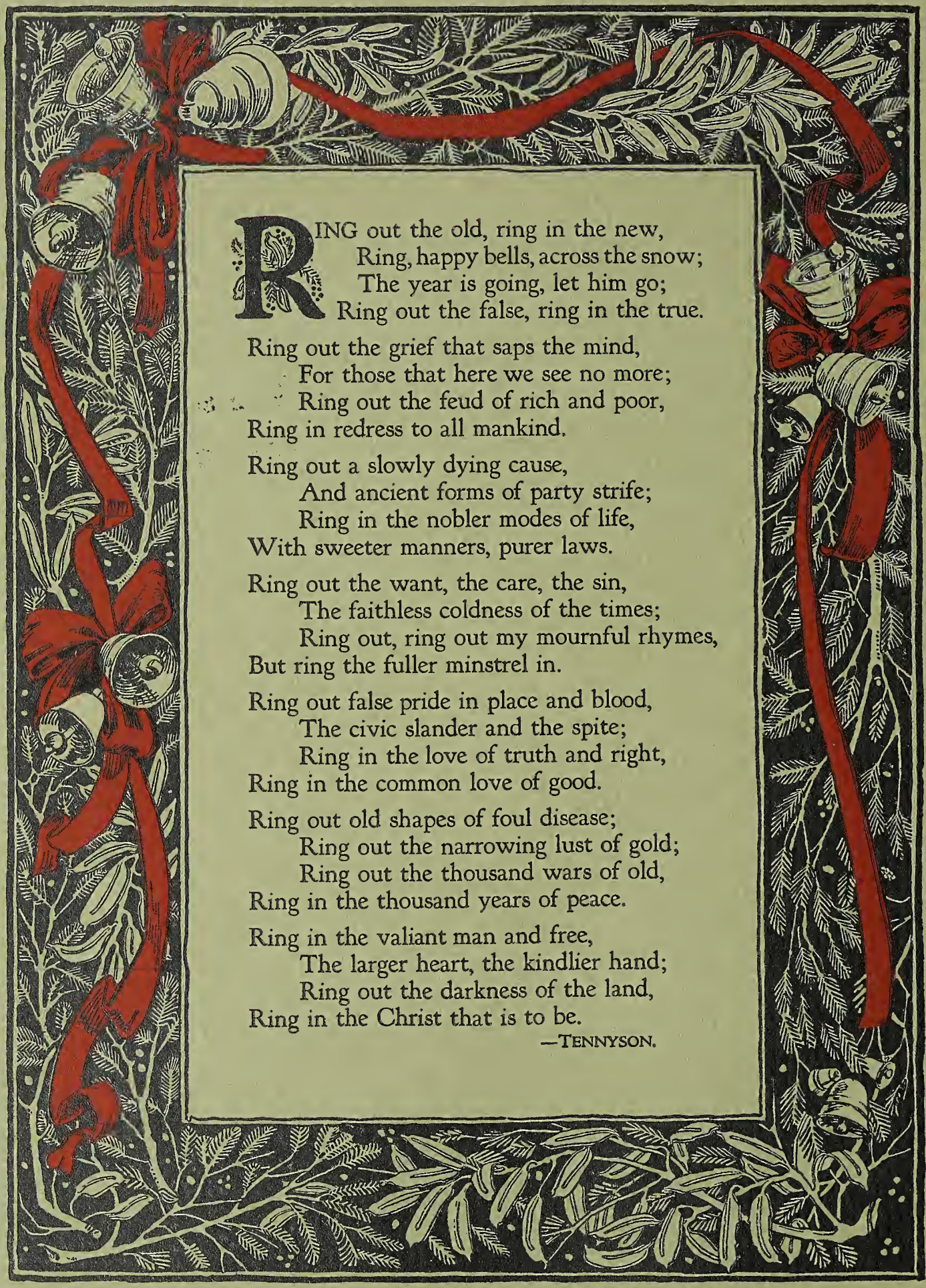
CHARLES R. BEERS, *Eastern Representative*

Address all communications to the Inland Printer Company

TERMS: United States, $4 a year in advance; Single copies, 40 cents. Canada, $4.50 a year; Single copies, 45 cents. Foreign, $5 a year; Single copies, 50 cents.

Entered as second class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
Copyright, 1922, by The Inland Printer Company.

THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO, ILLINOIS.



RING out the old, ring in the new,
Ring, happy bells, across the snow;
The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

—TENNYSON.

Border design by Carl Scheffler, Chicago.

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 70 DECEMBER, 1922 NUMBER 3

LIBRARY DEC 12 1922 U.S. PATENT OFFICE

Some Things the Printer Should Know About Direct Advertising

BY RALPH H. HAYWOOD

NOT long ago a Chicago printer said to me, "We must put a stop to these advertising agencies taking our customers away from us. Just think, I have been doing the bulk of Smith & Co.'s printing for the past five years, coaching them on the points of economy in producing their work, and helping them in every possible manner to get their printing done at an economical price. I, personally, spent a good bit of my time in their office helping them to plan a circular or booklet, which time I never charged for, as I was doing the printing. Yet along comes an advertising agency and convinces Smith & Co. that it will be to their interest to turn all of their printing wants over to the Blank Advertising Agency. The B. A. A. promises not only to assume all the responsibility of writing the copy, making the layouts, choosing the right stock to be used, as well as what grade ink is suitable, etc., but tells Smith & Co. confidently that the standard of their printing will be raised and the cost lowered! So all of my efforts were in vain; the agency handles their printing now, placing it wherever they get the lowest bid — and some printer loses money, for they get lots of bids before placing the order." Our conversation ended with his warning that "Something ought to be done to make these advertising men keep their hands off our customers."

Having had a lengthy interview with one of "these advertising men" the preceding day, this matter was fresh in my mind, for I had been thinking about it, too, with the following conclusions, which were given to the printer: "There's only one thing to do — learn advertising. The most successful printer of the future will be the one who knows as much about advertising as he does about printing."

Since the day I started sweeping floors and washing windows in a printing shop I have mingled with a good many advertising men. Out of these associations came the conviction that unless yours truly knew something about advertising he would never amount to much as a printer. So along with my INLAND PRINTER I would read an advertising magazine; and I would alternate a book on printing with one on advertising. Pretty soon it became apparent that printing and advertising were as closely associated as news-print and ink.

What was the result? Every piece of printing assumed a different aspect. It ceased to be: Deliver to John Jones two thousand circulars, size 6 by 9, black ink, white 60 pound M. F. for stock. Instead, it meant that John Jones, the stove dealer, had a large stock of items on hand which were to be discontinued by the manufacturer, and unless they were sold soon he would have a big loss on his hands. In other words, it wasn't those two thousand circulars that Jones wanted as much as it was to get rid of those stoves. So when the circulars went through the shop, it wasn't simply a piece of printing, it was the means of producing results for some one. When the job was delivered, was I finished with it? I should say not. My interest in the job did not cease until Jones had sold his stoves, or, putting it another way, until the circulars had accomplished what was expected of them.

Suppose the Purity Ice Cream Company places an order with you for some two-color booklets. They are set up by your best compositors, fussed over by the salesmen and others, until each page is a piece of typographical art, then made ready by your best pressman

— no workups, no offsetting. The job is delivered in perfect condition, praised by every one from the errand boy to the salesmen. Fine! But just suppose those booklets don't put any new names on the sales ledger, what then? As far as the Purity Ice Cream Company is concerned it was a poor job of printing, and more than likely the next order, not for booklets, will be placed with some other printer. While we're doing some supposing, let's suppose that when the Purity Ice Cream Company placed that order you had stopped the copy between the office and the composing room, and had out of curiosity read it. Then you put it in your pocket and dropped in to see the Purity people, thanking them for the order just received, of course. A general conversation follows, during which you are told of the future plans of the company, of which this order is only the start. Now we will draw the curtain over the remainder of the visit, lifting it as you return to the office with — not that copy for twenty-five thousand eight-page booklets in two colors, but copy for ten thousand four-page folders to be used as envelope stuffers, five thousand blotters and seven hundred and fifty street-car cards. What happened? It looks to me as if you showed them the folly of bombarding the town with one big shot, that better results could be expected by going at it gradually, dividing the means of accomplishing it into as many interesting parts as possible without weakening the whole. After these jobs are delivered you keep an eye on the ice cream company, the printing you just delivered, and the public. What is the result? To the Purity garage man the only difference is that he must make room for another truck, but *you* know that your printing accomplished everything that was expected of it, and that there will soon be an order put through for fifty thousand twelve-page booklets in three colors. (Which simply goes to show that it isn't the piece of printing that counts, it's what the printing accomplishes that pleases the customer.)

If we analyze the foregoing, the following conclusions present themselves: Broadly speaking, printers are divided into two classes, those who look upon every order as so much composition, presswork, ink and stock, and those printers who are in a sense advertising men in that they take the units called copy, color, illustration, ornament or decoration, stock, type, and form, fitting them all together in such a manner that the composite result is that dynamic force which stirs the buying impulse.

"But," says a printer belonging in the first class, "how am I ever going to learn about these different units just mentioned?" To which some one in the second class replies, "By keeping your name on the subscription list of some of these advertising magazines, and studying books on advertising which are on the shelves of every public library."

To the uninitiated the following pointers will serve as a starting place if the suggestion just made is acted upon.

Copy is mentioned first. This subject is so big that it constitutes the lifework of many; but it will suffice the printer to know that reason-why copy and suggestive copy are the two broad divisions. The former is used wherever deliberation is involved when making a decision to purchase. Such commodities as are of a mechanical nature, for instance, find readier sales when the reasons are given why the public should purchase them in preference to others. Reason-why copy is sometimes called long-circuit copy because it is relayed to that part of the brain which examines, compares and mulls over a proposition before a decision is made. Suggestive copy is of an opposite nature, because people respond to it without any deliberation. No reasons are given, no appeal to reason, but a play is made upon the heart strings, which I suppose, is the reason it is often called human-interest copy. Such traits as self-protection, pride, comfort, patriotism, love of power, economy are made use of to produce sales by means of suggestive copy, which the psychologists tell us operate under the laws of association, habit, authority, imitation and repetition. The importance of this form of copy can be seen in the statement of Roger Babson, who said, "Ninety-five per cent of men and women are ruled by emotion instead of by reason."

Color has two angles, but the majority of printers look at it from one side only, which is harmony. Color harmony can be learned from text books. There is another side to the color problem — that of using it to influence the human mind. For instance, men are particularly vulnerable to blue, while the ladies are more susceptible to red (although they won't admit it). The first generation in rompers wants primary colors in strong chroma, while grandparents feel a kindliness toward the somber shades and the light tints. Disregarding these two angles of color, we find the advertising man using it in other ways. He uses it to show the public exactly how his product looks, whether it is a rug or a box of raisins. He uses it as an attention-getter, ranging from red, which is the strongest, to purple, which is the weakest.

An *illustration* to most printers means a "cut," which, in turn, may mean a zinc etching, halftone, electro, etc. In the advertising world illustrations are often referred to as pictures. To the advertising man a picture may represent many things. You have seen a manufacturer of automobile tires put across his big idea in the *Saturday Evening Post* at a cost of about $8,000, by means of a picture. On the other hand, you have been intrigued into reading a booklet by the interesting thumb-nail illustrations scattered through the pages. The day has passed when the printer could ignore the importance of pictures, as evidenced by the phenomenal growth of New York's youngest picture-newspaper. Advertising men give many reasons for the use of pictures in selling through the eye, among which are the following: to get attention, to lend atmosphere, to create interest, to show the article in use. Taking this subject of pictures, you will find it most effective to use them when selling by suggestion (see copy, above).

Ornamentation or *decoration* are so closely allied to the preceding subject that it is sometimes difficult to

tell where illustration stops and ornamentation or decoration begins. In fact, we have often seen instances where they have been combined. Don't make the mistake, however, in assuming that ornamentation and decoration are one and the same thing. Both serve separate purposes. Decoration can help Henry Ford sell more tractors and Tiffany sell more jewels. But the same thing can hardly be said about ornamentation. Decoration can be made to create a certain atmosphere, as it helps the International Silver Company sell silverware and the Elgin people sell watches. Ornamentation, being overdone to such a great extent, sometimes repulses the prospective purchaser. The safe rule to follow in using ornamentation is, when in doubt — omit it. You'll never go wrong.

Stock is the next subject in the course of study for us printers who would become advertising men. It assumes the background position of our advertising message, being the vehicle for conveying that big idea you want to put across. The background must harmonize with the subject matter. If we are telling the world about sewer pipes our message will get better results if conveyed on a paper that symbolizes durability, strength and bulkiness. If I am a jeweler and ask you to help me move my goods, more than likely you will suggest stock in keeping with the quality of my goods. You can not help but admit that " Paper does express."

Type, of course, must be in our course of study. Unless one knows how to play upon the purse strings of the public by means of good typography, all his knowledge of advertising goes for naught. A piece of advertising may be poor from the standpoint of presswork and yet get action through the proper arrangement of good copy; but unless that message is handled so it will get attention, interest and action, the best pressman in the country could not better it, no matter what his efforts.

Form is our last topic for discussion. Here all the preceding units are assembled in one composite, and the result is what determines your customer's future state of mind. For the sake of convenience we will divide form into five parts: structural unity, harmony of sizes and shapes, balance, movement, and emphasis.

Did you ever notice a piece of printing consisting of type, illustration, decoration and border that hung together so well you felt nothing could be moved? There you have structural unity. On the other hand, how often one sees the border closer to some of the enclosed units than the units are to each other. You can't help but think sometimes that the picture was made in Florida, the type set in South Dakota, the border put together in Texas, and the whole thing assembled in Maine. On the other hand, unless the sizes and shapes of these different parts harmonize one with the other, all the king's horses and all the king's men couldn't put them together properly. So we look for some law to guide us in deciding what sizes and shapes harmonize. There is an old one, called the Greek law of area, which goes something like this: 5:7:11. The Greek avoided exact mechanical dimensions. He never made a thing two, three or four times the size of another; he was as careful not to use two areas which the mind found it difficult to compare as he was to avoid exact multiples. Shape harmony is best understood by placing a square inside a circle. Here is effected the greatest possible contrast in shapes. As the circle is broken up, and more sides added to the square, we draw closer to harmony. There is a fitness of things in our scheme of life, a sort of subconscious feeling of repose, restfulness, ease, which we dislike to have rudely broken into and disturbed by discordant sizes and jarring shapes.

From the esthetic standpoint it is only a step to the consideration of balance. The youngster on the teeter-totter learns what balance means long before he sets his first job. You sometimes think he learned it so long ago that he has forgotten it, when you see a piece of typography that looks better upside down than it does right side up. In this day of helter-skelter, when everybody is in such mad haste to get somewhere, it is well to put your message before the public so that " he who runs may read." In other words, bear in mind that movement is a fundamental principle.

We know that the eye begins its travel over the printed page somewhere near the top of the left hand side. We also know that the eye moves from spot to spot as a boy crosses the creek — if the stones are in a straight line, all well and good, otherwise he will zig-zag from one to the other; so be sure to place your units in their proper sequence, then the reader's eye will go over them in one-two-three order, ending just where you want him to without any misunderstanding as to what you are trying to tell him. As has been already mentioned, imitation is a big trait in human beings, which is the reason for our being so eager to see what the person on the printed page is gazing at. Therefore, be careful that you don't have your good looking girl staring through the border on your page, or first thing you know the readers will be doing the same thing and will not see your message at all. This applies, of course, to other pictures possessing movement, such as shoes, ties, horses, etc.

Hand in hand with movement goes emphasis. The former is often used to lead the reader to just the place where you can concentrate your emphasis most effectively. Some of us make a mistake in trying to emphasize everything, for all emphasis is no emphasis. It is merely a problem of deciding which are the big points and then hammering away on them until you get the message across.

There is a big field for the printer who thinks beyond the job he is doing into the results expected of that job. In the year 1920 $600,000,000 was spent for advertising in newspapers, $300,000,000 for direct mail and $150,000,000 for magazine advertising.

Don't forget that everything your printing house is doing for your customers it can also do for you.—*Collectanea.*

What Every Printing Salesman Should Know

BY FRANK H. WILLIAMS

THAT just as neatness in the printing samples he exhibits to possible customers is a help in selling printing, so neatness in his personal appearance will also be a help. That if a customer is asked "What do you need today in printing?" he is pretty sure to say "Nothing," but if a new, business-building use of printing which he could adapt to his own business is presented for his consideration, it is quite an easy matter to arouse his interest and make a sale.

That it is much easier to sell stationery printed on white paper than it is to sell stationery printed on colored papers.

That where a business man wants colored letterheads, etc., he has some particular color in view and the salesman might talk all day on other colors without getting the customer to switch colors.

That odd-sized envelopes, when longer than 6½ and shorter than 10's nearly always get wrinkled in the mails and are, therefore, a poor purchase for any one who wants his letters to reach their destination in good shape.

That almost any regular user of printed matter will be interested in any new form of printing which praises himself and his business in a clever way.

That small jobs from infrequent users of printing generally cause more "grief" than all the steady customers the shop has.

That practically every print shop turns out about the same quality of good printing nowadays, and that the best way to make a shop known is by means of its service and its ideas. Also that the salesman is the point of contact between the public and the shop, and that the shop's service and ideas will be largely judged by the public from the ideas and service of the salesman as presented by him to the public.

That even in the dullest times there are always plenty of firms and people using printing, and that the alert salesman will find out who these people are and will sell them.

That it never pays to knock the other fellow's business even if you do think the work he turns out is absolutely of the poorest kind.

That with some customers, under present conditions, it is wise to figure out the actual cost of work done in your shop, when talking with them about a job, and to show them how you can not afford to take the job at any lower price and still turn out quality work. To do this would be to make the customer feel that you were on the level with him and would also make them feel rather shy about giving the work to lower bidders, especially when the quality of the job was of paramount importance.

That it pays to belong to lodges and business clubs, and especially the local Chamber of Commerce, and that it pays to eat lunch whenever possible at the Chamber of Commerce. A large percentage of all the big users of printing in the entire city belong to lodges and business clubs and the Chamber of Commerce, and by also belonging to these organizations the salesman will be meeting these big printing users on a plane of friendship and will therefore be in a position to get a lot of work from them.

That it pays to know how the various customers are paying up, because, in most cases, where a customer develops into a slow pay proposition it means that he must curtail expenses and, therefore, will not buy as much printing as formerly. Therefore the salesman will be wasting considerable time in calling on such folks. Also the shop, under present conditions, may turn down all orders received from delinquent accounts.

That it is an exceedingly easy proposition to get in touch with the officers of various local clubs and to secure work from these officers. Two or three days devoted to solicitation among dancing clubs, women's organizations, and so on, will generally bring in a worthwhile amount of work.

That it pays to keep in touch with the leading retail stores and to learn in advance about the special sales they are staging, the special anniversaries they are observing, and so forth. A printing salesman with ideas who knows about these events in advance can generally figure out some interesting and business-building way of using direct-mail advertising to boost the affairs along.

That constant effort is what sells printing — that the more calls you make the more printing you will sell.

That it pays to study the trade magazines, not only for the purpose of keeping up with the styles in printing, but for the purpose of getting suggestions for new ways of using printing which can be used by your customers, and also for the purpose of seeing how the other fellow handles his business and getting worthwhile pointers there, too.

That it pays to know definitely just when the work you sell can be turned out, and that it will increase your prestige with your customers and make for more business with them in the future to tell the truth about deliveries instead of trying to deceive customers as to the time their orders will be ready.

That a little judicious use of direct-mail advertising in selling printing is a good thing, because it shows that you have faith in your own medium.

That it is generally a mistake to take a job which you can not produce in your own shop.

That even a very busy man will stop to look at printed samples if you have a supply of particularly interesting, clean, up-to-date samples with you when you call on him.

That it is a mistake, in most cases, to tell a prospective customer bluntly that his printed matter is antiquated and no-account. This may all be true, but to come right out and tell the customer so and, perhaps, to get sarcastic about the matter, is to make a big mistake. The truth can be presented to the prospective customer in an equally effective but more diplomatic manner by showing him what up-to-date printing is and by suggesting that he change his printing to conform to the new ideas.

That when selling printing it is generally poor policy to talk about the other firms in the same line as the prospect for which the shop is doing printing. To do this may make the prospect feel that some of his trade secrets may be grabbed off by his competitors if he gives his work to a shop which also handles work for his competitors.

That when a print shop has been doing business at the same old stand for a long term of years and still has a number of its original customers buying regularly from it, this fact is a real asset in the selling of printing and should be played up by the salesman. It stands to reason that unless the shop was doing mighty satisfactory work all the way around it could not continue in business for so long a time and retain the patronage of the customers with which it started.

That it pays to coöperate with salesmen in other lines. For instance, if you run across a man who is in the market for paint, tell this fact to some paint salesman. The paint salesman will then eventually coöperate by telling you where you can sell some printing. It is surprising how much coöperation of this sort helps business.

That the best time to sell printing to retailers is in the morning, when there are the smallest number of shoppers in the store.

That the best time to sell wholesalers is during their regular purchasing hours or by special appointment, and that this also holds true of manufacturers.

That the best way to sell printing is to go after the work all the time *hard*.

And here's hoping that the ideas contained in this article will help you, Mr. Printer and Mr. Salesman, in getting more printing for your shop!

How the Foreman May Promote Uniformity

BY J. L. SIMPSON

THERE may be printing-office foremen who consider their jobs as decorative or honorary, or as a reward for years of faithful service to the house; but such a foreman should be the exception, and not the rule, since his foresight, ingenuity in planning and laying out work, and in time saving may represent the determining factor which is the difference between profit and loss to the man or concern which furnishes his pay check.

Especially is this true of the foreman who has charge of the book and job side of a fair-sized printing plant. His responsibility is a grave one, indeed, and an error of omission may necessitate the resetting of a large part of the job. The foreman can not take for granted that even old and tried operators are entirely familiar with the books, pamphlets and catalogues which are being set up; and when one considers that operators are " on " and " off " a dozen different jobs in the space of a very few days, it is expecting too much of them to be consistently one hundred per cent perfect in type selection, indention, line spacing and the various elements which go to constitute uniformity in the completed book or catalogue.

It is evident, then, that the foreman's first responsibility is to go over these details very carefully with the operators who will set the job. If he knows from experience that any or all are prone to forget detailed verbal instructions in this matter, then it is his responsibility to mark each page of copy so plainly that the operator can not set it incorrectly, except through sheer stupidity.

The objective of the foreman's effort should at all times be the perfection and uniformity of the finished product. A bunch of typographical errors alone are repugnant to the buyer who " knows his eggs " and expects good printing for good money; but a printed product which is, more than anything else, an exhibit of a half dozen different styles of indention, heading and subheading, with italics and black face used alternately, with capitals in one head, and capitals and lowercase in another, with brackets used on one page and parentheses on another, with single and double quotation marks used indiscriminately, with no regard to the delicate difference in proper usage — such a jumble as this is enough to make the gods weep! Yet this is the exact result of the work of a foreman who lacks the knowledge or initiative to map out the copy before putting the operators to work on it.

Imagine the case of a foreman who receives from the superintendent or owner of the plant an order to " rush through " an important brief, containing nine hundred pages of manuscript. Instead of " making haste slowly " he distributes the work helter-skelter among half a dozen operators, with no other instructions than to " speed 'er up to the limit." Now it happens that a brief containing hundreds of affidavits, legal papers and mysterious procedures in general, is much more difficult to set than the same amount of straight matter. And with six operators setting the job at break-neck speed, each using his own judgment in setting the numerous and various legal " segments " of

the document, it is little wonder when the finished product is a hodge-podge of which a two-thirder might well be ashamed. Yet this very thing happened not long ago. The brief was being printed for the State, but the job was refused by the State's representatives who had ordered it. There was no time for reprinting, and the State lost a $30,000 lawsuit, simply because a foreman was in too great haste to designate a uniform style for a somewhat unusual piece of work.

Right here, perhaps, it is well to place emphasis on an angle of the question which may occur to printers or foremen who may peruse these lines: It is not particularly the foreman's province to attempt to lay down the law on what is " right " and what is " wrong " in styles, though he should have discriminating taste in these matters; but he should have in mind a practical, appropriate " style " for laying out each of the various jobs which come under his supervision, a style easily made adaptable to the kind of typesetting machinery in use in his plant. No matter what particular style he may follow in laying out a book or catalogue, if it is *uniform* throughout, the typographical effect will be pleasing. It is up to him to choose for any given job a general style which is appropriate. Once he enforces the theory of uniformity among his operators, and induces them to coöperate in the right manner in regard to this, he may plan new styles, and improve on others to his heart's content.

I would ask those who regard this angle of book and job printing as of little importance to glance through a number of pamphlets, catalogues or any pretentious type of printed material, outside of straight printed matter, until one is discovered in which heads, subheads, indention, etc., lack proper uniformity. Then trace the product back to the office from which it emanates, and it will be discovered that most of the printed material produced in that office has similar defects. Trace this weakness to its source, and it will be found that it is not attributable to the owner of the establishment, the printers or operators, but to the negligence or inefficiency of the foreman, unless, by chance, the superintendent of the plant lays out the manuscript copy. He alone has the key to the situation, and may remedy this woful defect by careful and intelligent application to the problem.

" But," inquires the reader who is familiar with the mysteries of the printing craft, " where is the proofreader while all this is going on? Isn't it his duty to promote uniformity in the finished product? " Very true. I have purposely delayed discussion of the relations of proofreader and foreman, for the reason that errors of uniformity are more easily remedied at the beginning of the printing process than after the manuscript has been converted into metal.

In the larger shops, and especially where the monotype is in use, there is often an interval of several days or a week between the work of the keyboard operator and that of the proofreader. And often, especially on a " rush " job, the work of the operators is complete before the first proofs are brought in from the casting room. Possibly the first proof a proofreader looks over may be from operator number one, from the first part of the manuscript. The very next proof may very possibly be from operator number eight, perhaps from about the middle of the copy. The careful proofreader will no doubt discover lack of uniformity in any essential element of the job, if such exists. Comparing his proofs with other of the proofreaders, he may find that several different styles are being used in setting up the job, some perhaps of minor importance, while others are glaringly incongruous.

What is the proofreader's duty here? It is not his province to dictate in the matter of styles, and so he refers the question to the foreman, whose negligence has created the confusion in the proofroom. Now, of course, it is possible for the floor men to make any changes desired in the metal, but this will take a great deal of time, and the job will still be imperfect, unless all the proofreaders work in perfect harmony in marking the proofs. If the amount of corrections necessary is considerable, it will take the floor men longer to correct a galley than it took the operator to set it in the first place. The foreman's job is to put out the work at a profit, and with compositors receiving $1 an hour or more, he smells trouble brewing with the superintendent or owner if the production costs mount unreasonably high. So, after a minute of confusion, looking over proofs, etc., the foreman puts out the order to the proofreaders, " Let 'er ride." And one of two things results from this: Either the whole job is refused by the buyer of printing, or he accepts a job which is not up to the standard of workmanship he is paying for.

And finally, to reiterate the point of this question in closing, here is a case where an ounce of prevention is worth a *ton* of cure. It is so much easier, so much more simple and so much more satisfactory to all concerned, for the foreman or superintendent, or whoever has charge of laying out the work, to take *all the time necessary* to mark the manuscript properly so that when it reaches the operators they can set it *correctly* right off the reel. Result: Satisfaction to every one concerned, to the man who is paying good money for quality printing, to the office, whose imprint and guaranty go into each printed product leaving the shop, and to operators, floor men and proofreaders, who have, or should have, a conscious pride in the work done by their head and hands, and must stand the criticism of a world ready enough to find fault, even where there is little or no cause for fault finding.

Great is the responsibility of the foreman, and greater than any sum in dollars and cents his reward if he lives up to that responsibility. A conscientious and intelligent foreman is like unto the pilot of a great ship, who steers it safely into harbor, evading dangers galore, shoals and rocks and unseen subterranean terrors, with its precious human freight rejoicing!

When a man is in earnest and knows what he is about, his work is half done.—*Mirabeau.*

Commercial Stationery That Printers Can Sell

BY ROBERT F. SALADE

WHILE it is a well known fact that many employing printers are operating complete stationery departments in connection with their printing plants, any printer can easily sell certain kinds of commercial stationery without having a special department devoted to that line of business. By the term, "commercial stationery," we refer to things like manifold paper, scratch pads, writing tablets, loose-leaf forms, blotters, blank books, check books, blank envelopes, blank sheets of writing paper, etc.

Nevertheless, a first-class stationery store would be a profitable venture for many a printer who is located in a business district where such a store could be readily established. Many of the larger printing concerns have attractive stationery establishments where all kinds of office supplies, school supplies, novelties, blank books and other lines of this variety are sold at retail. Large numbers of the smaller-sized printing firms also have well stocked stationery stores, but the field is big, and there is room for additional houses of this class.

In the city of Philadelphia alone are more than a dozen large stationery stores, all of them owned by leading printing concerns. Several of these stores are among the most important of their kind in the city, and all of them have proved successful. At one of these large stores a person will find anything in the way of stationery that may be wanted, including even things such as greeting cards, flags, pictures, fancy paper specialties, and so forth. At least two of the concerns referred to are carrying a complete stock of office furniture in addition to the stationery lines, which goes to show how a business of this character can be built up to great proportions.

It goes without saying that every employing printer is not in a position to start a stationery business on a large scale, but doubtless many printers are capable of opening medium-sized stationery stores, which could be enlarged as time advanced. In every town and city are printing plants occupying buildings equipped with store fronts. Some of these stores have show windows, and in some instances the printer is not even utilizing the window for an attractive display of printed matter. The writer knows of a considerable number of small and medium-sized printing plants which are now housed in buildings having store fronts, and in nearly every case the printer is not making any particular use of the window spaces. Would it not be possible for these printers to start small stationery stores? They already possess the stores, and all that it is necessary for them to do is to add a few hundred dollars' worth of stock to their present equipment.

The writer was recently strolling along a business avenue that is lined with a great variety of retail shops. It is a very busy thoroughfare, and thousands of persons are constantly passing along during both daytime and evening. The majority of the shops have attractive window displays, but strange to say, there is one house among the lot that has a spacious show window which is as bare as Mother Hubbard's cupboard. The writer looked through this window and saw inside a job-printing plant in operation. The front part of the place was being used as a business office. In back were type cabinets and several platen presses. Judging from general appearances, the proprietor of that plant did not seem to be doing a rushing business.

What an excellent opportunity there is for that printer to start a stationery store! There is ample space for such a department in the front section of the store which is now taken up by a desk and a few chairs. Think of the crowds of buyers that are passing by this house every day! Probably the printer doesn't realize the fact that he is allowing a great deal of profitable business to slip right out of his hands. Were that printer to open a first-class stationery store and give it the proper attention he would not only succeed in selling stationery, but he would also gain many new customers for his printing department.

In addition to operating first-class retail stationery stores, a number of well known printing concerns are also engaged in the manufacturing stationery business, making paper products like loose-leaf forms, blank books, check books, pass books for banks, writing tablets, and envelopes. These firms are in a position to supply schools, banks and business houses with large quantities of commercial stationery, including typewriter paper, carbon paper, manifold paper, bound books, loose-leaf ledgers, etc., and they are also equipped to sell to retail dealers at wholesale rates.

A number of prominent printers who are not operating stationery departments, in the strict sense of the term, are supplying their customers with manifold paper, blank envelopes for special purposes, scratch pads, writing tablets, blank blotters and blank sheets of writing paper. The scratch pads and writing tablets are made up from various grades of paper in extra large quantities, and are usually sold by the pound. Many business firms have use for blank blotters, blank writing paper and blank envelopes, and the printers referred to are furnishing such materials at the regular market prices. These printers earn a good margin of profit on every order for commercial stationery.

Printed loose-leaf forms, such as those used for pay rolls, accounts payable, bills payable and receivable, combined cash and journal, traveler's expense records, sales records, order blanks, daily time sheets, inventory forms, employees' record, etc., are now being used in

practically all well managed business offices, and the demand for such forms is constantly increasing. A number of printers are specializing in the production of these loose-leaf forms, and are selling them in quantities to banks, trust companies, business firms, retail stationers and others. Here is a specialty business that is open to the efficient printer who is capable of producing original loose-leaf forms of his own designs.

Any printer, no matter how small or how large his plant may be, may sell at least the plain kinds of commercial stationery. Any printer can easily make writing tablets and scratch pads, and it is not a difficult matter to sell this line in large quantities to business firms in general. Boxed writing paper, papeteries and die-stamped greeting cards may also be sold by any printer to advantage.

Does Editing of Copy Pay?

BY MAE FAIRFIELD

HERE is a question asked so very often and conferences held over it so many times in printing offices that it becomes an all-absorbing topic of interest wherever printing executives meet. Like the poor it is always with us. In the old days when help was cheap and the old-time printer at the case was the "intelligent compositor," he had the time to think about his copy and many an author had the printer to thank for correcting the errors in hastily prepared and poorly written copy.

Then came the typesetting machines, at first ridiculed by the old-time printer, who simply knew that the new fangled machine would not prove successful. Success was impossible. But the impossible was accomplished and now composing machines are found in small offices in the most remote corners of the earth.

With the advent of the machine came speed in composing. Wages were increased considerably and to make a profit on the investment the utmost production had to be obtained from the machine and its operator. The old-time copy had been written by hand and some of it very badly done. Now nearly every printer and publisher demands that the manuscript be typewritten on one side of the sheet only, this preferably of one size to facilitate placing it before the operator.

Is typing the copy enough? There are many pitfalls in the plainest typewritten copy. In one piece of copy which came to my desk this morning I find the word "negro" capitalized in two or three instances, while in others a lower-case n is used. I find side heads not indicated, chapter headings not uniform, the words Government and State either capitalized or in lower-case as suited the stenographer.

In the same copy are several footnotes. Several of the references therein are abbreviated, in others they are spelled out. I find "U. S." in some places and "United States" in others. In this same beautifully typed copy the illustrations are indicated as "Fig. 1," "Figure 1," "Figure one," etc. Some of the tables have headings and some have not, while the figures are in both Roman and Arabic numerals. These are only a few of the many irregularities in one small chapter of a book, and this copy is better than the average.

What will the operator do with it? If he is a piece worker he is perfectly justified in following copy. He hasn't the time to interpret the author's copy and even if he has it may have been set one way before he discovers the irregularity. His responsibility is ended when he follows copy.

What the proofroom does to it. The result of this beautiful piece of typewriting next comes to the proofroom. The proofreader, if he is at all conscientious, becomes perplexed over the inconsistencies of style. He looks back to find how it was done before, because he must be very careful not to pile up the expense of corrections. He marks one instance, only to find that in many others a different style has been followed. The proofreader also decides to follow copy or else he makes a number of expensive and usually unsatisfactory alterations. And this was good looking manuscript!

No one would build a house the way many books are built. The builder certainly would not put twelve panes of glass in the windows on the first floor, four in those on the second and two in those on the third. He would first decide on some uniform style which would be carried out by the architect and workmen.

The editor the architect of your book. An editor reads for consistency, for style, for coördination of subjects, for headings, for capitalization, for punctuation and for the general appearance of the finished product. He considers the margins, the size of the type page, reductions, headings, cuts, tabular pages, spacing, etc. In short, the editor visualizes the finished book and works the parts into a pleasing whole.

Finally, does editing pay? The answer to this question does not depend wholly on the quality of the printing. Even on a cheaply printed book the alteration charges will be very much higher if the copy is not carefully edited. Editing the manuscript may delay the publication of the book, but after the work has commenced it goes through the plant with few interruptions and with much less waste of time and money than if it were handled under the old haphazard way.

When the way is thus made clear for the operator he is right in following copy. The proofreader also realizes that a definite uniform style is being followed and he too can follow copy with perfect confidence. The cost of alterations is reduced to the minimum. Editing will save many times its cost in actual dollars and cents, and the finished job will look better.



"ITS BOUNTY UNPURCHASABLE; ITS CHARITY WITHOUT PRICE"

One of the beautiful walks through the grounds of the Union Printers' Home at Colorado Springs. Enlarged from a postal-size photograph made by Roy A. Donald, through whose courtesy this picture is shown here.

EDITORIAL

Before the next issue of The Inland Printer reaches our readers we shall have bid farewell to the year 1922, and shall be on our way across the uncharted course of the new year 1923. The coming holiday season should be one of rejoicing — not that all things are going as well as they might be, but because we have thus far safely passed through one of the most trying periods in the history of industry in general, due to the unsettled state of world affairs. As we look forward into the new year the prospect is encouraging. All signs point to a revival of business, and to a satisfactory solution of many of the problems that have vexed us. New problems will constantly arise, no doubt, but the experiences of the past will prove of value in helping to solve those that may arise in the future. Let us have faith to go forward, rising above the petty annoyances, surmounting the obstacles that may confront us, broadening our vision as we take up the tasks before us, and thus growing into greater usefulness as we grasp the opportunities for greater service to those around us, to each other, to the world of business, and to mankind. As we extend the age old greetings of the holiday season, a Merry Christmas and a Happy New Year, we do so with the wish that to one and all may come the realization of fondest hopes fulfilled, combined with the joy and peace that surpasseth understanding.

A recent notice from the Chicago postoffice calls attention to one of the ways by which the distribution of mail may be speeded up during the coming holiday rush. It is something printers should keep in mind, as they can coöperate to a very large degree with the postal authorities by properly advising their customers when preparing holiday printing. As the notice states, "During the holiday season large quantities of very small envelopes and cards are put into the mails, with the result that all postal work is very much retarded, and mail is disfigured and torn. The minimum size of cards and envelopes should not be below 2¾ by 4 inches for the following reasons: Addresses will be obliterated by cancellation marks. They are too small to be handled on facing table, necessitating three extra handlings with consequent delay, not only to this but to other mail. They are delayed in cancellation because they must be postmarked by hand stamp instead of through canceling machines. They are delayed through difficulty in sorting. They are liable to losses or damage, as small sizes do not fit letter packages and can not be tied securely. These odd and diminutive size pieces of stationery have come into use in the last few years, and appear now in any quantity only at Christmas time when the whole postal institution is working at top speed and is trying to keep on top of the load, and it will be greatly appreciated if the public will use stationery of the proper size in order that the handling of all mail may be expedited. When small cards or envelopes are used they should be enclosed in an envelope of ordinary size." Here is a way by which we can help our good friend Uncle Sam during the most trying period of the year for the mail service. It should not be allowed to pass unnoticed. We expect a great deal from our postal workers. Let us help a little to lighten their load.

A Standard Set for the Craftsmen's Clubs

An example for clubs of printing house craftsmen, it would seem, has been set by the San Francisco Bay Cities Club of Printing House Craftsmen. The announcement for one of the recent meetings of this organization — which, by the way, is reproduced in the Specimen Review department of this issue — called attention to the facts that the club was having shown at the regular meeting of the local advertising club the exhibit of printing done by members which had been awarded the Zellerbach trophy cup at the convention of the Pacific Coast Advertising Clubs, and that some of those who had produced specimens displayed in the exhibit were to address the meeting and would tell of their craftsmanship, methods and ideals. Some of the subjects of the talks can be seen in the reproduction of the announcement on page 394.

The San Francisco craftsmen have established and maintained an exceptionally high standard in all the work used by their organization, some of the finest printing we have been privileged to examine being the announcements sent out each month for the meetings. Now they seem to be going several steps further by appearing before the advertising men, buyers and users of printing, to plead the cause of better printing — one of the vital needs of the industry today.

That the club is working along the right lines is evident from this one occasion. The object of the membership, which is well summed up in the paragraph we quote, shows that a standard is being set which might well be copied by the other clubs throughout the country:

"There are many ways in which the printing house craftsmen are serving the best interests of San Francisco and the Bay Cities. Chief among them is the service to the cause of good printing. Better typography, better press-work, better paper — there is the formula for better advertising. And better advertising means better selling, better prices, better times. On this foundation-stone of service to the whole craft and to the community the craftsmen have laid their platform. 'Share your knowledge' is their slogan, and their activity is planned to promote mutual exchange of practical methods and experiences, and to

insure thorough training of the apprentices of today who will be the craftsmen of tomorrow."

It seems to be generally conceded that the great need today is not more printing but better printing, more effective printing. Considerable emphasis has been placed upon this fact of late, and many advertisers are demanding that their printed literature produce greater results. One of the forces that have brought this about is the great increase in costs, which, evidently, can not be overcome under present conditions. To reduce to a very large extent the waste in distribution by producing printed matter which will be more effective, is possible of accomplishment. As the San Francisco craftsmen have stated in the paragraph quoted, " Better typography, better presswork, better paper — there is the formula for better advertising. And better advertising means better selling, better prices, better times."

What a wonderful force could be put behind a real active campaign for better and more productive printed matter if all the clubs of printing house craftsmen were to take the matter up seriously and foster the movement that thus far has been carried on somewhat half heartedly. Here, it seems to us, is a real service the craftsmen can perform for the industry, and we hope the full power of the entire organization will be put back of the movement.

Reduce Second-Class Postage Rates

We have repeatedly called attention to the injustice done to publishers of second-class matter through the establishment of the zoning system and the heavy increases in postal rates that have been put into effect during the past few years, primarily supposed to be a war measure. The burden of these increased costs has been far too great for all publishers. For many it has proved the last straw in the load of additional costs forced upon them by conditions of recent years and has forced them to discontinue business. Publishers have never at any time refused to do their share of supporting our Government. They have paid all the taxes imposed upon regular business institutions without a murmur. They have felt, however, that they were entitled to some consideration in connection with the excessive second-class postal rates, and it is not too strong a statement to say that they should have it.

From no source is more real effective assistance being rendered the business institutions of the country than that constantly being given by the publications coming under the second-class postal schedules. Not only does this help come in the form of distributing authentic information regarding business activities in all lines, suggestions for improvement of methods, ways and means for increasing efficiency in production, and similar subjects, but in the work of carrying the messages of business through advertising to the masses of readers these publications perform a distinct service that is of untold value to industries, to the country as a whole, and, indeed, to the people themselves.

The law establishing the zone system went into effect on July 1, 1918. The increases in rates were spread over four years, 1918, 1919, 1920, and 1921. In view of the excessive cost created by these increases, as well as the fact that other lines of industry were being relieved of some of the burdens placed upon them by taxes during the war period, publishers sought relief also, at least to the extent of the removal of the last two increases, which constitute nothing other than an unjust tax upon an industry that is doing so much for the general welfare of the nation. As yet there have been no sound reasons given why they should not be accorded this relief.

At the present time there is a bill before Congress, which should receive consideration at the next session, the object of which is to remove the last two increases. This bill was introduced by Hon. M. Clyde Kelly, member of the House of Representatives from Pennsylvania, who has given a great amount of study to the matter and has made a thorough investigation of the situation. Some of the best arguments for the reduction of second-class rates were given by Mr. Kelly in his talk before the Committee on Postoffices and Post Roads when he said:

It costs the newspapers of this country at least $10,000,000 a year to cover the national news in Washington. Without this expenditure it would be impossible under present conditions to inform the American public as to the conduct of their own Government. The great trade papers and reviews dealing with certain phases of industry, art, literature, etc., would be impossible to produce were it not for the advertising columns. The advertiser makes possible the circulation of the medium of information which helps to stabilize conditions and perpetuate American institutions.

It is foolish to argue that advertisements have no educational value. The advertisements carry to the public the news of every advance in industrial achievement. They chronicle every step in the upward climb of mankind to secure new comforts and conveniences. They light the fires of ambition in the minds and hearts of countless Americans and widen the horizon of every reader in the land. They have helped the manufacturer to appeal direct to the consumer, resulting in standardized production which has made America the foremost commercial nation.

The advertising pages are business highways of the nation. Would you tax only those who use the waterway or roadway because perchance they secure a direct benefit from it? Not a sale can be made, not a pound of goods moved, without communication between buyer and seller and the interchange of information. The whole life of the country depends upon its facilities for intercommunication.

Would any one suggest that traveling salesmen be taxed by special levy because they sell goods? On the contrary, there is a worthy measure pending in Congress granting traveling salesmen a twenty-five per cent discount in traveling rates. Then why should there be levied excessively high rates on advertising pages, which are so many business messengers going direct to the homes of the people?

The printing industry is vitally interested in this matter, as naturally anything that tends to force publications to discontinue means a decrease in the work available for printers. Therefore it is to be hoped that all who are interested in protecting the interests of the printing and publishing industries will do all in their power to forward the movement and urge the passage of the bill introduced by Representative Kelly. Publishers do not seek to evade any duty which rightfully falls to their lot in connection with necessary taxation for the purpose of maintaining the institutions of our Government, but the way should be paved for them to continue without restriction the effective work they are doing toward upbuilding all that is for the best interests of the country as a whole.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Regarding "The Word 'Value' as Applied to Color"

WOODSTOCK, ULSTER COUNTY, NEW YORK.

Mr. J. F. Earhart:

I have just read your article on color values, in the August issue of THE INLAND PRINTER, with the greatest interest and the highest approval. It is quite true, as you remark, that the word " values " has long been used by professional painters to denote simply the variations of light and shade in a picture, without any relation to its color variations. These, of course, are fundamentally of the first importance in a painting, which, no matter how beautiful and harmonious its color may be, can never be convincing to the eye unless they are felt and correctly set down on the canvas. But it is equally true, as you remark, that a painting whose *color* intensities — in other words, whose *color values* — are not equally well translated can not convince the eye of the picture lover. I have, indeed, often wished that the painter's vocabulary and nomenclature took cognizance of this equally important law; and your suggestion of the two terms, " tone values " and " color values," is the first I have met with that adequately meets this long-felt need. With your permission I shall adopt these myself and suggest them as a decided improvement in our professional nomenclature to all of my painter friends and comrades.

BIRGE HARRISON.

Craftsmanship on the Pacific Coast

To the Editor: JERSEY CITY, NEW JERSEY.

May I invite the attention of printing house craftsmen clubs everywhere to the activities of the San Francisco Bay Cities Club of Printing House Craftsmen? The leaders of this club are men whose daily work in their respective employment is ennobling printing. With ample and proper attention to the economics and the technical processes of printing, these Californians are really striving to make better craftsmen.

A higher note of endeavor is struck at every meeting than I have observed in any other club. The subjects are opened and discussed almost entirely by the members, and these subjects are as much concerned with quality of product as with quantity of production. The endeavor is to make these two desirable factors go hand in hand. In general the programs of other clubs have depended upon outside talent, whose discourses are generally of a stereotyped character, and sometimes have a flavor of advertising. Where the discussions have been among the membership of such clubs they usually relate to useful enough technics, with scarce any reference to mental or artistic endeavors.

I have used the word " ennoble " with some fear that the thought of ennobling the art and craft will excite mild derision among the leaders of some of the clubs. Great things may be done by the clubs of printing house craftsmen if they will model themselves upon the activities of their brethren of the San Francisco Bay Cities club.

The printing done in connection with the San Francisco Bay Cities club is invariably fine — fine, not merely good. It is planned and executed by craftsmen who have a real pride in their art and are conscious (as most printers are not) that it is an art, with greater influence upon men and women in general than any other art. Much of the printing of other craftsmen clubs reflects little credit on printing or on the clubs which are satisfied with it.

The printing business and the printers on the Pacific Coast are prospering. This is a deserved prosperity.

H. L. BULLEN.

How Do They Get That Way?

To the Editor: ST. LOUIS, MISSOURI.

Among all the printers whom I have asked concerning their opinion of the " Caslon Old Style " type face, I have never met one who liked it; in fact, a number have spoken derogatively of it. As I agree with them I am wondering what sort of taste is possessed by several writers for the trade press who have been recently pouring laudations on this crude style of type. Where do they get their ideas of beauty and charm? I have ever looked upon this face and its italic as the work of an amateur lacking proper tools. Because a thing is old, and in a way interesting because of its age, it is not necessarily beautiful or praiseworthy. The " Caslon Old Style " reminds me of the many pre-Raphaelite pictures in the European galleries, which are generally supposed to represent saints, but in reality depict figures seemingly cut out of wood, like the old-time cigar-store Indians. Caslon, if it belongs anywhere, belongs to the log-hut period of our civilization. Since we have happily gotten away from the log hut in our progress toward better things, why retain log-hut stuff in our typography?

There are so many more readable, masterful, beautiful, classy type faces to be found in the typemakers' catalogues [including some newly cut designs which wrongly have the word Caslon incorporated in their names] that it is really a sin against higher civilization to use any of the abortive and low-class designs in a serious way. Of course, we must have some clownish things in printing, just as we have the clowns in a circus, but we need not have the clownish all the time, nor give unwarranted praise to the clownish and boorish in letter forms. It doesn't make for mental health. If we give rein to some of our typographers we shall soon lose all the dignity and nobleness of our great art. They need a stiff checking up.

N. J. WERNER.

EDITOR'S NOTE.— After we had read the foregoing letter we could not help but ask, " How does *he* (the writer) get that way? " So surprised were we to receive such a letter, we could not refrain from writing to our correspondent and asking him to enumerate his objections, and also to set forth the type faces he considered preferable to the Caslon. His reply follows (we give it without comment, but if any of our readers wish to discuss it we shall be glad to hear from them):

What faces do I prefer to the "Caslon Old Style"? At first impulse I might say, almost any; but that would be far from true. There are several which I abhor almost as much as I do the one I have put on the pedestal of degeneracy.

In first instance, I would bar from my printing office the face called "Scotch Roman." Why it is so named I am wondering, because it casts discredit upon those Scotch punch-cutters who did produce really good "roman" and "old style" faces. The misnamed face, I am told, was cut in Chicago, and not by a Scotchman.

I would, of course, bar the "Ronaldson Old Style," which once was more popular than the "Caslon," but happily is now as dead as the proverbial door nail. It had several imitations, which were worse than the original.

Then, despite William Morris and his fulsome lauders, I would put on my *index anathema* the "Kelmscott," imitated by a St. Louis typefoundry from one produced by the Dickinson foundry, the name of which just now escapes my memory.

As I can not work up any enamorative enthusiasm for the styles of lettering found on Roman ruins or other monuments of antiquity, I am not inclined to fill my cases with much of the things now put forward as imitative of them.

Now, which are the commendable faces? Among the "Romans" let me first place the "Century" and "Century Expanded," those admirable designs fostered by that prince of printerdom, Theodore L. De Vinne. Both faces are orderly, finely proportioned, dignified and easily read. The first truly graced the pages of the old-time *Century Magazine*. Because it is somewhat wider, I prefer the "Expanded," which for many years charmed one in the pages of THE INLAND PRINTER, the disuse of which therein I have always regretted, good as its successor is. What reader of the *Saturday Evening Post* would prefer any other on the pages of that cleanly printed periodical? It has the necessary auxiliary faces for display — italic, bold face, condensed, etc.

Another Roman I admire was one cut for the old Bruce typefoundry — now known as No. 590 in the American Type Founders Company specimen book. It evidences careful designing and cutting.

There is a splendid book face shown in the American Type Founders Company's book which has not received the attention and use to which it is entitled, the "Norwood Roman."

My first choice in "old style" faces (or "medieval," as termed in German foundries) would fall on the "Century Old Style." This is also a well proportioned face, carries the proper amount of color to be easily read, and does not tire by any obtrusiveness of style or peculiarities. As auxiliaries it fosters a family of italics, bold, wide and condensed faces.

Next in order I would honor the "Clearface Caslon," a face first produced (together with a fine italic) by the late Western Type Foundry and now supplied by Barnhart Brothers & Spindler. It is the very best of the various recuttings of the "Caslon," and is handsome, for one reason, because the cutter got as far away from the "Caslon" as he possibly could.

Then, there is an old style which was first produced by the old Farmer, Little & Co. typefoundry, then by the Inland Type Foundry, and now listed as No. 579 in the American Type Founders Company book. It is a trifle wider than the general run of old styles, but its openness adds to its beauty and readability. Used in the *Sunday Magazine* for a number of years it certainly gave the pages of that classy publication a most handsome appearance. Later on a dress of "Bodoni" was substituted for it, but the effect was not so pleasing. The periodical died shortly after the change, but I shall not lay its demise to the adoption of the "Bodoni." Were it not for its overlong descenders, I would have a very good word for the "Bodoni." No doubt its flat serifs also worked against the popularity that a face so mechanically well designed and cut should have enjoyed.

Next I shall list an old style which was originated by one of the Scotch typefoundries and copied by several in this country. In its cutting were omitted all the offensive crudities and irregularities germane to the "Caslon." Those Scotch punch-cutters were good workmen and in their day were deservedly honored in the typefounding world. Unfortunately, their names have not come down to us. We must revere them as we revere the "unknown soldier" of the present day. To identify the face I refer to, look up that given the number 523 by the American Type Founders Company. There are some handsome regular and condensed title old styles that work in harmony with this face.

I also like the "old style" now used by THE INLAND PRINTER, which is of the above Scotch pattern. It is, however, somewhat light in weight for printing on coated stock, and unless you have proper illumination, it is not so easy to read as one might wish.

Lastly, if I must give way to faddism, I might give case-room to the "French Old Style," which at one time had considerable popularity. I may state concerning this face, that the old Central Typefoundry had once imported fonts of it from France (at first it came in caps. only), but hesitated a long time before putting it on the market, fearing that it was too radically "odd" to take with the printers. Finally the foundry took courage, added a lower-case (cut by Gustav Schroeder), put it forth and found large sales for it. But, since it is now practically dead, let us not revive it.

Talking about oddity, if I wanted to be eccentric and also characteristic in my printing, I'd procure, if possible, fonts of the old "Harper" series (of the late eighties). For an oddity that face was quite classy, in that respect surpassing Packard, Cloister, Pencraft, Artcraft, Puritan, and others of these sorts of the present day.

By way of postscript I will say that if any one cares to use any of the "recut" or "improved" substitutes for the "Caslon," I will offer but a minimum of objection. That the need was felt for eliminating the crudities of the original proves my case against that face. N. J. WERNER.

Letters We Appreciate

To the Editor: CHICAGO, ILLINOIS.

During many years of active newspaper and advertising work I have been fortunate in being able to turn for information to THE INLAND PRINTER, and never, I can confidently state, without a valued, practical and usable addition to my store of knowledge of printing and advertising. I have been avid to learn from such sources as Goudy, Trezise, Currier, Farrar and Sherbow, and believe that your files constitute an invaluable library for the student or the practical printer.

Your August Greater Printing Industry number I regard as a notable achievement in the technical literature of the graphic arts. In its articles on colorwork and examples of offset printing it is contributing valuable information regarding a branch of printing which is assuming rapidly growing importance in merchandising publicity.

Most helpful in my experience have been the analyses and criticisms of printed specimens and newspaper makeup, because of the clarity of the reasons for criticism and the applicability of the principles laid down to the work of the reader. The philology of the Proofroom articles constitutes a mass of valuable information in condensed and readily accessible form. The craftsman and efficiency articles have, from my observation, been found of value by employing printers.

In its inclusion of the varied industries allied to printing and in the catholicity of its articles THE INLAND PRINTER is entitled to stand as the exponent and most serviceable representative of the printing art.

JOHN W. BARNEY, *Office Manager,*
W. C. Reinhold Advertising Corporation.

The New Tariff in Its Contact With the Graphic Arts

BY WALDON FAWCETT

A LITTLE time may be required for the new influence to be transmitted in all its aspects, but there can be no question but that ultimately the new tariff system of the United States, as created by the Tariff Act of 1922, will make deep impress upon the everyday expression of the graphic arts. It is not merely that new rates of customs duty have been levied upon several classes of imports which enter into printing and the allied industries, or come into competition with American printed products. Matching that in significance is the circumstance that, for the first time in the history of the nation, this new law creates a flexible tariff, whereby, at the option of the President, customs differentials may be raised or lowered. Finally, the Act of 1922 lays new restrictions upon the marking and labeling of imported wares which will bring reaction in printerdom.

Many of the items on the tariff price list in which printers are particularly interested are embraced in Schedule 13 of the new Act — the listing devoted to papers and books. Printing paper, not specially provided for, will henceforth bear a duty of ¼ of 1 cent a pound and 10 per cent ad valorem. This represents a new method of figuring the tolls on imported paper, but it is not easy to make comparison with former tariff bills, for the reason that in the Tariff Act of 1909 different rates, ranging from ½ of 1 cent a pound to 15 per cent, were imposed for papers selling at different prices. Under the Act of 1913, which has been in force for the past ten years, printing papers (other than hand made) suitable for the printing of books, etc., but not for covers or bindings, have been assessed 12 per cent of the value.

The new tariff continues the threat, carried in former laws, against any country or province that seeks to forbid or restrict the exportation of printing paper, wood pulp, etc. An additional duty of 10 per cent is to be levied upon any paper that comes to the American border carrying an export duty, export charge or other similar handicap. There is similar retaliation provided with respect to paper board, including cardboard, which when not printed or decorated or cut into shapes for boxes or other articles will henceforth bear a duty of 10 per cent.

A sliding scale of tolls, carefully worked out, is provided by the new tariff for the group of printed products comprising pictures, calendars, cards, labels, flaps, cigar bands, placards and other articles composed wholly or in chief value of paper lithographically printed in whole or in part from stone, gelatin, metal or other material. Boxes and views of American scenery are exempted, likewise illustrations forming part of a periodical. Labels and flaps, printed in less than eight colors (bronze printing being counted as two colors), but not printed in whole or in part in metal leaf, will henceforth pay an admission fee of 25 cents a pound. Cigar bands of the same number of colors and printings must pay at the rate of 35 cents a pound.

Moving up a step on the ladder of pretentiousness, we find that labels and flaps printed in eight or more colors are to be assessed at 35 cents a pound, while cigar bands in that category must pay a head tax of 50 cents a pound. As for labels and flaps printed in whole or in part of metal leaf, the entrance fee is 60 cents a pound, and for cigar bands 65 cents a pound. To make sure no guilty products escape, the new law stipulates that all labels, flaps and bands, not exceeding ten square inches cutting size in dimensions, if embossed or die-cut, must pay the rates above specified for cigar bands of the same number of colors and printings.

In encouragement of the printing of American fashion magazines, etc., here at home, the new law carries a penalty of 8 cents a pound for fashion magazines or periodicals printed in whole or in part by the lithographic process. Decalcomanias all have to pay, under the new tariff, some as much as 70 cents a pound and 15 per cent ad valorem. As a blanket to catch all other printed products, the new tariff provides miscellaneous levies based on the thickness and cutting size of the products. To make sure the full tax is paid, the law sets forth that whereas ordinarily the thinnest material in a printed product is to determine the thickness, the thickness of lithographs mounted or pasted upon paper, cardboard or other material shall be the combined thickness of the lithograph and the foundation. Cutting size is the area which is the product of the greatest dimensions of length and breadth. If the article is made up of more than one piece, the cutting size will be the combined cutting sizes of all the lithographically printed parts in the article. It may be added that many of the rates embodied in this muster of printed products are appreciably higher than what was contemplated in the Tariff Bill as it passed the United States House of Representatives. Under persuasion of American printing interests, the Senate marked up the House rates and, in the end, the House accepted most of the boosts.

Taking as a whole the new tariff on pictures, calendars, cards, booklets, labels, flaps, cigar bands, placards and other printed products it is found that the "differentials" in favor of American printings are considerably higher than what has prevailed during the past decade, via the Tariff Act of 1913. The price list of 1922, as rearranged by Congress, comes much closer to the standards of the Act of 1909, though on many of the items the new rate is even higher than the 1909 rate, obviously with intent to protect the Yankee printing industry from the abnormal competition of European countries where the normal difference in labor costs is accentuated by depreciated currency or deranged international exchange.

Under our new tariff playing cards are subject to duty to the tune of 10 per cent a pack and 20 per cent ad valorem. This restores the rate of 1909, abolishing the alternative standard exemplified in the 60 per cent levy which was in force from the year 1913. For bound and unbound books of foreign authorship the basic rate remains at 15 per cent. But engravings, maps, charts, etc., go back on the 25 per cent peg where they were prior to 1913. Booklets, printed lithographically or otherwise, can henceforth come into the United States only upon payment of an admission fee of 7 cents a pound. All lithographically printed post cards, not including American views, must pay on the basis of 30 per cent ad valorem. American views, other than show cards, by whatever process printed, are back on the old level devised in 1909, namely, 15 cents a pound and 25 per cent ad valorem. But greeting cards and all other social and gift cards, including those in the form of folders and booklets, if they bear text or greeting, must pay at the rate of 45 per cent ad valorem. Down at the bottom of the schedule we find stereotype-matrix mat or board, which is down for a landing charge of 35 per cent ad valorem.

One of the most interesting maneuvers in the framing of the new tariff act had to do with the determination of the proper rate of duty to be imposed on printing presses and parts. Under the bill as passed by the House of Representatives, printing presses were dutiable at 35 per cent American value. The Senate changed this to 15 per cent. In the final compromise the duty was fixed at 30 per cent. Under the tariff law of 1909 printing presses were assessed at 30 per cent, the rate which has now been restored, but under the Act of 1913 this rate was cut to 15 per cent.

The decision of Congress to again put up the barriers against presses of foreign manufacture was due to the confidential report made by the United States Tariff Commission to the Ways and Means Committee of the House of Representatives when the new tariff bill was being framed. Responding to a request for an authoritative survey of the state of the American printing press industry, the tariff experts stated that there is no demand for any type of printing press which can not be supplied by American manufacturers. It was stated unequivocally that the industry has developed to a higher degree of perfection in the United States than elsewhere and that the printing presses made in this country are much superior to the foreign product. At the same time the advisers of Congress said it was to be taken into consideration that approximately two-thirds of the cost of production of printing presses is represented by labor and only one-third by materials. Accordingly, with American manufacturers paying wages far in excess of those in Germany, France and England, there might be a slight incentive for the importation of certain classes of presses. The foreign article would in every instance be distinctly inferior in quality, but if price were the sole competitive consideration some orders might be placed abroad. Acting on that prospect, Congress decided to put back the duty of 30 per cent ad valorem, the rate devised as equitable in 1909, when printing presses were removed from the general classification of "manufactures of metals not specially provided for."

When it came to overhauling the tariff on linotype and typesetting machines Congress received from its official investigators a report which contrasted sharply with the printing press status. The Tariff Commission stated that foreign competition in supplying typesetting machines to the American market was bound to be in part restricted by the ownership of foreign plants by American companies. Furthermore, it was figured that the cost of manufacture in the United States is not greater than it is abroad in spite of the difference in wages. Only 15 or 20 per cent of the factory cost is represented, anyway, by raw materials, the remainder being chiefly labor.

Congress in dealing with the typesetting item took full cognizance of the fact that the patents which were formerly the dominating factor in competition in this industry are no longer of great importance, the basic patents having all expired, leaving only the patents on relatively unimportant features of equipment. Its information was that foreign factories in no way affiliated with American capital are producing machines at lower prices than the American product. But these foreign-made machines are of inferior quality and have less speed or more limited range. Even at its peak, importation of foreign typesetting machines into the United States has been negligible, so that the lawmakers decided to retain this classification on the free list; that is, to admit free of duty all linotype and typesetting machines.

The new rate on ink and ink powders represents a compromise between the tolls exacted in the two previous tariffs. Under the Act of 1909 the rate on ink was 25 per cent of the value of the importation. Along came the revision downward in the year 1913 and this rate was cut to 15 per cent. Now comes a readjustment which places this tariff at 20 per cent. The Tariff Commission had urged Congress to provide a special class for printing and lithographing inks, by virtue of the fact that these inks can not be used for any other purpose than that for which they are intended, since they are substantially different in character from writing inks. Although Congress decided to increase the protection afforded the American ink industry, the feeling is that, fortified by an annual production of more than $15,000,000 worth of printing and lithographing inks each year, this country has nothing to fear from an alien invasion. Indeed, the annual importations of printing inks are but a fraction of one per cent of the domestic production. Ink ingredients are embraced in the complicated color or coal-tar product schedule, the general intent of which, without going into details, is to adequately protect the American dye industry and kindred activities.

Scattered through the metal schedule of the new tariff are many items which directly or indirectly concern the graphic arts. For example, there is the listing of copper engravers' plates which, when not ground, are called upon to contribute to the United States Treasury at the rate of 7 cents a pound or, if ground, must pay 11 cents a pound. Print rollers and print blocks used in printing, stamping and cutting designs for wall-paper, crepe paper and similar products will, from this time forward, be called upon to deposit with Uncle Sam upon entry at the customs a fee of 60 per cent of their value. New types are to be charged 20 per cent ad valorem. Here again it seems to be a case of splitting the difference betwen preceding tariffs. The Act of 1909 carried a rate of 25 per cent for new types, but this was cut to 15 per cent ten years ago. Type metal is marked up in the new tariff to 2⅛ cents a pound. This in contrast to a rate of 1½ cents a pound in the Act of 1909, and 15 per cent of valuation in the Act of 1913. The present levy, as in the case of the rate fixed in 1909, applies, of course, only to the lead which is contained in imported type metal.

Tucked away in the administrative provisions of the new tariff law is a section (No. 526) that has been overlooked by most hasty readers, but which will operate in no small degree to the advantage of American printers and kindred craftsmen. This section, which constitutes an absolute innovation in our tariff laws, makes it unlawful, on pain of forfeiture, to import into the United States any merchandise of foreign manufacture, if such merchandise or the label, sign, print, package, wrapper or receptacle bears a trade-mark owned by a citizen of the United States or by a corporation or association created or organized within the United States. Here we have, in effect, a drastic embargo on the importation of printed matter of any kind which duplicates American trade-names or trade emblems. Observe, too, that it need not be a case of wilful piracy or intentional counterfeiting. A shipper may have title in his own country to a trade design, but that will make no difference. If some person else owns that particular mark in the United States the outsider can not enter his printed matter, unless he obtains the written consent of the American claimant to the insignia. The new law goes further and says that any dealer in the United States may be enjoined from dealing in merchandise bearing a trespassing mark, or may be required to send back or destroy the offending printed matter. In operation this new feature of the law seems bound not only to afford added protection for all American users of distinctive printed matter but also to encourage the establishment here of bona-fide branches of foreign manufacturing houses, which will, perforce, contract for their printing in this country, instead of risking the importation of foreign packages and printed matter produced abroad.

FAIR WARNING

If your leg is loose get it tightened before the table tips and breaks your dishes. All work guaranteed.—*Furniture repairer's ad. in the Bremerton Evening Searchlight.*

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Depreciation and Book Values

The question of how much should be charged off for depreciation and what should be considered the real value of the existing plant comes up so often that it almost seems that the many careful explanations of this cost have not been read. Here is a reader who asks: "What is customarily charged off for depreciation by printers, and are these percentages applied to the previous year's depreciated value?"

By common consent, in the printing business, the allowance for depreciation has been made ten per cent of the invoice value of the equipment, except foundry type, which is depreciated twenty-five per cent annually.

The reason for taking ten per cent is that this proportion of the invoice value will provide a sum which will practically make up the difference between the original cost and the second-hand allowance at the time the machinery ought to be discarded because of obsolescence, in about seven years.

The correct method of handling this is to set aside each year the sum of the depreciation as a reserve to replace the plant as needed — hence this is called the replacement reserve. Merely charging it up on the books and deducting it from capital account will not do; it must be taken out in cold cash and placed in some secure but easily available place outside the regular business and used only for replacement. Do not fear that it will ever reach one hundred per cent of the plant value, for it will not, unless gross neglect is allowed in keeping the plant up to the proper point of efficiency by promptly renewing each machine when it is worn so as to need considerable repairs, or when it is possible to replace it with a newer pattern that saves ten or more per cent in cost of running. The cost system method of setting aside monthly the proportion of this reserve is wise, because at the end of the year the amount is usually too big to take the cash for.

As to taking any depreciation from the last depreciated value, there are several good reasons why this should not be done. First, it is absolutely necessary that you should keep your original and all subsequent investments intact in your accounts, as well as in fact. Your capital account represents your real investment. It must be the basis of all your fixed charges, such as interest, insurance, depreciation; and is physically shown by the plant and the real money in the replacement reserve.

Second, the insurance companies demand that you carry insurance on the basis of the cost of the plant, less wear and tear, or, as they express it, the replacement value at current prices, less wear and tear.

Third, the so-called depreciated value of a printing plant on the books does not mean anything either to the owner or to any one else. No one would be willing to sell the plant on that basis, and few would be willing to accept that figure as the true value. And in selling, you would not be willing to turn over to the buyer the money which has been placed in the replacement reserve deposit.

This may seem a complicated way of stating a simple fact, but let us further explain that the amount set aside for replacement reserve is a part of the cost of doing business and is charged to each of the departments according to the proportion their equipment bears to the whole. Being thus taken care of, it would really be equivalent to charging it twice if deducted from the capital account.

Perhaps the depreciation of foundry type will make this plainer. Here the amount set aside is twenty-five per cent, because type wears out in four years and must be replaced in toto in that average time. If the depreciation was taken off the capital investment each year there would be the necessity of creating new capital to renew the type, or the charging of this purchase to expense would so greatly increase the expense and cost at that period that it would be impossible to sell the goods at cost, let alone at a profit. By the reserve plan the capital remains intact, and when some type or machine must be renewed the price in excess of the second-hand value will be available from the reserve or nearly so. Any shortage must necessarily be charged to profit and loss.

In the case of buildings and real estate the same system should be carried out, but the rate of depreciation is lower — from three to seven per cent, according to the character of the construction. It has even been stated that the modern concrete building requires a reserve of a little over two per cent.

To settle one more question, this replacement reserve is not idle capital, as it is placed in easily convertible securities bearing interest, but it must be quickly available and absolutely free from the risks of the regular business funds.

The Salesman Versus Advertising

The average printing salesman is a much overrated individual. He is valued more because of what he might or should do than for the actual work that he does. In saying this we know we shall have the whole tribe after our scalp.

But the fact remains that a very large majority of the men who are called salesmen by the firms of printers employing them are just errand boys to carry the copy for estimate and take in the order if their price proves to be the lowest. There are printing salesmen who really sell, but they are far too few.

The printers themselves are responsible for this. It is so easy to take a bright young man from the workrooms and let him make a tour around town and pick up such orders as he can when you have no work for him in the shop. You figure that you are losing nothing, as you would have to keep him on the pay roll to have him when you are busy; but it does not work out that way. If he succeeds in getting a few orders he imagines that he is a salesman and wants to stay on the street. If you will not keep him there he goes to some other printer and tries to capture your trade for him. Possibly one in a thousand really develops into a salesman. If he does you can not hold him in the printing business, other lines pay too well.

The small or medium sized printer who feels like putting an inside man on sales should consider carefully whether the

same amount of money spent in direct advertising would not bring far better returns. The work of the man can be used in producing that advertising, and the amount that he would spend in carfare and other expenses will go a long way toward paying the postage.

A plant doing a business of less than $25,000 a year can not afford a salesman of any kind, and the proprietor can not afford to use much of his time soliciting. He can make more money by staying in the plant and seeing that the cost of production is kept at the proper level.

Of course he must get business, but by spending about six per cent of his total business in direct advertising he can secure more business than twice that much in salesman's salary and expenses will bring.

The printer is selling his product largely to business men who use it for direct advertising, and if it brings results for them, why not for him? Think this over and figure out how much advertising you could do with that six per cent.

Do not begin by considering that your letterhead, your package labels and business cards are advertising and take part of your appropriation for them. You have to print them anyhow. Start right out with a blotter, a mailing card, a booklet, even a small house-organ, and continue with samples of work you have done for others. Above all, leave off the frills; do just the kind of work for yourself that you want to do for the people you are advertising to.

Just one more point: Do not try to rob yourself by charging yourself a profit on the work you do for yourself and thus artificially dissipate your appropriation. Remember this fact: There can be no profit upon any goods or commodity until it changes ownership. To charge your selling department with a big profit on the work you do for it to use as advertising is criminal foolishness. The right price is the absolute cost at the factory hour cost as shown by the cost system. Adding a fictitious profit and counting the transaction into your sales will not put any coin in the pocket of your jeans.

Finally, the time to advertise is before you need the business, and as you can not know just when that will be, the right time is all the time. The advertising properly addressed gets in where the salesman is barred out and is read when he would not be listened to.

Stock Inventory

A correspondent asks for the latest method of keeping account of stock, meaning, we presume, the paper and cardboard stock that is usually on hand in all printing plants outside of the big cities where it is possible to get quick deliveries.

Really, there is nothing new in this field. Stockkeeping in any business consists in keeping a record of the receipts and deliveries of each particular kind of stock in such form as to be readily available for checkup of quantity on hand.

The simplest form consists of the usual " In and Out " card placed on the shelf or bin in which the stock is kept. Its greatest fault is that its correctness depends upon the accuracy of the person who places the stock or who takes it out. Its convenience makes it a valuable part of a correct system that is more elaborate.

Possibly the best system of handling stock is one in which all stock is placed under the control of one person and only issued on a requisition from the office.

In this system there is a record or inventory kept in the office and checked up against each invoice and each requisition and balanced as each entry is made. With this system an " In and Out " card in each bin is a convenience for the stockman and may be used to check up the inventory sheets from time to time, the whole being checked by actual count two or three times a year.

An inventory sheet similar to the one illustrated below will be found all that is necessary for regular stock.

The handling of the cutoffs is another problem which presents considerable difficulty because of the variety of sizes and kinds of stock and the fact that there are never — well, hardly ever — any additions that may be made to any item already listed.

Name

Date	Received		Date	Order No.	Issued		Balance		Remarks
	Rms.	Sheets			Rms.	Sheets	Rms.	Sheets	
	"	"			"	"	"	"	
	"	"			"	"	"	"	
	"	"			"	"	"	"	
	"	"			"	"	"	"	
	"	"			"	"	"	"	
	"	"			"	"	"	"	

Inventory sheet for keeping record of stock, arranged for use as an index card, 4 by 6 inches in size.

One method which has given satisfaction to a printer of our acquaintance who does considerable jobwork calling for odd sizes and therefore has many ends, is to classify all these ends by the width and list them by even inches and half inches in putting them away on the stock shelves. Thus, he would have all the strips four inches wide on one shelf, the five-inch on another, etc., regardless of their length.

In the office he has a binder about 11 by 14 inches, in which is filed one sample of each cutoff on the shelves, marked with its size and the quantity in stock. Each lot is numbered. The strips are arranged with the smallest on top, and when an odd size is wanted which it is supposed will cut from ends it takes only a minute to see if anything on hand will do. There is a binder for each class of stock — book, bond, coated, cover, ledger, writing, etc.— and thus the selection is a very simple matter. Such papers as are used for circulars in note and envelope sizes he cuts to size and wraps up in packages of one thousand ready for immediate use. Some of the sizes most often used are cut double to save presswork. About once every six months he goes over the samples in the office, picks out the slow moving ones, and orders them printed with a small imprint and made up into tablets for advertising purposes.

Another printer who is gradually building up a big business in direct advertising printing does not save any ends. His plan is to note when there is a waste large enough to use for a small circular or card, or for a tablet memo sheet, and have the necessary type placed in the form for the regular job and run with it. It is then cut off and used as needed for his own advertising. It pays — we said he is building up a big business.

When all is said and done, we like the latter plan the best, as we know by experience how rapidly the ends and odd pieces accumulate and how often the ultimate disposition of them is the waste bin. By this plan they become advertising.

Every one knows how welcome are tablets of the right size in the average business office. The *right size* is something to consider too. Business men like tablets of the same sizes which the card index files are made to take care of, 2 by 4, 3 by 5, 4 by 6, and 5 by 8 inches, the last size being the least valuable for memoranda and a salable size for the printer. The most desirable size is the 3 by 5 inch.

Collectanea Typographica

By HENRY LEWIS BULLEN

Books are the open avenues down which, like kings coming to be crowned, great ideas and inspirations move to the abbey of man's soul. There are some people still left who understand perfectly what Fenelon meant when he said: "If the crowns of all the kingdoms of the empire were laid down at my feet in exchange for my books and my love of reading, I would spurn them all."

—Ernest Dressel North.

* * * *

Printer, Use Your Types

HOW many printers use their types or linotypes or monotypes as B. Franklin used his types? Had he an idea for the betterment of Philadelphia, straightway he put it into types and interested other men, perhaps more influential than himself. If Franklin had not been a printer, he doubtless would still have been a thinking man, but, deprived of types, his ideas would have ended in mere conversation. With his types he had the most far-reaching and influential voice in his home town. What, Mr. Printer, are your types doing for your home town?

* * * *

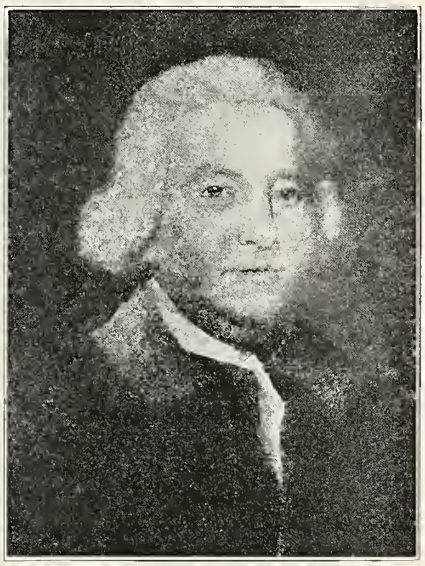
Origin of Chromolithography

LITHOGRAPHY in colors was first produced in Paris in 1837 in the lithographic establishment of Godefroy Engelmann. He patented the process and received a prize of 2,000 francs which had been offered in 1828 by the Société d'Encouragement for a practicable lithographic impression in colors. Engelmann was born in Mulhouse, in Alsace, in 1788. He died in 1839. His chromolithographic establishment was carried on by his son and achieved great celebrity. Engelmann wrote several text books on lithography.

* * * *

The Man Who Wins

THE man who wins is an average man, not built on any peculiar plan; nor blest with any peculiar luck, just steady and earnest and full of pluck. When asked a question he does not "guess" he knows, and answers "No" or "Yes"; when set a task that the rest can't do, he buckles down till he's put it through. So he works and waits till one fine day, there's a better job with bigger pay; and the men who shirked whenever they could are bossed by the man whose work made good. For the man who wins is the man who works, who neither labor nor trouble shirks, who uses his hands, his head, his eyes, the man who wins is the man who tries. —*Selected.*



Hugh Gaine, Printer, New York, 1727-1807. Portrait reproduced from an oil painting by Gilbert Stuart. See the accompanying sketch of this printer's successful career.

* * * *

Hugh Gaine, Printer

HUGH GAINE was one of the most successful, in a monetary sense, of the colonial printers. He was a much discussed man in his day, but he has received little attention since. Born in Belfast, Ireland, in 1727, there he began to learn to print. In 1745, at the age of eighteen, he arrived in New York, and found employment (probably as a learner) in the printing office of James Parker, in which Franklin had a third interest. Young Gaine's wages to begin were $1.25 a week, with board and lodging. He remained with Parker until 1752. In that year Gaine began a printing business of his own in New York, issuing the *New York Mercury* on August 8. This was the fourth New York newspaper. The *Mercury* continued until 1783. From the beginning Gaine was a money-maker.

When the Revolutionary War began in 1776 Gaine tried to please both the loyalists and the rebels. He sent part of his printing plant to Newark, New Jersey, where he published the *New York Gazette and Weekly Mercury,* advocating the American cause, while he continued his newspaper in New York, advocating the British cause. When the British defeated the patriot attack on New York city and confirmed their possession of that city, Gaine discontinued the Newark issue and catered to the British authorities, as did Rivington and other printers, without any noticeable injury to their prosperity when the colonists finally won the war.

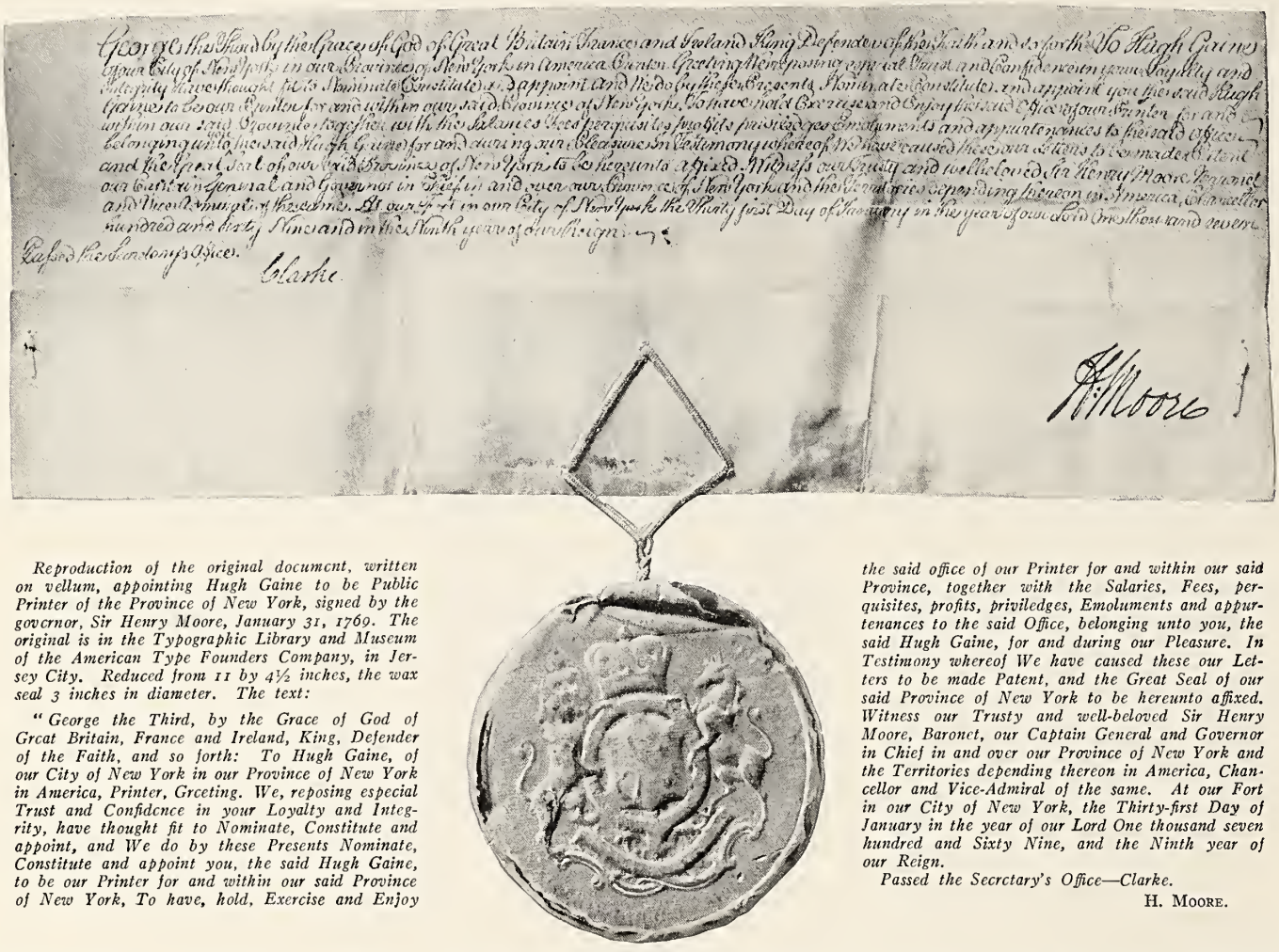
Gaine had a book and stationery store in connection with his printing office, and published many books. His printing was above the average of his time in workmanship. In 1769 he was appointed Public Printer for the Province of New York, and continued that profitable employment until 1775. His appointment meant that he had a monopoly of the public printing, which was done in connection with his general business. He was at the same time printer to the City of New York.

He married twice, and has descendants on the female side at the present time who reside in New York. His only son died at the age of twenty-six. He took an active part in social and civic affairs. For a time he was treasurer and vice-president of St. Patrick's Society, at that time a Protestant organization, and was also a vestryman of Trinity Church. He disposed of his business in 1800 to Ming & Young. He died in New York on April 25, 1807, in his eighty-first year, and his tombstone may still be seen in Trinity churchyard.

His printing office and book store were in Hanover square. He owned much real estate in and outside the city. Through the failure of a public lottery scheme in which he was a partner he

lost heavily in the latter years of his life. By will he left his wife an annuity of $3,500, and to two married daughters $10,000 each. The residuary estate was divided among the four daughters.

In 1902 there was published in two volumes "The Journals of Hugh Gaine, Printer," edited by Paul Leicester Ford, and published by Dodd, Mead & Co.



Reproduction of the original document, written on vellum, appointing Hugh Gaine to be Public Printer of the Province of New York, signed by the governor, Sir Henry Moore, January 31, 1769. The original is in the Typographic Library and Museum of the American Type Founders Company, in Jersey City. Reduced from 11 by 4½ inches, the wax seal 3 inches in diameter. The text:

"George the Third, by the Grace of God of Great Britain, France and Ireland, King, Defender of the Faith, and so forth: To Hugh Gaine, of our City of New York in our Province of New York in America, Printer, Greeting. We, reposing especial Trust and Confidence in your Loyalty and Integrity, have thought fit to Nominate, Constitute and appoint, and We do by these Presents Nominate, Constitute and appoint you, the said Hugh Gaine, to be our Printer for and within our said Province of New York, To have, hold, Exercise and Enjoy the said office of our Printer for and within our said Province, together with the Salaries, Fees, perquisites, profits, priviledges, Emoluments and appurtenances to the said Office, belonging unto you, the said Hugh Gaine, for and during our Pleasure. In Testimony whereof We have caused these our Letters to be made Patent, and the Great Seal of our said Province of New York to be hereunto affixed. Witness our Trusty and well-beloved Sir Henry Moore, Baronet, our Captain General and Governor in Chief in and over our Province of New York and the Territories depending thereon in America, Chancellor and Vice-Admiral of the same. At our Fort in our City of New York, the Thirty-first Day of January in the year of our Lord One thousand seven hundred and Sixty Nine, and the Ninth year of our Reign.

Passed the Secretary's Office—Clarke.

H. Moore.

This contains a biography, a bibliography, many illustrations, letters and other documents, and a reprint of as much of the journal or diary kept by Gaine as has come to light. As reprinted by Ford the journal covers the years 1757 and 1758, 1777, 1779 to 1782, 1797 and 1798.

* * * *

Earlier Methods in the Composing Room

DURING the first two centuries of printing compositors and pressmen received weekly wages. In the seventeenth century systems of piecework were introduced. The pressmen were paid by the token; a token was 260 impressions, ten of which were to cover waste. It was estimated that two men working a hand press, one pulling and one inking, would take about 250 impressions an hour. The price per token varied with the size of the type form. The platens of wooden hand presses were half the size of the maximum form that could be put on the bed. A form larger than the platen, therefore, required two pulls to complete the impression and sometimes as many as three pulls.

When compositors worked by the piece they were paid so much per signature of eight pages, or as many pages as a signature might contain. The basis of the signature price was the number of ens (not ems) in the page. The piece price paid to compositors covered makeup and imposition as well as corrections. The compositors were paid the same price for a blank page as for a solid page, and they "picked up" the running headings and folio lines.

The matter set was made up, imposed and locked up before it was read. Column galleys and proof presses are comparatively recent inventions. When the form was locked up it was proofed on the hand press, read, and corrected on the imposing stone. When it was ready to be printed the proprietor-printer knew exactly what the composition of each form had cost him.

The price per thousand ens varied with the size of the types used. This was necessary, because there was more makeup, and proofing and more forms to lock up when the larger sizes were used than when the types were small. English (fourteen-point) was the largest type recognized in the piece scale; anything larger was charged at the fourteen-point scale. Thus long primer (ten-point) in one scale was 7 cents a thousand ens, while brevier (eight-point) was 5 cents a thousand. Until 1810 solid and leaded matter were paid for equally; after 1810 the compositors got less for leaded.

The plan of paying by signatures or locked up forms made it necessary for the men to work in groups, each having its own book to compose. Each group was in charge of a makeup man, called a "clicker," who was in charge of the group, and received a slight extra share of the payments because of added responsibility. Every compositor, except the "clicker," received an equal amount as each signature was completed and ready for the press. Every compositor thus got his share of any "phat" there might be, whether the "phat" was in his takes or not.

* * * *

Me, poor man,— my library was dukedom large enough.— *Shakespeare.*

Grade Standardization and Identification of Paper*

BY JOHN SULLIVAN

THERE is no necessity for me to take time to convert you to the "sweet uses" and benefits of standardization. During this year the United Typothetæ of America has not only been preaching standardization strenuously, but has been using practical means to have standardization made effective throughout the printing industry. One has only to make himself acquainted, even to a slight degree, with the work of the U. T. A. Standardization Committee, headed by W. J. Eynon, to appreciate that printers are not merely looking to outside pressure and semi-legislation, but possess the American spirit of self help in a high degree.

Standardization is the order of the day in industry; whether it be uniform labeling by the knit goods industry; the standardizing of grades, dimensions and qualities in the lumber business; standardizing of the food container; paint color and paint container standardization; standardization for the farm, the home, the office, the plumbing trade, electric trade and automobile trades; for the railroads, the mechanical engineer, metal trades, etc.

And this practically nation-wide standardization is not a peculiar American vice, as some of the objectors to standardization might call it. It is going on in industry throughout the world. Sweden, for example, has a country-wide movement for the standardization of manufactured products.

The idea of standardization as materialized in the United States has, of course, shown a tendency to go to extremes. Movements of all kinds have that tendency in this country. During the past few years we have suffered from a horde of reformers, of uplifters, of doctrinaires who have really been trying to standardize the human being — the human soul; each doctrinaire, each reformer regarding himself as the standard, even as, probably, the manufacturer of every one of the 9,000 brands of paper in use in this country believes in the survival of the fittest because he holds his brands to be the fittest.

Many people have become "leery" of the word standardization, because the doctrinaire has succeeded in confusing *standards* and *rules*.

Rules are made to be broken. *Standards* represent concentrated experience; the resultants of opposing forces or energies or practices; the ultimates upon which the majority finally agree as embodying practices fittest to survive. *Standards* are the platforms reached by mankind in its progress upward, platforms from which progress into new territories, new experiences, new accomplishments, can be made, unencumbered with the unnecessary impedimenta and retarding accretions of the past.

Probably, instead of the word standardization, we should use the word *simplification*. And in industry we are simply trying to do that which we continually do, consciously or unconsciously, in our individual lives, simplify our methods of living, of thinking, of working.

Present Conditions in the Paper and Allied Industries

Does simplification prevail now in the paper manufacturing, paper selling, printing and machinery business? If it does, what is all the shooting and the shouting about?

Simplification does not prevail. I am told that there are mills making 150 and more sizes of paper. I am informed that the average number of items carried in stock by paper merchants is 5,000. It is a fact that there is, in your own industry, an overequipment of machinery of 50 to 150 per cent. The machinery people are still working on the basis of almost one kind of machine for one business, instead of one kind of machine for many businesses or classes of work.

It is not my intention to examine in detail conditions in the paper and allied industries. I shall confine myself to the effects upon the printing industry of non-simplification in other industries.

Here are the effects, briefly stated: The most reliable data gathered show that today printing prices average 2½ times what they were in 1914. The volume of printing sales had dropped considerably — in July last 80 per cent from the peak of March, 1920. (Magazine advertising lineage has dropped 38 per cent from its peak of 1920, and newspaper advertising lineage but 7 per cent from its peak of 1920.) The average number of turnovers annually in the printing industry is about 1¾, and the average percentage of net profit is around 3½ per cent.

Why this state of things? What does 80 per cent decreased volume of sales mean? It means that the buyer of printing has gone on strike. Why? Because printing prices are too high. But how can you reduce printing prices when your profits average only 3½ per cent, with an average turnover of 1¾, which means 2 per cent profit per turnover?

There are several reasons for these conditions or results. Two or three years ago I told the New York Employing Printers' Association that they were not thinking and acting as salesmen; they were keeping their eyes and their brains too close to their tools and their machines.

But the outstanding reason is lack of simplification. Like Martha, the printing industry is troubled and worried about many things — too many things. The world of things is too much with you.

If you do not get your businesses onto a turnover basis, you can not reduce your prices. If you can not reduce your prices, the buyer will continue on strike. But you can not get onto a turnover basis unless you get simplification into the business — simplification of sizes of paper, simplification in stocks, simplification in machinery.

Let me give one or two illustrations regarding turnovers: If you carry an average paper stock of $50,000 (selling value) and your printing sales amount to $100,000 a year, you have two turnovers. If your average net profit is 5 per cent, your total profit for the year is 10 per cent.

If, however, you carry an average paper stock of $25,000 and your printing sales amount to $100,000 a year, you have four turnovers; and if your average profit is 3 per cent, your total profit for the year is 12 per cent. The same turnover factor applies to plant and overhead investment.

The probability is that if your prices provide for a profit of 3 per cent only, your total sales in a year would be more than $100,000. If they were $125,000, your total profit would be 15 per cent.

Your expenses of purchasing would be less; your wastage or spoilage of stock would be less; you would require less labor handling stock and gain in production labor; and you would need less stock space and have more productive space.

But a five-or-six-times turnover basis is not for you unless you buy on the basis of a few sizes of paper.

*An address delivered at the convention of the U. T. A. by John Sullivan, secretary-treasurer of the Association of National Advertisers, and a member of the committee appointed by the Bureau of Standards of the Department of Commerce to investigate the sizes and grades of printing papers manufactured and used, and to recommend a set of standard sizes for paper.

The Simplification of Paper Sizes Program

Buying a few sizes of paper for stock is not the only purchasing basis. But before I speak of paper identification, let me give you the high lights of the report of the Bureau of Standards Simplification of Paper Sizes Committee. We tendered this report on September 22 at Washington, and it was signed by every member of the committee.

What we did was to make a survey of the paper-using market. We said, "Let us find out how much printed literature is now being cut and folded from certain sizes of paper, or can be so cut and folded with slight change in dimensions. We will surely ascertain what practices obtain, and so be in a position to recommend the production of sizes of paper that will meet the largest percentage of requirements in printed matter, or to which the remaining percentage can readily be adapted."

Twenty-one thousand copies of the booklet, "Suggestive Paper Sizes," were distributed, 15,000 with questionnaires, among the members of eight national organizations and to secretaries of various national organizations of manufacturers or distributors of commodities.

Fourteen different surveys were made of current printed literature, in respect of sizes and fold, representing over 25,000 different printing jobs. Analyses were made also of surveys of magazines, trade papers, books, directories, etc.

From the sending out of the questionnaires we received only two objections to our program. The surveys of printed literature showed that if advertisers, publishers, printers and lithographers coöperate by changing only a portion of their present literature specifications only ⅛ to ⅜ of an inch, 87¼ per cent of the unstitched circulars, 79 per cent of the booklets, and 86 per cent of the cloth-bound and loose-leaf catalogues could be cut without waste from the following four standard sheet sizes of paper, namely, 26 by 29, 25 by 38, 32 by 44 and 35 by 45½, and their double sizes. If the changes were ¼ to ½ inch, practically all the literature would come within the above four standard sheet sizes.

Our recommendations to the Bureau of Standards read as follows: "In view of the facts given and tabulated in the foregoing pages of this report, and as a result of the nation-wide and thorough inquiry made by questionnaire, the members of this committee recommend to the Bureau of Standards of the Department of Commerce that production of book papers be simplified to four sheet sizes of 26 by 29, 25 by 38, 32 by 44 and 35 by 45½, and their doubles, to cover virtually all general printing, publishing and advertising requirements.

"The committee also recommends that the sheet size of 30½ by 41, and its double size, be adopted and recognized as a standard for the use of book publishers. The result of the inquiry made by the National Association of Book Publishers among its members and leading non-members warrants this recommendation.

"And the committee considers that the evidence produced as to present practice and the unanimity of desire for, and approval of, simplification as indicated by the answers to the questionnaires, as well as lack of criticism of the tentative recommendations, should convince the paper merchants of the country of the advisability of stocking the four recommended sizes."

As to bond and writing paper sizes, we recommended 17 by 22, 17 by 28, 19 by 24, and their doubles.

What is the significance to the printing industry of the committee's findings? That printers do not need to stock freak sizes of paper in order to do a large and profitable business. (A freak size of paper is one that is not standard for practically 100 per cent of users of paper and printing. If the average height of men is 5 feet 6 inches, isn't the Tom Thumb of 2 feet 6 inches called a freak?) If you have read the Bureau of Standards committee's booklet, "Suggestive Page Sizes," you will have become familiar with the great range of sizes and folds that are possible with three sheet sizes of paper.

With the sheet sizes recommended by the committee there is afforded ample opportunity for originality and expression of individuality. Some men have the very foolish idea that originality of size and fold is the basis of success in advertising. It isn't the size and shape of a man that makes originality of expression of thought and purpose; it's the brains, and the soul that makes the brains work. In advertisements, it isn't the size and shape of the space used that sells goods; it's what goes into the space.

The Bureau of Standards committee has told you what your market is using and what it wants. Suppose our recommendations should be able to serve only 90 per cent of the requirements of users of printing. Why should you have 1¾ turnover a year and a net profit of 3½ per cent and a decrease of 80 per cent from a peak of business in order to serve 10 per cent? As it is, virtually 100 per cent of the market can and will accommodate itself to your acceptance of the committee's recommendations. For instance, we canvassed the membership of the Association of National Advertisers and found that practically 100 per cent of the members either do or can take care of their printing needs on the basis of the committee's recommendations.

I have said that the printing industry can get onto a turnover basis, with lower prices and greater profits, if it adopts simplification of sizes and grades in purchasing stocks of paper and in styles and sizes of machinery. But there is another and necessary basis of purchasing paper. Simplification in brands of paper bought must be practiced if the printing business desires lower prices, turnovers and a higher annual percentage of net profit.

Last February, in a letter written to H. D. Craig, of the New York Employing Printers' Association, I said that I had been going through old material dealing with standard brands and private brands of goods, and that, in the light of marketing knowledge of today, it seemed very strange that eight to twelve years ago any one should have thought the manufacture, selling and advocacy of a private brand of goods to have an inherent possibility of permanency.

Today, apparently, there is no need for such articles in the advertising papers as once appeared: "Driving Private Brands Into the High-Grass Towns" (published eight years ago); "Advertised Brand Force versus Private Brand Force"; "The Private Brand Problem" (eleven years ago); "The Issue Between the Advertiser and the Private Brand Manufacturer" (eight years ago); "The Losing Game of Private Branding" (seven years ago). It is true that the private brand in the field of general advertised commodities is not yet dead; but it is in a very groggy condition.

Any man with an elementary knowledge of economics should readily have seen the inevitable trend towards simplification, and, consequently, towards elimination of a vast number of brands, because it was inevitable that human industry should simplify itself — and agree upon standards. In no other way could it possibly achieve economy in production, in selling, and consequently lower selling prices. Only on the basis of prices that broaden markets to the utmost extent can markets be held and sold consistently and continuously.

From a chaos, a higgledy-piggledy, of merchandising methods in the field of commodities in general, we have advanced to a pretty well universal understanding on the part of jobbers and retailers that the identification of goods as being made by a certain large-scale manufacturer who makes and sells only his own brands insures uniform quality to the consumer — a minimum production cost, a minimum selling cost, and, in consequence, a minimum selling price that stabilizes productions and selling and secures reasonable profits consistently rather than unreasonable profits spasmodically.

In the conduct of business, the thing to consider first, last and all the time is not merely the percentage of profit, but the *flow* of the business. *Flow* means turnover.

The paper and allied industries have, during the past year especially, been agitated over matters of production and selling that were settled eight to twelve years ago in the field of what are known as nationally advertised goods. Which means that, speaking by and large, the paper and allied industries are at the tail of the procession of industries towards the goal of standardization, economy and stability.

During the past year the U. T. A. has been distinguishing between private brands and mill brands. The distinction I prefer is between private brands and standard brands. Some one may say that is a distinction without a difference. True, but it is clearer, and there is no element of sharp antagonism involved. A standard brand is one which is manufactured on a mass production basis because there is a large and stabilized market for it. Consequently, a standard brand can be produced at a minimum unit cost; it can be marketed at a minimum selling cost; it can be sold at a minimum price.

A private brand can not be manufactured on a continuous mass production basis; the market for it is limited, and the market is not stabilized. Consequently, the unit cost of production must be relatively high; also the selling cost; also the selling price. A private brand can be manufactured on a mass production basis, spasmodically equal to the possibilities of a standard brand, but only spasmodically. Very few, indeed, are able, even occasionally, to place orders large enough that each item may be made on a standardization basis.

There you have, in my opinion, a sharp, simple distinction between what constitutes a standard brand and a private brand of paper. No doubt a private brand *can* be sold at the price that a standard brand can be sold for; but not for long, and not with an equal aggregate of profit. Moreover, in a private brand there can be no assurance of consistency of quality. Not only can there be no consistency of quality except in standardized quantity production; when the making of a private brand is transferred from one mill to another there must be variation in quality; two mills do not make the same kind of paper, and, also, there are often too many temptations for the middleman to shift grades.

You want uniformity of grade and of content, because only by having such uniformity can you turn out consistently good jobs; you have less trouble, and you give greater satisfaction and promote better business relations.

The buyer of printing — in the case of members of the Association of National Advertisers, the larger buyer is himself a maker of standard brands and prejudiced in favor of standard brands — the buyer of printing wants consistently good jobs executed; if he receives a poor job, and discovers on the paper used no brand or one with which he is unfamiliar, he knows why he has received a poor job. Only a few such jobs and he is off the printer for life.

Identification of paper means not only by brand, but by content. To all intents and purposes there is at the present time simplification of grades, because the substances used in making paper are comparatively few and well known. In other words, we know that when we buy paper we are buying a compound of specific materials.

But do we know what place in the scale of quality, because of the proportions of the specific materials and process used, a particular paper ought to occupy? The more of one ingredient or process than another a paper contains, the better, or the worse, the printing job. If the printer is not able to identify the grade, how can he surely know that he is buying the right paper for a certain job? How does he know he will avoid spoilage and consequent waste of his money? If, through lack of grade identification, a poor job reaches the buyer, and he kicks, what about the effect upon the printer's business?

Understand that I do not insist that there should be identification of grade to prevent dishonesty in manufacturing. There is no dishonesty whatever involved if a certain paper is manufactured from 25 per cent of a superior material and 75 per cent of an inferior material, so long as it is not priced at and sold as one containing 75 per cent superior and 25 per cent inferior materials!

Besides, the fact that a manufacturer places his brand at all on a paper is sufficient evidence of honesty in manufacturing. No mill can afford to have itself identified with absolute inferiority rather than with relative quality.

What I have reference to in asking for identification of grades is the enabling of the printer and the buyer of printing and paper to establish a relation between content and fitness to perform a certain job, and between content and price.

By purchasing standard mill brands the buyer will assure himself of *uniform* values, *uniform* prices and *uniform* printing. But he should have some means whereby he can measure values, prices and capacity for printing.

Is it at all unusual to require that a statement which will show process contents and percentages should be furnished? A manufacturer of talcum powder will state the percentage of boric acid and other ingredients in his product. The purity percentage of soap is given. The furnishing of an analysis in connection with the selling of synthetic products is very common. If such a phrase as "all wool and a yard wide" may become the ideal standard of the cloth industry, as well as the figurative standard of commercial propositions in general, why shouldn't the paper industry have its greatest common measures of quality?

Modern Marketing Requirements

So much for simplification of sizes of paper and identification of grades and makes of paper.

Suppose, however, there should be some among you who determine, either through "bullish" self will or mental laziness, to continue on the old wasteful lines, or to adopt a *laissez faire* attitude: to think that what is is well enough, and why do "these fellows" and institutions like the Bureau of Standards want to come around stirring things up? In concluding this unavoidably lengthy talk, let me state briefly the modern marketing requirements to which printing industry practices must conform. I say *must* because modern marketing requirements are being determined by economic laws.

There must be a reduction in costs of distribution. During the past twenty-five years costs of distribution have advanced very rapidly and to very high levels. Reduction in costs of production has virtually reached bottom; there will be, if anything, increases in costs of production.

The great problems to be solved in American business from now on will be marketing problems. There must be reduction of selling costs.

Marketing covers, in the main, advertising or mass selling, and individual selling. These two forms of selling must be, and are being, coördinated; they are working as twin dimensions of business promotion.

Mass selling, or advertising, or printed salesmanship, is too costly at present and it is still being used wastefully. It must be used more effectively, which means, largely, using the more effective medium, and there must be less money spent.

To the confusion and near terror of many old-line advertising men, traditional advertising practices are going by the board, or are being stood on their heads for unaccustomed examination. The reason for all this is that American business is acquiring a *marketing* sense, and the driving force is inexorable economic law; "needs must be when the devil drives," though economic law is anything but a devil.

It is my firm belief that recognition and acceptance of this economic law mean the salvation of the printing industry.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Stevenson, Blake & Co. typefoundry (Sheffield and London) has presented £100 worth of type and equipment to the printing classes of the Capetown (South Africa) Technical Institute.

THE Frederic Wesselhoeft typefoundry (with selling branches in Nottingham, Houndsgate and London) announces a reduction in type prices, varying according to faces and sizes.

THE printing trade school housed so many years by the Bride Street Institution, of London, has been transferred to a location in Stamford street, Blackfriars, and is now conducted under the auspices of the London City Council.

THE plan of having day continuation schools for apprentices, advocated by the Education Act for Scotland, is in force in Edinburgh in the printing and allied trades. The classes are held in the College of Art and the Heriot-Watt College.

AT THE printing office of Dennis & Sons, Scarborough, work is suspended at nine o'clock every morning and a five-minute religious service is held, which is conducted by local and visiting ministers and laymen, and consists of prayer, the reading of Scripture passages and a short address.

THE postoffice department has been arranging for the display of advertisements in postoffices. It has made a contract with an advertising firm, through which the latter acquired the right to display until December, 1925, advertising matter on the interior walls of between fourteen and fifteen hundred postoffice buildings.

A "NORTHCLIFFE Memorial Garden" is to be constructed at the "Natsopa" Memorial Home by members of the National Society of Operative Printers and Assistants [the word "Natsopa" is made up from the name of this organization] at the various offices formerly controlled by the late Viscount Northcliffe.

FOUR members of the mechanical staff of the London *Times*, with a combined record of service extending to nearly two hundred years, have recently retired. They are L. E. Masson, forty-eight years composing-room overseer; J. Wilkinson, fifty years foundry overseer; George Herbert, fifty-one years compositor; Arthur Dobson, forty-one years pressman.

WHAT is termed a "photo typesetting machine" is a new invention recently patented by J. Robertson, T. W. Brown and A. Orrell, by which it is expected to do away with type, type metal, leads, slugs, brass rule, ornaments, furniture and chases. It is described as a "machine for setting type by photography for lithographic, offset, letterpress, gravure and collotype printing," and employs matrices of either a positive or negative character, depending upon the kind of printing in view. It is similar to the linotype, having the usual magazine, keyboard and distributor, and embodies a camera for photographing line by line the matter as and when set, through a lens upon a sensitized film, the latter being then used in the usual way for preparing a plate from which to print. As usual, the inventors, before knowing that their invention is positively practical, are figuring how much might be saved in material and labor by its use. Still, they are modest, as they claim only a production of two thousand an hour of straight matter.

GERMANY

VISITING cards, which cost 1.50 marks per hundred in 1914, cost 395 marks in September, 1922.

AN EXPOSITION of medical books, to commemorate the one hundredth anniversary of the German Physicians' and Nature Students' Association, was held in Leipsic, beginning September 16.

THE widow of Rudolf Mosse, the prominent publisher of Berlin, has donated to the city a home and school for one hundred boys and girls, which she and her husband had founded. It will bear the name "Emilie-Rudolf-Mosse Home."

THE Leipsic publisher who issued the memoirs of the ex-Kaiser says the author received a fee for his work in accordance with the estimated value of the book, and that the greater part of the remuneration has been divided among charities.

IN ANNOUNCING an advance in subscription price, one of the printing trade journals mentions that its last order for paper was billed at 13.50 marks per kilo, and that the next order would be billed at 120 marks per kilo, nearly ten times as high at one clip.

THE Standard Compositor Corporation has been organized at Berlin, with a capital of 30,000,000 marks. It is proposed to exploit American patents in Germany. The direction of the new corporation is given over to the Vogtländische Maschinenfabrik at Plauen, Saxony.

IT IS reported that, as a result of the assistance afforded by the provincial printing works, it will be possible to put eight milliards of marks in daily circulation from the beginning of October. And the more they print the lower the marks will fall in exchange value.

THE very extensive collection of notable specimens of printed matter, to which Albin Maria Watzulik, of Altenburg, Saxony, had devoted a lifetime, is to be purchased by the German Master Printers' Association and added to its library at Leipsic. The price to be paid for it is said to be 150,000 marks.

FRANCE

ANNOUNCEMENT is made of the death of Gabriel Guary-Lorilleaux, manager of Charles Lorilleaux & Co., the foremost ink-making concern of France. He was a member of the Legion of Honor.

THE late Salomon de Rothschild in his will presented the National Library with two million volumes, which are said to be sumptuously bound, some bindings being stamped with designs made by Albert Dürer, the famous engraver.

IT IS proposed to name one of the streets of Paris after Albert Gauthier-Villars, who was the head of an old and prominent firm publishing scientific works on the Quai des Grands-Augustins. He died at the front in the recent war, in which he was engaged as an artillery officer.

THE printers' union has given notice to the employers that it will not condone the practice of having its members work overtime at the ordinary scale rate.

AUSTRALIA

THE Typographical Union at Perth, West Australia, recently served the newspaper proprietors with its annual "log," in which demands were made for a large increase in the rates of pay, a reduction of hours to thirty-eight per week, payment for holidays, additional pay for "dirt money" [what's that?] and four weeks' annual holiday instead of two weeks. A late report says that the newspaper strike at Perth has come to an end, the printers having recognized the authority of the arbitration court.

BELGIUM

AFTER more than three months of negotiation, a provisional agreement on wages has been reached between the master printers and their employees' associations. The towns and cities of this country are ranged under four categories, in degree of importance. In those of the first category the compositors receive 100.40 francs a week, in the second 114 francs, in the third 119 francs, and in the fourth (the city of Brussels) 135 francs.

ECUADOR

A COMPANY at Guayaquil has secured from the Government the monopoly rights for this country of the sale of cigarette paper. All cigarette makers and dealers must first make arrangements with this company before doing business. The report of the granting of this monopoly concludes by saying that the price of cigarette paper has risen.

SWITZERLAND

THE Swiss Graphic Union comprises four trade organizations, as follows: Typographic Federation, with 5,432 members; Federation of Lithographers, with 952 members; Federation of Binders, with 1,407 members; Federation of Workers in Paper and Paper Products, with 2,199 members; a grand total of 9,990 members.

ITALY

IN PLACE of the lately deceased Guiseppi Vigliardi-Paravia, Guisseppi Luigi Pomba has been appointed general director of the Turin Printing Trade School.

DENMARK

IT IS reported that Danish paper mills, because of a cheapening of raw materials, have made a reduction of 12½ to 15 per cent in the price of paper.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Errors Made by Writers

C. A., San Diego, California, writes: "Many thanks for your response in the September number of THE INLAND PRINTER. More than fifty years ago *Harper's Magazine*, in a very entertaining illustrated article entitled 'Making the Magazine,' said that 'the proofreader is expected to detect errors which the author, as well as the printer, has made.' I hold that, whether it was the writer for the dictionary or the compositor who fell into the error concerning New Providence Island, the proofreader should have detected and corrected it.

"In your always interesting and instructive department I have noted from time to time discussions of the perennial and puzzling 'split infinitive.' So far as I have been able to grasp the question, the consensus of opinion seems to be that, while its use is 'allowable,' it is to be avoided wherever possible. So I suppose we shall have to let it go at that, although the indications are that it will be eventually doomed.

"But there is another rule of grammar which I had supposed had become firmly settled, that regarding the use of the reciprocal pronouns. To quote J. A. Hennesy's admirable little 'Dictionary of Grammar,' 'each other' is properly applied to two only; 'one another' to more than two. A simple and easily understood distinction, but one which is ignored, disregarded, and buffeted about by newspaper reporters, editors, and authors of our 'best sellers' with the utmost abandon. In referring to St. Paul, Minnesota, a writer blithely uses both sets of reciprocal pronouns in the same sentence, just like this: 'Folks know each other in St. Paul and speak to one another on the streets.' Early in the first chapter of 'Dr. Jekyll and Mr. Hyde' Robert Louis Stevenson says: 'Well, sir, the two ran into one another naturally enough at the corner,' etc. Now, here is a clear-cut example from one of our most eminent and widely quoted modern classics — and many others might be cited. Will you kindly give us an authoritative and definite ruling on the use of the reciprocal pronouns?"

Answer.—The error first mentioned here was Province printed in the Standard Dictionary instead of Providence. I said in the September issue that this error was probably in the copy, and mentioned another of the same nature which an expert made in his writing, which I corrected in copy that passed through my hands, though the other did not. Prounce was written for pronounce. Of course even a compositor or an operator should correct this latter as an evident accident in the writing, since the actual writing was not a word at all and the word intended was evident. It should not even go to the proofreader as written. But the quotation from *Harper's* expresses more as a demand from proofreaders than was just even fifty years ago, when it was common for proofreaders to be expected to use their brains to an extent no longer permissible. Even then, however, although one who corrected New Province Island to New Providence Island would never have been blamed for it, he would have been justified in leaving it as in copy, for Province has not the evident accidental nature so plain as it is in prounce. Another consideration counts much more than it did in the old-time hand composition. It has become quite common for employers to insist upon queries of even self-evident errors in copy, in order to charge time for the correction. But even so the operator who makes such correction in setting will probably never be blamed for it.

The "split infinitive" disagreement is as old as the language itself, and is still as unsettled as ever. Goold Brown, about the middle of the nineteenth century, in "The Grammar of English Grammars," said on page 661: "Of the infinitive verb and its preposition *to*, some grammarians say that they must never be separated by an adverb. It is true that the adverb is, in general, more elegantly placed before the preposition than after it; but possibly the latter position of it may sometimes contribute to perspicuity, which is more essential than elegance." This is practically all he says of it. Rossiter Johnson, in "The Alphabet of Rhetoric," says in a paragraph on infinitives: "Splitting the infinitive is an error of the same nature as unnecessarily separating the auxiliary from the main verb, which is done persistently by many writers that are careful about their infinitives. But attempts have been made to defend the split infinitive." A writer who comes close to truth on this question is James P. Kelley, who on page 236 of "Workmanship in Words" says: "The split infinitive is so common that it would be a waste of time to gather many illustrations of its use. Let us admit that it can hardly be regarded as a solecism, and that much may be said in its defense." And on page 237: "He that splits the infinitive recklessly will sometimes do it clumsily. I venture the opinion that in nine cases out of ten, if not in forty-nine out of fifty, the modifier of the infinitive may be put elsewhere than after the *to*, without sacrifice of clearness, force, ease, or anything else worth saving." What seems to be doomed is the criticism, not the split infinitive, which seems rather to be gaining favor.

As to the reciprocal pronouns, two of the most authoritative grammarians, Goold Brown and William Chauncey Fowler, contradict each other, and our best writers disagree with one another. Fowler says that "each other is properly used of two or more, and one another of more than two." Brown says, "Each other, if rightly used, supposes two, and only two, to be acting and acted upon reciprocally; one another, if not misapplied, supposes more than two under like circumstances. . . . Misapplications of the foregoing reciprocal terms are very frequent in books, though it is strange that phrases so very common should not be rightly understood." These two grammarians are quoted to show that different ideas of propriety were current three-quarters of a century ago. I might have gone back much further and shown that the difference is really much older. But the existing confusion, of which I am well aware, having persisted for centuries despite the efforts of purists and critics, would probably continue to withstand all possible opposition. All that I can do as to a rule is to say that the common rule that each other applies to two, and only two, and one another to more than two, can not be made more explicit, and that it expresses my own opinion exactly.

Curios Found in the Dictionary

BY F. HORACE TEALL

ALMOST no one would think of any curiosity about the word gallery, until attention was called to it by some unusual application, such, for instance, as its use for a covered walk or ambulatory, or on finding a piazza or a veranda or a corridor defined in the dictionary as a gallery. Webster's New International Dictionary says a corridor is "a gallery or passageway connecting apartments of a building," a veranda is "an open gallery or portico," and a piazza is "an arcaded and roofed gallery, a veranda." Such general application of the word is common to all lexicographers, though seldom encountered elsewhere, in what appears to have been the original sense, a covered passageway. Our most frequent application of this word is to a flooring added above part of the main floor of an audience room, as in a church or theater, and in the case of the theater commonly restricted to the uppermost floor, the other galleries being specially designated by other names. Almost if not quite as familiar is the name gallery for a room or building for exhibiting pictures or other art works, and hence often for the works collected for exhibition. Another curious use of the word gallery is its employment to mean the audience, especially at an outdoor game, as golf or tennis. Among the many things called galleries, as set forth in any of the latest full dictionaries, it is hard to find one that suggests a reason for classing it under the same name as the original gallery, which seems to have been merely a covered way, with early meaning of a passage underground, such as moles or ants make, and which are still called galleries. Yet it is not hard to perceive that all these various applications of the word gallery grow naturally from one central idea; and while we may think there is little more that may possibly be included under the name gallery, we must remember that similar ideas were held by the earlier lexicographers who gave less than half as many definitions of gallery as are given in recent works, and who aimed at fullness of treatment.

An interesting instance of the not infrequent shift from a good to a bad connotation is seen in the word garble, which originally meant literally to sift in a sieve, and later to select or cull. It is curious now, when we have been used for many years to hearing of no garbling of anything but quotations, this being done for the purpose of misrepresenting, to find in earlier work, as in Fuller's "Worthies of England," that pigs were garbled when the poor ones were selected for rejection, and that selecting good for use and rejecting bad was garbling. Trench wrote, "It is not difficult to trace the downward progress of the word," but the downward progress is rather in the application of the word, which Trench really meant, being from sifting so as to cleanse to any selecting, and then to selecting so as to misrepresent; but to garble a quotation is not necessarily to "select the worse and dismiss the better," as Trench says, but to omit parts so as to pervert the meaning. A garbled quotation is one that is made false-seeming by omission, but it is quite within possibility that the perversion may have a good effect rather than a bad one.

In turning the leaves of the Webster's New International and wondering whether anything in this part of the dictionary was worth noting as a curio, I noticed a word I had never seen, at least not to my recollection, which seemed to exemplify a curious method of making a name by putting together fragments of names. The word is the name of a pharmaceutical preparation of tragacanth and gelatin, and made by joining the first syllable of one of these two ingredients and the last of the other into the word gelanthum. Such is the strange way in which the substance is said to have been named, and many other names, mostly trade names, are made similarly, as nabisco, National Biscuit Company, for instance, and Socony for Standard Oil Company of New York. Many names of such or equally fantastic make are in familiar use, sometimes for long periods, and never gain entry in the dictionary because they are registered as trade-marks; but some become so well established in common use (as kodak, tabloid) that the dictionary must include them.

It is not only in making trade names that seemingly lawless methods are used. I say "seemingly" because of the fact that stated sanction is unknown in a formulated law; but there is to support such forms the general law of acceptation by common consent, which has been potent in support of words made contrary to some of the laws most widely known from the beginning. I need only to cite a few of the adjectives ending with -less to corroborate this, with the remark that various other suffixes show the same breaking of the rule that they are properly used only with a substantive first element. In other words, the suffix -less is simply the word less used as the latter part of a word beginning with the name of a thing, as in airless, without air, and so does -ful represent the word full, as in gleeful, pitiful, etc. About thirty years ago the New York *Tribune* printed a letter asking if tireless was a good word in the sense of untiring, and answered that it was barbarous, because tire was a verb, and should not be used. This was shown to the etymologist of the Century Dictionary, and elicited from him a hearty laugh. Although not included in early dictionaries, this word tireless had been in good use so long that objection to it was laughable. Exactly the same objection would be just as reasonable against ceaseless, resistless, and many others to which no objection has been made. Notwithstanding the fact that dictionaries now include many more words with -less than the older ones did, they yet are not exhaustive, for such a word may be made with almost any noun and meet with no objection, and in fact many such have been used in good literature and not entered in dictionaries. For instance, carriageless is in Webster's New International, but carless is not; but carless is just as good a word as carriageless, and I should not be surprised at finding proof that it has been used as much.

It is seldom that any one feels any need to look in the dictionary for the meaning of generous or generosity, and yet it is difficult to tell clearly just what these words mean. I find the definition that seems clearest to me in the Funk & Wagnalls Standard Dictionary, which says generous means "giving or bestowing heartily, liberal." Other definitions are given, of course, but I am noticing this one only as what is the commonest present use of the word. Should any one read in Shakespeare of "generous and gravest citizens," however, he may not conclude offhand that the citizens were generous as he would easily be inclined to think, but he will find on consulting the dictionary that Shakespeare meant by generous "of noble birth," and that generosity meant nobility. Men nobly born were not uniformly generous as we now understand it, although generosity in our sense is a quality that might well belong to such men. As in innumerable other cases, the dictionaries are vague in treatment of these words, largely through restriction of available space. Some of them say the old meanings are obsolete, while some, of which the Standard is one, do not mark any meaning obsolete.

SOME TITLE PAGES AND FIRST PAGES OF BOOKS

TITLE pages and first pages of text, especially the latter, have been looked upon largely as offering little opportunity for the compositor to display his skill. That this attitude is erroneous goes without saying. Simplicity of treatment is essential in order to permit the greatest ease in reading, also because simple treatments give the greatest beauty. Proper attention to margins, maintaining the correct proportion between the type matter and the paper page, careful selection of type size as well as type face, all must receive attention if the best results are to be secured and the book be made a thing of beauty. And why should not a book be made a thing of beauty? In the reproductions on the following pages of this insert we have endeavored to show a few treatments of titles and first pages from recent works that have come to our attention. Allowance must be made for the fact that all these pages are reduced from their original sizes, but we believe they offer an excellent demonstration of what can be done by the typographer who studies his work to secure the most artistic results.

CHICAGO, ILLINOIS
THE INLAND PRINTER
DECEMBER, 1922

BENJAMIN
FRANKLIN

Printer

Printed Especially for
The American Institute of Graphic Arts
by Norman T. A. Munder & Co.
Baltimore

PERMANENCY IN PAPER AND PRINTING

NORMAN T·A·MUNDER & CO·
Printers
BALTIMORE, MD.

Cover pages of two beautiful little books done by Norman T. A. Munder, Baltimore, Maryland, titles and first pages of which are shown on the two following pages. The one at the left was approximately 7 by 9½ inches in the original, the type being in black and the decorative border and the ornament in the center being in an olive green. The one at the right was approximately 6¼ by 9¼ inches in the original, the type being in black and the rule border in an olive green, on gray cover paper.

BENJAMIN FRANKLIN

PRINTER

BORN BOSTON 1706 DIED PHILADELPHIA 1790

Painting by
JOSEPH SIFFREIN DUPLESSIS
(1725-1802)

Reproduced by permission
THE METROPOLITAN MUSEUM
NEW YORK CITY

Decorations by Edward Edwards

NORMAN T. A. MUNDER & COMPANY
Baltimore

BENJAMIN FRANKLIN · *PRINTER*

BENJAMIN FRANKLIN was born in Milk Street, Boston, on January 6, 1706, old style [January 17, new style]. His father, Josiah Franklin, was a tallow chandler who married twice, and of his seventeen children Benjamin was the youngest son. His schooling ended at ten, and at twelve he was bound apprentice to his brother James, a printer, who published the *New England Courant*. To this journal he became a contributor, and later was for a time its nominal editor.

But the brothers quarreled, and Benjamin ran away, going first to New York, and thence to Philadelphia, where he arrived in October, 1723. He soon obtained work as a printer, but after a few months he was induced by Governor Keith to go to London, where, finding Keith's promises empty, he again worked as a compositor till he was brought back to Philadelphia by a merchant named Denman, who gave him a position in his business. On Denman's death he returned to his former trade, and shortly set up a printing house of his own from which he published *The Pennsylvania Gazette*, to which he contributed many essays, and which he made a medium for agitating a variety of local reforms.

In 1732 he began to issue his famous *Poor Richard's Almanac*, for the enrichment of which he borrowed or composed those pithy utterances of worldly wisdom which are the basis of a large part of his popular reputation. In 1758, the year in which he ceased writing for

Title and first page of book, cover of which is shown at the left on preceding page. The word printer and the small ornament on the title were in orange, as was also the initial letter on the first page.

PERMANENCY IN PAPER AND PRINTING

Remarks on the demand for and production of

CLARKE MEMOIR PAPER

a Permanent Record Paper with Halftone and Color Printing Qualities

NORMAN T. A. MUNDER & CO.
Printers
BALTIMORE, MD.

MEMOIR PAPER

TIME alone will give the absolutely positive proof of the permanency of a given sheet of paper. We may, however, by the scientific methods of today, and care in manufacture, make a paper which should be suitable for permanent records, with greater certainty of its lasting qualities than has been possible at any time in the past.

We now have the materials and skill to reproduce and improve upon papers that have come down from centuries past. These papers were made with great care from cotton and linen rags. Modern reproductions are so made that analysis and inspection may show them to be practically the same, but they lack certain characteristics for the improved printing methods now in use.

The art of illustration has made such great advances that these reproductions of old papers are not suitable for the present printing requirements and the problem, therefore, has been to produce a paper which will retain the quality of permanency, and yet be sufficiently mellow and have a proper surface for present day halftone and color work, with the necessary strength and binding quality. Emphasis must be made of the fact that illustrations that appear in their proper sequence with the text, and that are incorporated as part of the signature, not merely inserted, not only greatly add to the effectiveness and interest, but increase the permanency of a volume and decrease its cost very materially, as compared with any methods of inserting illustrations.

Attention has been directed more and more in recent years to the lack of permanency of papers made some

Title and first page of book, cover of which is shown at the right on the second page of this insert.
Black only was used on these pages.

A NOBLE FRAGMENT BEING A LEAF OF THE Gutenberg Bible

1450 — 1455

WITH A
BIBLIOGRAPHICAL ESSAY BY
A. EDWARD NEWTON

NEW YORK
GABRIEL WELLS
1921

READER: pause awhile, for you look—and it may be for the first time—upon an actual page of a Gutenberg Bible, the most precious piece of printing in the world; and, admittedly, the earliest. Truly, a noble fragment!

Throughout the centuries the writings of scholars upon stone, upon clay, and papyrus, parchment, and finally, upon paper, had resulted in the creation of a caste: men who could read, men who, sitting silently before a written or painted manuscript, could follow in their minds the thoughts of other men.

Gradually, with the growth of learning, there arose a demand for books; but the method of producing them by means of a quill and brush made them so costly that they were the exclusive possessions of princes—either of the Church or of the State. Museums and libraries of the old and, to a lesser extent, of the new world now possess many superb examples of these books, the work of men who labored, it may be for years, over the production of a single volume. When we peer at the priceless treasures of the middle ages in museums, carefully screened with glass, we exclaim, "How wonderful!" And yet, wonderful as they are, they are as nothing compared with the printed page.

The story of the printed book, reduced to its simplest terms, may be briefly stated. Scholars are generally agreed that the art of printing as we know it had its birth in Germany. In the earliest examples of printing, not only illustrations, but text were cut in relief in solid blocks of wood, but it was not until the invention of movable metal types capable of innumerable combinations of letters forming words, that printing may be said to have come into existence. The honor of this great discovery has been by general consent awarded to Johannes Gutenberg. Of his life we know relatively little, but we know that about 1450 he was negotiating with one Fust, a goldsmith, for a loan to carry on his invention, and that a few years later there was a falling-out between the two men over the division of the resulting profits or losses;—meantime the great Bible was completed.

It is possible that before the work of printing so elaborate a book was undertaken, several minor attempts were made. Be this as it may, we are sure that the Bible was the first important effort of the great inventor; nor has another book yet been discovered in which he employed the types used in this Bible. Above all, as an example of printing, it has never been surpassed. Of all the arts, printing at its birth reached perfection more nearly than any other.

Title and first page of book produced by William Edwin Rudge, New York city, original size of which was 12 by 16½ inches, designed to have a sheet from the Gutenberg Bible bound in with it. The necessity of making such a great reduction in the size prevents doing justice to this work here.

THE Alphabet

FIFTEEN
INTERPRETATIVE DESIGNS
DRAWN AND ARRANGED WITH
EXPLANATORY TEXT AND
ILLUSTRATIONS

BY
FREDERIC·W·GOUDY

NEW YORK
MITCHELL KENNERLEY
M CM XXII

The Alphabet

Chapter I. *What Letters Are*

A LETTER is a symbol, with a definite shape & significance, indicating a single sound or combination of sounds, and providing a means, through grouping, for the *visible* expression of words—that *is*, of thoughts. Originally, letters were adaptations of natural forms employed in picture-writing, but by a process of evolution, [actually degradation,] they have become arbitrary signs with little resemblance to the symbols from which they are derived. These arbitrary shapes have passed through their periods of uncertainty and change; they have a long history and manifold associations; they are classics, and should not be tampered with, except within limits that just discretion may allow.

An ornamental form once found is repeated, the eye grows accustomed to it and expects its recurrence; it becomes established by use; it may be associated with fundamental ideas of life and nature and is handed on and on, until finally its origin and meaning are, perhaps, lost. Just so, the pictorial significance of individual letters is so deeply buried in oblivion that special study and research would be necessary to resurrect their original form or meaning—an undertaking not essential here.

Language itself, as an organized system, was of necessity slow in developing; the next steps, the approaches toward a more or less phonetic alphabet, were equally lingering; for speech existed long before it was discovered that the human voice could be represented by symbols—thus

Title and first page of the book, "The Alphabet," by Frederic W. Goudy, produced under the author's supervision, types of his own design being set by his wife, Bertha M. Goudy, the printing by William Edwin Rudge. Original size of the book was approximately 9½ by 13 inches.

ELEMENTS OF LETTERING

[WITH XIII FULL-PAGE PLATES]

By

FREDERIC W GOUDY

Author of THE ALPHABET. *Editor,* ARS TYPOGRAPHICA

Text composed by BERTHA M. GOUDY in types designed by the Author



NEW YORK. MITCHELL KENNERLEY

1922

ELEMENTS OF LETTERING

¶Regarding Letters in General

THE hypothesis that there is an ideally *correct* form for each letter of the alphabet is just as erroneous as Geofroy Tory's* simple assumption that there is a relation between the shapes of letters & the human body; erroneous, because the shapes of letters have been in constant process of modification from their very beginnings. Indeed, the shapes of the letters in daily use are due entirely to a convention, so that in preferring one form rather than another, our only consideration need be for the conventions now existing and the degree in which each satisfies our sense of beauty.

It should be kept clearly in mind that "the perfect model of a letter is altogether imaginary and arbitrary. There is a

*GEOFROY TORY [1480-1532], *Imprimeur du Roi*, painter, engraver and author, in his book *Champfleury* on the correct proportions of letters, "at once the most useless, most curious work on lettering in existence," sought to derive the capital letters from the Goddess IO, these two letters furnishing the perpendicular and circle from which all letters were to be formed to measurements proportioned to the human body.

Title and first page of the book, "The Elements of Lettering," also by Frederic W. Goudy, a companion book to the one shown on the preceding page. The types on this book were also designed by the author and set by his wife, the printing being by The Marchbanks Press.

LIFE OF DANTE

GIOVANNI BOCCACCIO'S ENCOMIUM ON DANTE OR "TRATTATELLO IN LAUDE DI DANTE" [COMMONLY KNOWN AS THE LIFE OF DANTE]. TRANSLATED FROM THE ITALIAN BY PHILIP HENRY WICKSTEED, M.A.

SAN FRANCISCO
PRINTED BY JOHN HENRY NASH
FOR HIS FRIENDS
MCMXXII

LIFE OF DANTE

GIOVANNI BOCCACCIO'S ENCOMIUM ON DANTE OR "TRATTATELLO IN LAUDE DI DANTE" [COMMONLY KNOWN AS THE LIFE OF DANTE]. TRANSLATED FROM THE ITALIAN BY PHILIP HENRY WICKSTEED, M.A.

I

SOLON, whose bosom was reputed a human temple of divine wisdom, and whose most sacred laws still stand as an illustrious witness of ancient justice to the men of to-day, was often wont to say (as some affirm) that every Commonwealth must go or stand upon two feet, like as do we ourselves; of which, with ripe sagacity, he declared the right foot to be the allowing of no fault that had been committed to go unpunished, and the left the rewarding of every good deed; whereto he added that if either of the two feet were withdrawn by vice or negligence, or were less than well preserved, without doubt that Commonwealth which so fared must needs go halt; and if by ill chance it should be faulty in both the two, we must hold it as most certain that it would have no power to stand up in any fashion. Moved then by this so praiseworthy and so clearly true opinion, many excellent and ancient peoples did honour to men of worth, sometimes by deifying them, sometimes by a marble statue, often by illustrious obsequies, and sometimes by a triumphal arch, or again by a laurel crown, according to the deserts that had preceded. The punishments, on the other hand, inflicted on the guilty I care not to rehearse. Furthered by which honours and purgings, Assyria, Macedonia, Greece, and lastly the Roman Commonwealth, reached the ends of the earth with their achievements, and the stars with their fame. But the footprints which they left in so lofty examples have not only been ill followed by their successors of the present day, and most of all by my own Florentines, but have been so far departed from that ambition has got hold of every reward that belongs to virtue. Wherefore I, and whosoever else will look upon all this with the eye of reason, may perceive, not without extremest anguish of mind, evil and perverse men exalted to high places and to the supreme offices and rewards, and the good exiled, crushed and humiliated. To the which things what end the judgment of God may have in store let them consider who

Title and first page — the latter a left-hand page in this instance — of a remarkably handsome book by John Henry Nash, San Francisco, California, original of which is approximately 9 by 13 inches. The type is a recutting of Ratdolt, ordered by Mr. Nash while in Italy, and the paper was secured from Holland especially for this book.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Typical Campaigns for Manufacturers

Generally speaking, manufacturers sell in one of three ways: (1) Direct to dealers; (2) direct to users or consumers; (3) direct to wholesalers, who in turn resell the goods to others direct or for further resale. In order to make our study this month as concrete as possible we shall eliminate the third phase from our consideration. As a matter of fact, little direct advertising is done for that purpose. We shall consider and try to reconstruct the planning of a typical campaign for a manufacturer in each of the other two fields. In undertaking this planning it is understood that the reader has carefully gone over and digested the articles on fundamentals which have appeared heretofore in THE INLAND PRINTER. Our purpose now is to apply in practice the principles which have been learned.

Send in Your Specimens

Again we call for specimens of campaigns of direct advertising produced by some printer for various fields, especially do we need quickly: A campaign produced for a wholesaler, retailer, or mail order house, or covering an article sold to men for personal use. Address all specimens to the Editorial Office, The Inland Printer, 632 Sherman Street, Chicago, Illinois.

First, we shall take up the case of the manufacturer who sells his goods to dealers, and shall assume that the product is bird cages. He wants to increase the sales of his cages, and has sent us a brief letter of this nature to ask our coöperation:

Mr. Printer-Producer: We understand you can prepare and plan direct advertising campaigns, and shall be glad to have you send some one to see us.

The plan man is sent to the manufacturer's plant, and returns with a catalogue of some two hundred pages, listing almost every kind of bird cage imaginable. He also finds that two or three other lines are manufactured, including brass goods, which are sold to others for conversion. In that field only a manufacturer's profit is made, for the profit coming from merchandising is taken by the one who does the converting. Naturally, therefore, we arrive easily at the decision that the part of the manufacturer's business which is susceptible to increased sales and the largest increase in profits is the bird-cage lines. On these he makes a manufacturing profit plus a merchandising profit, selling direct to dealers without the medium of a wholesaler (jobber), the dealer in turn disposing of the cages to households.

The first question we ask is, "What line of dealers have you?" and we learn sales are made largely to bird shops. We find these shops are few in number and small in capital, hence a poor outlet for the product. An investigation is made. The books are examined and we find two stores in New York city which have bought an appreciable quantity of these cages, one of them greatly in excess of the other. We shall denominate these stores as A and B. A keeps the cages in the furniture department, and he sells three or four times as many cages as B, who keeps them in the department where sporting goods and miscellaneous items are handled.

Further investigation shows that the department stores generally have cut the prices on regular bird cages to the point where there is little or no profit in them for any one. More than that, in looking through a pile of women's publications we find featured in the reading pages and occasionally as a part of the decorative treatment in some of the advertising pages, a new type of bird cage, known as the pedestal type. Now we have arrived at what the advertising man calls a "merchandising idea." In the minds of most buyers regular (old style) bird cages have grown into "staples." There is no novelty in them. Pedestal type cages, on the other hand, are novel, they have an appeal to novelty, and since they are actually a part of the furniture of the room, not just a cage which can be carried about from hanger to hanger, they are really and truly furniture. They take up more space, of course, than the old style cages and, therefore, as a rule, do not appeal to the small "bird and pet" shops. Who will be the logical possible customer for these new style cages? We believe furniture dealers should be good prospects, and a little investigation on our part proves that this is a correct analysis.

In our endeavor to compress within this one article campaigns covering two different phases of manufacturers' direct advertising, we shall have to be brief.

Records of past business are searched to find out the best "bird" cities and States in the country. They are fairly easily spotted. Then the list of furniture stores is checked over to get only those of the best ratings, where credit would be unquestioned, for although his is not a mail-order house in any sense of the word, and he is sending traveling salesmen throughout the country from season to season, our bird-cage manufacturer wants to bring in some direct orders and pave the way for salesmen to call later.

With this much of the analysis made, our problem is now to plan the direct advertising. What is the most important thing from the dealer-buyer's viewpoint? Will he be interested in how pretty the cages are, how well they are constructed, or in knowing all about their raw materials? You have seen lots of manufacturers' advertising sent to dealers stressing these points — and not proving successful.

Why does the dealer buy the cages? To sell again, *and at a profit.* There you have the word *Profit.* That is the keynote of the appeal to dealers, and the best way of getting orders. That is to be our *aim,* therefore, to get orders (sales) from dealers. We shall pave the way for salesmen, but our principal aim will be to get orders.

Shall we try to do it with one piece? Dealers are not quick to take on a new line. We are about to offer the furniture stores a product which they had formerly thought did not belong to them, and we shall have to do some educational work. There is always the possibility of a dealer (or any prospect for that matter) being "busy," "out of sorts," "out of town," or otherwise "out" when an appeal arrives. Two pieces would be better than one. Three are better than two, but if we can not get an order after three pieces (arrived at somewhat arbitrarily, but based in a measure on past experience) we had better stop mailing to that prospect for the time being. These cages are new, they will have to be photographed, then the photographs will have to be retouched, and the cost for each piece will be reduced if we can spread it over three units, as well as being a more effective campaign in the long run.

Three pieces then are decided upon, and our problem is to plan them. "Put your best foot forward first" is not only a good old saying but true in advertising. There is rarely a campaign (aside from so-called "teaser campaigns," which we will describe in a later article) where it is not good policy to strike a heavy blow with your first unit.

This is how the three pieces were planned:

Unit No. 1: A smashing broadside. Why? To allow a big story told in a big way, and to impress the furniture stores with the fact that this piece of advertising endeavoring to sell them bird cages did not arrive in their store by accident. Our copy appeal throughout we have admitted was to be "Profit." In the first unit we must cover not only profit but the fact that these new (novel) pedestal cages should be sold by furniture stores.

Now we start to plan our broadside. The broadside is most effective when fully opened, and getting to that point tries the skill of many a shrewd planner of direct advertising. Different methods of folding should be tried until the right one is discovered, permitting idea and copy to follow the fold.

Outside we have a bird on a color spot: "A bird of a new money-maker for," after which is written in the prospect's name. The first opened fold shows a larger bird on a vivid color spot, and this message: "What have birds to do with the furniture business?" "Teaser" copy, to lead the reader (a furniture dealer) inside. Reaching the half-way mark, we find the short-fold idea has been utilized and only the cages (hanging on their pedestals) show from beneath, while across a very large silver dollar, printed in yellow, we read: "Mean more sales and more profits for you." Arrows lead the reader's eyes to the cages. Fully opened, we see the cages (six arrows having been chosen for this special drive) and below in a large paneled box, "Pedestal Bird Cages Mean More Profits to Furniture Stores — An Editorial." The main headline reads: "You can easily *double* your money quickly."

Enclosed with this unit, as with the other two in this series, was a return order card, which was even signed with the prospect's name and address! This made it easier for the prospect to order; the only additional incentive would have been to have placed a postage stamp on the card — hardly necessary under the circumstances.

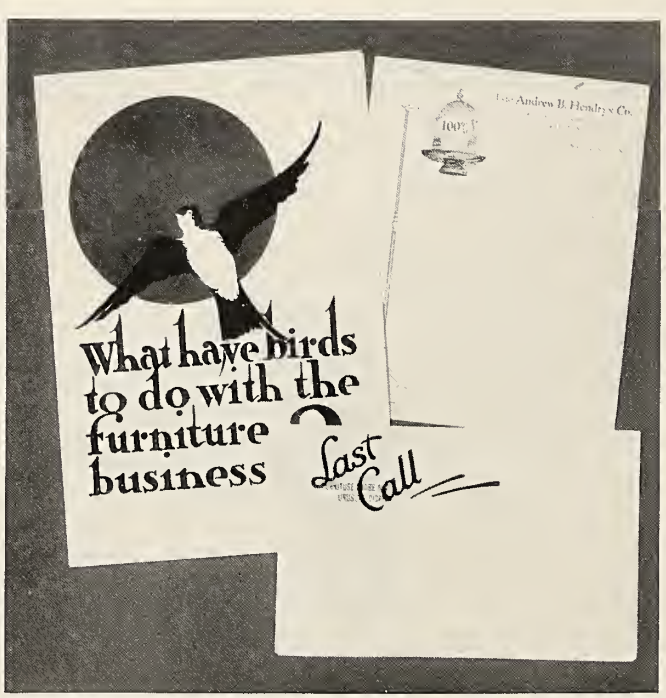
With such a pretentious unit for our first message, measuring 20 by 24½ inches fully opened, we can and should reduce the size and cost of our succeeding units.

Unit No. 2 gets entirely away from the broadside, so as to impress the prospect with a change of appearance. The letter is the basic form of all advertising, and especially of direct advertising. We choose the letter for No. 2, but decide to combine a novel idea with the four-page letter thought. We make a pen drawing of one of the cages on a pedestal, die-cutting a round hole in the cage part, so that the words "100 per cent," printed in red, show through from the page beneath. Page 1 is a regular form letter, multigraphed, filled in, and signed in ink, and upon opening up the letter (led on by the die-cut hole) we read as the main head: "Your store can, with these brand new pieces of furniture, make a profit of 100 per cent." Then follow some selling copy and a complete description of the cages and illustrations (reduced, but made from the same retouched photographs to save money).

As unit No. 3 must drive for a quick decision, we decide upon a one-fold mailing card, the size of which we govern by our ability to group in a new arrangement the same halftones used on unit No. 2 (a further saving for the advertiser). Outside we use the words "Last Call," in red over an imitation newspaper clipping, the heading of which reads: "Furniture Store Has Unusual Display." Inside we have this appeal for immediate action — the mailing going out just before the season for heavy buying of fall furniture: "Mail your order today in order to make these additional sales this fall."

The mailings were made in this manner: No. 1 was followed by No. 2 in one week, No. 3 following in ten days thereafter; the total mailing time for the complete campaign being about one month.

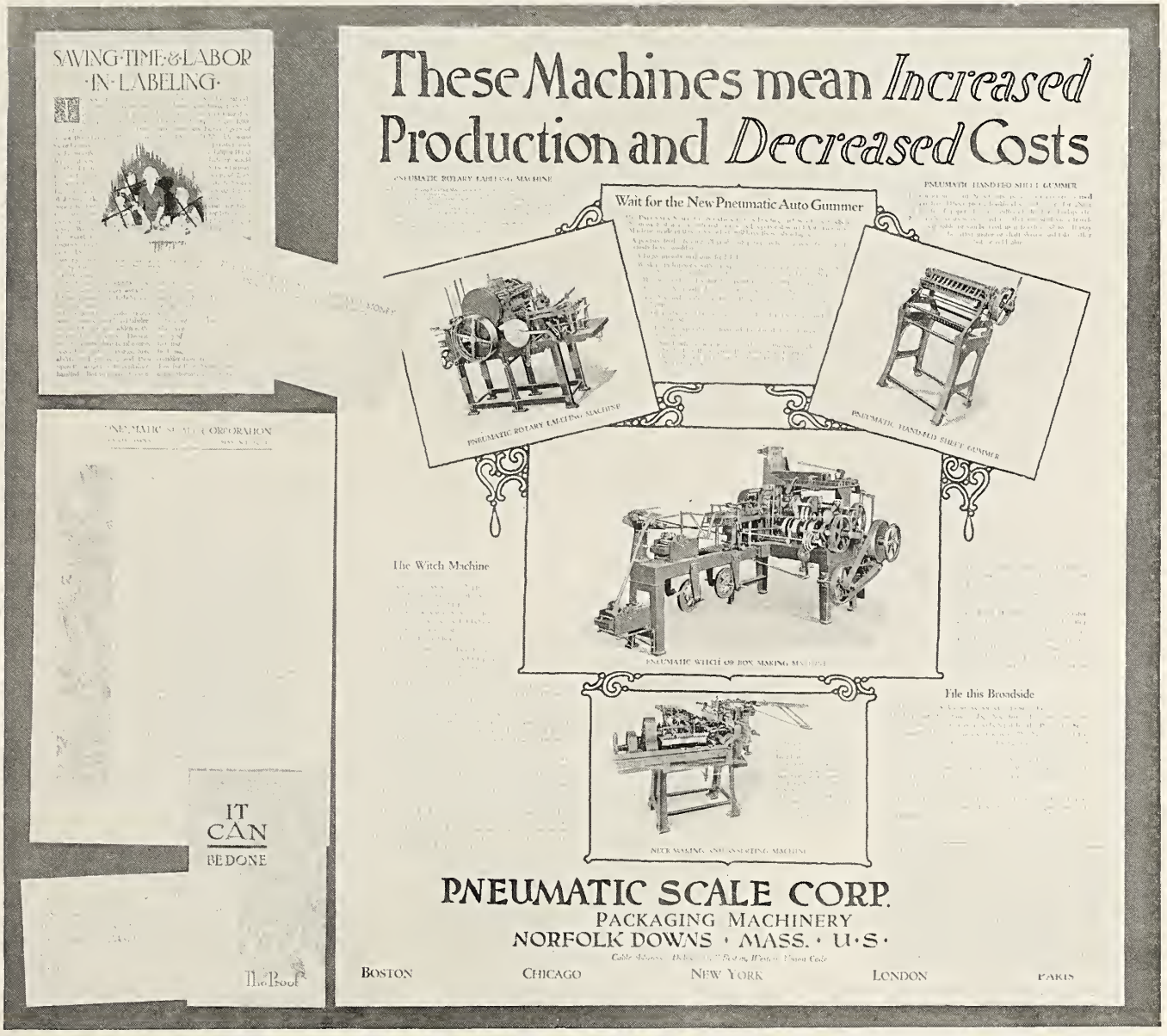
As the accompanying group illustration shows, this campaign which we have just recreated for you is not a theoretical one, but one actually planned and produced by a printer for a real bird-cage manufacturer! Not every manufacturer selling to dealers can use this same campaign, but this retelling of it, with accompanying illustrations, ought to help printers to use the same plan for other manufacturers.



Three pieces of a direct advertising campaign by a manfacturer of bird cages to induce furniture dealers to handle bird cages — a new line. The illustration at the left shows the first inside fold of the opening broadside of the campaign. This was followed by a form letter on an illustrated four-page letterhead, the campaign winding up with the smaller mailing piece entitled "Last Call."

Now let us consider a campaign for the manufacturer selling his product direct to users or consumers.

We shall suppose he is a builder of machinery and has recently taken over a long new line, supplementing an old established line in another field. The minimum order is $500 mail at $500 each? Investigation shows he can not. It requires a study of the problem of the possible buyer to enable the manufacturer to show the savings the machine will accomplish. That means salesmen. Salesmen require leads, or they can accomplish more direct results when furnished with good



A campaign in two parts used by a manufacturer of machines for labeling and making paper boxes. The three pieces on the left were mailed to firms who might be prospects for labeling machinery, and the massive broadside on the right was mailed to manufacturers of paper boxes.

(very smallest machine) and the price of some of the machines runs up to $15,000 or $20,000.

The total order for bird cages was less than $75 (being a wholesale price we do not mention it exactly). But in the case of the machinery builder we face an entirely different problem. Here we must rely upon help from the manufacturer himself more than in the other case. Why? Because the line is so widely varied that we must condense our appeal as much as possible.

What is the first point to be considered? Any printer could produce the pieces for the manufacturer, but we are considering the *planning* of a campaign. What is the merchandising idea? That is the first thing to look for. What is the aim of the campaign, if one is prepared? (See the first article of this series, especially Fig. 1 thereof, which appeared in THE INLAND PRINTER for November, 1921.) Can this manufacturer expect to sell these comparatively new machines by leads. Leads, translated into our chart previously referred to (November, 1921), mean "Inquiries."

It does not take deep analysis to figure out that the cheaper the machine we play up the more inquiries we shall get, because proportionately more people will be interested. Our very first move in planning the direct advertising, then, is to counsel with the manufacturer and find out which machine we should feature. The cheapest one ($500) is chosen. That leads us automatically to the list of possible prospects — those who can profitably employ it.

With that before us, our problem is to make graphic the savings the machine can make. A bulletin type of direct advertising (see the third article of this series, January, 1922) is devised and used as unit No. 1 in this campaign. Our bulletin is entitled "Saving Time and Labor in Labeling," and out of four girls pictured on the first page, labeling by hand, we find three marked with a black X — in other words, we show

that the machine saves seventy-five per cent of the labor. Printed on a gray stock in blue and black ink, this unit stands out in the mail as a " quality " appeal of direct advertising, the economy angle being brought out in the copy. It was accompanied by a return card which tried for a direct *business* inquiry; that is, a call for a problem which the manufacturer would solve through this machine. Naturally this reduced the number of inquiries but increased their value. As the inquiries must be followed up by salesmen to be turned into sales, it was good strategy to produce the best inquiries first, and then once they had " tasted blood " the salesman could and would turn in more sales from less direct inquiries.

Ten days later we mailed out unit No. 2, but this time we personalized our appeal through having a different form letter on page 1 for each of the different industries addressed. For example, varnish manufacturers received a letter which was addressed: "A Personal Message to Varnish Manufacturers," quoting at length in the opening paragraphs the experiences of other varnish manufacturers. We are always interested in what some one else within our own industry is doing. A similar letter was addressed to chemical manufacturers, quoting from other chemical manufacturers, and so on. This time our card offered a free booklet, " It Can Be Done," as well as following that with the same offer of proof-service referred to in connection with unit No. 1.

In keeping with our original aim to keep the cost down to the minimum, unit No. 3 was the booklet which had been offered as " bait " on the card sent with unit No. 2. This little booklet, a sixteen-page enclosure for a 6¾ envelope, was entitled " It Can Be Done." It was practically a book of endorsements, and mailed ten days after unit No. 2, accompanied by a return card, similar to unit No. 1, it interested those who may not have inquired for it in response to the second unit. These three units were on one style of machine made in two models.

This advertising did not cover the rest of the line, which appealed to makers of paper boxes, etc. The aim here was to let that industry know in an effective manner that the manufacturer had machines under construction which would be helpful — in reality an announcement. Here again the broadside classification was used, but for a different reason. Likewise a different fold was utilized. The " outside " of this broadside read: " Do you need help in solving your paper-box making, gumming and labeling problems? " The first inside fold read: " If so — then this announcement means a saving of money, time and labor, enables you to cut down costs, and increase effectiveness by making neater and more attractive boxes. Now —" which led the reader to open one more fold (bear in mind when a broadside is used that the story should follow the fold so the reader will do the same) and read: " Check your needs here. Then turn to the next sheet for the answer."

A list was given of all the various kinds of boxes which the reader would likely be making. Admittedly very few actually checked this list, but many did so mentally; it was personal, their specialty was certain to be mentioned, such as " powder boxes " or " cigarette boxes," etc. Reaching the final inside display under the heading, " These Machines Mean Increased Production and Decreased Costs," the machines were illustrated and complete descriptions given, together with an admonition and a message: " File This Broadside." The return card repeated the check list and tried to get an inquiry for one or more of the machines listed on the broadside. The aim was to get the message before the user in a striking manner.

It will be noted this separate campaign appealing to box-makers was of but one piece — the broadside. Had the manufacturer been selling some low-priced product used by the masses, instead of high-priced machines used by a very few, the broadside would not have been the right physical form.

This second campaign (both parts) is likewise not a description of a theoretical one but is an actual campaign planned by a printer for an actual manufacturer and was used to produce " results which were pleasing," to quote the manufacturer.

In conclusion, in planning a campaign of direct advertising for a manufacturer, take advantage of the manufacturer's own counsel and guidance. Use the salesmen. Do not try to build the direct advertising as a thing apart. Build upon the experiences of the past. In addressing dealers, talk profits, turnover, advertising, and similar subjects that are of direct interest to them, but do not continue it to the point of monotony — look at examples in connection with the first campaign described in this article.

In addressing users, consumers, bear in mind the one most powerful form of copy is endorsements, what some other satisfied user has to say about the product or service. Show the user how the product will serve him.

In both fields descriptions of manufacturing processes, raw materials, etc., must be subordinated to the addressee's needs, desires and viewpoint. For details of how to arrive at the points assumed in this article, to learn methods of discovering merchandising ideas, copy appeals, etc., see the ninth article of this series in the July, 1922, issue, especially the charts of questions appearing in the text and in the illustrations of that article.

One large technical, trade and business publisher is said to have on his list of prospects 160,000 manufacturers, every one a possible user of planned direct advertising! Have you your share?

STAND UP IN YOUR SEAT!

Frank Farrington's Business Talks

All rights reserved.

How long since you've taken a look around?

Somewhere you got the idea, and a very good idea it is, that the way to succeed is to cling to business like a snapping turtle to a stick — letting go only when the sun goes down.

Perhaps you have outturtled the turtle and have not let go even when the sun set, but have carried your business with its problems right with you through sunset and evening star and midnight, and to sunrise again.

It is all right to stick to business through business hours. It is even a good plan to give a thought to business occasionally after business hours, at least to the extent of considering what bearing on your business things may have that you observe on the outside. But it is well worth while to get your mind off business outside of business hours and to take it off business now and then for a momentary rest during business hours.

So get up and look around you once in a while. Stand up in your seat and see what is happening farther away.

Take your eyes off the business occasionally. Inspect the crowd and note how they are looking at the situation, what they seem to think of the business and the way you conduct it.

If you look at nothing but the task right under your nose, you get near sighted, narrow chested, pigmy minded.

The man who never looks toward the far horizon, but allows his vision to be bounded by his nearby interests, never gets to be a big, broad minded man.

With your eyes, if you never take the broader vision, you get so you can not see beyond the end of your nose when you try. So it is with your mind.

Look up from your work and look out from your position. Not all the opportunities of life are within arm's length.

The man who never looks for the farther opportunities sees only those which are close at hand and he grows only in proportion as these limited opportunities permit.

Stand up in your seat and look over the field that lies beyond the narrow range of vision which you have restricted by keeping your nose to the grindstone.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Random Notes on Everyday Problems

Osmond Laine, of Coraopolis, Pennsylvania, submits a question with reference to a problem which frequently faces every compositor. The frequency with which it comes up, we feel, justifies a little attention. The problem is what to do with the last and short line in a job like the line "School every Saturday at 2 P. M." in Mr. Laine's contribution, Fig. 1 herewith. He asks whether the line ought to have been centered under the one above.

When the writer was working at the case he quite regularly centered the last line in groups of body matter in advertisements, cards, etc. He did so in the belief that such an arrangement was preferable to having the short line wind up naturally and occupy space only at the left end of the line. The belief was founded upon reason, for when such lines appear at one side the design is naturally *heavier,* as it were, on that side and overbalanced. Symmetry is an element of beauty; in type display symmetry requires that the contour of the left side of the job shall be a repetition of the contour of the right side, except reversed. The appearance of Mr. Laine's card would undoubtedly have been improved by centering the last line.

However, such final short lines are sometimes too short to look well even when centered, even though they would look better than if at the left end. In such cases, and when there are a number of lines in the group, it is a good plan to make both the last line and the one next to the last shorter than the regular measure, the last one shorter than the next to last, in effect pyramiding the bottom of the group. In the case of Mr. Laine's job there are but three lines in the group, so, if the plan mentioned above were followed, the group as a whole would be pyramided, not just the bottom of it. That would suggest the elimination of the rule line above the group and would mean the collapse of the squared effect.

If, however, a squared effect was desired, the right and proper thing would have been to make the lines of the lower group of uniform length, either two or three lines, full measure.

An attempt to accomplish a squared effect at the bottom is apparent from the use of colons, spaced at intervals, to fill out the last short line on Mr. Laine's form. That is a practice widely employed, many compositors apparently feeling that so long as there is *something* in the blank space the line is filled. How such an idea can gain belief is more than we have ever been able to understand, for, plainly, as reference to Fig. 1 will show, the part of the line where colons appear does not in the least match the first end of the line filled with letters, or the lines above it. There should be an equal amount of black throughout the line — the color should be uniform — if it is to look full; there is not an equal amount when an attempt is made to match the effect of type with colons, periods, hyphens, etc.

* * * *

A good printer will not start a page or a column with the

A Community Musical

Will Be Held At The

GROVETON PRESBYTERIAN CHAPEL

FRIDAY, NOVEMBER 17th, AT 8 P. M.

BE SURE TO COME

A cordial invitation is extended to the people of Groveton and vicinity to attend Sabbath School every Sunday at 2 p. m., and to send children to the Industrial School every Saturday at 2 p. m. : : : :

Fig. 1.

tue. The great danger to all people is in their inherent, childlike and angelic belief that all good things will perpetuate themselves; that because a majority of people believe in goodness and morality, that righteousness will continue, without effort on the part of those people who enjoy virtues. We have come to think that our belief will perpetuate righteousness. Never was there a greater fallacy. The fancied security of all people and nations has always brought their downfall.

"*Eternal vigilance is the price of liberty.*" We quote this phrase familiarly and frequently. It has thereby become so common that we have lost sight of its force. We need right now to analyze and re-analyze the meaning and application of this vigorous phrase; made eternal by one of our remarkable forefathers. We need to wake up to the fact that a representative form of government, (a democracy, if you please) is no better than any other form of government, save as the wisdom and action of the people make it so.

Fig. 2.

Blue Kettle Lunch Room
NEW MANAGEMENT
318 FEDERAL STREET
BREAKFAST - LUNCHEON
"BLUE KETTLE" management has taken over Lunch Room at 318 Federal Street.
(FORMERLY E. T. LANGAN)
Opposite Monadnock Block between Jackson Blvd. & Van Buren St.
HOME COOKING - HOME DAINTINESS
COURTESY WILL PREVAIL
YOUR PATRONAGE IS CORDIALLY SOLICITED.

Fig. 3.

BLUE KETTLE LUNCH ROOM
New Management
318 FEDERAL STREET
Breakfast Luncheon
Blue Kettle management has taken over Lunch Room at 318 Federal Street (Formerly E. T. Langan) Opposite Monadnock Block, between Jackson Blvd. and Van Buren Street
HOME COOKING HOME DAINTINESS
COURTESY WILL PREVAIL
YOUR PATRONAGE IS CORDIALLY SOLICITED

Fig. 4.

last short line of a paragraph, yet we often see it done. Almost as bad is the ending of a page with a line less than half full, particularly when, like Fig. 2, only one or two short words constitute the final line. In the first place, short lines at the beginning or end of a page break up the squared contour of the page, margins are made bad and, worse still, when such lines are as short as the final one of Fig. 2, the page is made to look shorter than the facing page ending in a full-length line. This is particularly true when the type of the page is fairly large, as in this instance, when the difference of the height of one line in the length of facing pages is one-fourth of an inch.

* * * *

That conditions alter cases is indicated by a comparison between Figs. 3 and 4. Broadly speaking, big type is easier to read than small type, and legibility, which might generally be considered as dependent upon the character of the letters, is often bad through no fault of the type in question. Fig. 3 is not so easy to read as Fig. 4, though in the former the types are larger. The inferiority of Fig. 3 from the standpoint of readability rests upon several facts:

The form is ugly as a result of the mixing of three types that are not harmonious; a form that is not inviting to the eye fails in the first requirement for readability. But the characters themselves are possibly as legible as those of Fig. 4, so the fault must lie largely in the fact that Fig. 3 is crowded. The moral is we should appreciate the value of white space; big type crowded is not so easy to read as small type with white space around it. The white space helps make the form pleasing, it affords a respite, as it were, between lines or parts and, through contrast, makes the type appear more clear cut and sharp looking. Our correspondent in this case, who, by the way, was the customer, tells us the better job (Fig. 4) cost him less than the other, verification again of our oft-repeated statement that it costs no more to set a good job than a poor one. Indeed, as simplicity is one of the keynotes of a good job, and as most bad jobs are bad from having been overdone, it is quite natural, it seems, that the good job should cost less, particularly

Our
Y.M.C.A.
"By their fruits
ye shall know them"
AN EXPRESSION
of Their Opinion
Concerning the
CHARLOTTESVILLE
Y. M. C. A.
by
Some of the Citizens
of Charlottesville

Fig. 5.

OUR Y. M. C. A.
"BY THEIR FRUITS YE SHALL KNOW THEM"
AN EXPRESSION
of Their Opinion
Concerning the
CHARLOTTESVILLE
Y. M. C. A.
by
Some of the Citizens
of Charlottesville

Fig. 6.

Our
Y. M. C. A.
An Expression
of their Opinion
Concerning the
Charlottesville
Y.M.C.A.
By Some of the Citizens of Charlottesville
"By Their Fruits
Ye Shall Know Them"

Fig. 7.



Fig. 8.

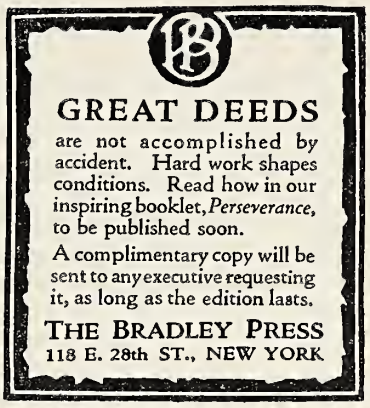


Fig. 10.



Fig. 9.

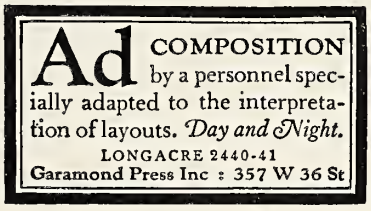


Fig. 11.

as far as the composition is concerned. We can very plainly see that the spacing of Fig. 3 was more of a problem than that of Fig. 4, and the same compositor, we are sure, would set Fig. 4 from this reprint copy in less time than he would reset Fig. 3.

* * * *

A Virginia correspondent submitted Figs. 5 and 6, stating that while he preferred Fig. 5 the customer selected Fig. 6, so that was the way the job was printed. Fig. 6 is the better of the two, in spite of the fact that in its execution two incongruous types were employed. We have no quarrel with those who like out-of-center arrangements. Indeed, we like them ourselves — the freedom and freshness of a design out of center is appealing when it is well balanced. Fig. 5 is not well balanced. Draw a line through the center, dividing the page in right and left halves, and we have a great deal more of the design on the left side than on the right. Out-of-center balance does not mean a lack of balance, but rather informal balance. There should be as much strength on the one side as on the other, whether informally balanced or formally balanced, that is, centered. The difference between a design balanced out of center and a design balanced through the center is that in the former the shape and areas may be different, whereas in the latter they must be identical. The unbalanced effect of Fig. 5 wholly overcomes the advantage it has over Fig. 6 in the matter of type. Now, Fig. 6 is not precisely balanced, but the effect is of fairly good balance.

But the question of balance is not the leading reason for our reproducing Figs. 5 and 6. Matter so related as that at the bottom part of this page should not be broken up as it is into patches, although we agree that a break by sense idea of arrangement helps reading. In this instance the manner of arranging the lines and the use of an initial overcome the advantages that might have been gained through avoiding the arrangement of this copy in one group for the advantages of better display. Note in comparison with Figs. 5 and 6 the manner in which the matter under consideration is arranged in Fig. 7.

* * * *

We've often marveled at the mania for hand lettering. Skimped for funds, many an advertiser has said, "We'd like to use lettering but can't afford it." Many another, not skimped for funds, has said, "Now, we don't want to spare expense to make this advertising the best possible; we had better figure on hand lettering the advertisements."

Undeniably, hand lettering has advantages — in its place. By its use one can, of course, obtain an advertisement wholly distinctive in appearance. The artist can draw letters that are unlike those to be found in any other advertisement. He can so distort his letters, or some of them, as to get words in a given space in larger type than would be possible if type of fixed width were used.

However, the styles of letters providing maximum legibility are pretty well covered by the typefounders. In the various modifications of the roman character we probably have today letters as legible as it is possible to make them. The letterer must steer clear of these forms if he is to maintain the demand for his product. So we find in most lettered advertisements characters that do not even approximate the beauty and legibility of the typefounders' product. Again, as the designer of a type font is required to draw his individual letters about six inches high, the finest details in such a letter can be drawn with accuracy and with uniformity as related to other letters of the font. The hand letterer must needs draw his characters but twice or three times the size they are to be reproduced in. He can not draw them as smoothly and accurately, and these things affect the legibility of the print.

It seems, therefore, that if legibility is a consideration at all — and it is the most important of all, and the final test of the advertisement, physically — the success of hand lettering

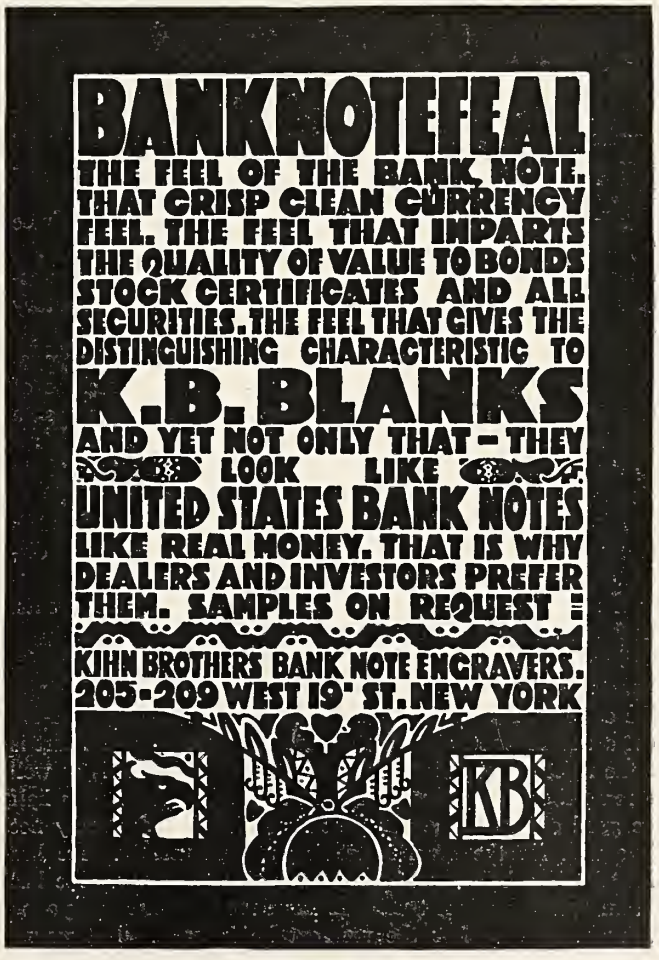


Fig. 12.

is limited to large advertisements in which there appears little copy and where the type characters will be relatively large, approximating eighteen or twenty-four point type, and larger, and for headlines in advertisements the body of which is set in type.

Figs. 8 and 9 are hand-lettered advertisements, Figs. 10 and 11 type-set advertisements matching the size of the hand-lettered ones, all taken from *Printers' Ink*. Can it even be said that the former are more distinctive than the latter, can it be claimed that they are as readable? The skilful compositor and typographer have nothing whatever to fear from the artist in this respect, but the advertiser who feels flush had better watch his step or some artist — or publicity agent — will sell him something like Fig. 12, on the ground that it is distinctive. (Well, it is — but —) Such a thing couldn't have been executed with type; the worst that the typefounders have done in that direction has met with scant favor and has died the death of the unfit.

CONSTRUCTIVE PERSONALS

BY J. R. McCARTHY

"Print names! Print names!" The country editor listens to this cry all his professional life. In due time, after the manner of humans, he takes up the cry himself. And all this while, if he is wise, he is actually printing all the names whose owners offer the slightest justification for a "personal."

All of which is as it should be. The present suggestion is not for fewer names but for a more definite and constructive policy concerning personal items. The most important personal mention that a small-town editor can publish tells of a local improvement made by a local man. Such an item holds more than two appeals — that to the vanity of the person mentioned and that to the interest of his neighbors — which characterize the ordinary personal. The reporting of a local improvement made by a local man, or woman, stimulates community pride, invites emulation and gives public recognition of what is, after all, a public service. Mention of the new hedge around Thomas Biglow's garden, or of the new Jersey bull at Lime Springs farm, is the sort of "name printing" that builds both newspapers and communities.

Subscribers are interested when poor Mrs. Jenny Brownlee goes to the hospital for the third time in a year. An editor, or reporter, has no business to overlook Mrs. Brownlee's hospital visits, though they number a hundred. (A good story brewing before the century mark is reached, eh?)

Purchases which may hardly be classed as local improvements make interesting reading. Banker Swift's purchase of an automobile, if it doesn't occur too frequently, deserves a machine head or a place in the local column. But this is a matter of interest chiefly to Banker Swift and his immediate friends, and is not comparable in importance with Farmer Early's acquisition of a second tractor, or Grocer Spudd's purchase of another delivery truck, the better to serve his distant customers. These latter come under the head of improvement items — items which, in telling of constructive events, become in themselves constructive.

Young Joseph P. Snyder, in Hammerville, Pennsylvania, departs bag and baggage to locate permanently in California. The editorial instinct is, perhaps, to give him a good send-off. Not a bad instinct, either. It shows that the editor's heart is in the right place, pumping the proper fluid. Yet it is as well to remember that young Joseph P. Snyder, if he be even half the good citizen the editor proclaims him, has decidedly not done well for the town in leaving it permanently. He has shifted the upbuilding of the community to others. He has shown enterprise, it is true. He has done what many a young man should do. For the moment he is news. But young Joseph Snyder, as news, is not nearly so important to the neighborhood as his brother, who takes a trip of thirty miles instead of three thousand. The brother goes to the State Agricultural College in a neighboring county. After a short course in dairying he returns, bringing with him knowledge that will improve the local milk supply. His trip is real news. It reflects a direct benefit upon the community. It is upbuilding. A proper report of it in the local paper will inspire others to do likewise. Therefore, is not such a report in itself constructive?

This, then, is a plea for recognition of the relative value of personal news; for a distinction between personal news which is merely casual, and personal news which, through its constructive value, is of general community interest. "Print names! Print names!" may still be the rallying cry. But upon whose names are made most prominent, and why, may depend the future of a neighborhood and its newspaper.

THE DISPLAY OF SAMPLES

BY C. M. LITTELJOHN

In an address recently made by a specialist before the craftsmen and printing executives of Washington great stress was laid upon the value of an attractive window display, and there is no doubt but that a better knowledge of this form of salesmanship is considerable of an asset to printers. With an attractive display in a clean showcase on the street, the printer's business is being constantly advertised in a way which shows by example what the printer can do.

A large window is not at all necessary for the printer if he wishes to use this sales method, for some of the best exhibits and samples of the craftsman's art have been appropriately exposed in short and narrow windows. In fact, a most attractive window in Washington, economical but appearing expensive on account of the refinement and taste displayed by the craftsman, is that of a printer who has a little basement shop. His window space is decidedly limited, as he has but two small windows at the foot of cement steps going down from the street. Each of these windows is probably about three by five feet, a tiny space but most effectively used.

Looking down, the attention of the passerby is caught immediately by the harmony and distinction of the exhibit. The tone or color of the window is green, and there are a series of little shelves or steps, each covered by green velvet. These few tiers or steps enable the prospective client to see readily and easily all of the samples displayed, each specimen being exposed in full and not wholly or partially concealed by others in front of it.

On the top step is a flat yellow bowl holding nasturtiums with their light green leaves. On each of the velvet steps, like articles in a jeweler's window, there are displayed some excellent specimens of this printer's work. The back of this window showcase, through which trimming is done and which connects with the shop, is set off tastefully by heavy green curtains, hung with brass rings, the yellow nasturtiums harmonizing with the yellow porcelain bowl and with these rings. The printing set off by an easy green color on white paper with strong black type forms a decidedly pleasing contrast.

The appeal in the window of this printer is made to refined taste and culture, exemplified by his samples, and shows the striking results that can be achieved by the little basement shop in attracting the attention of the most exclusive trade.

THE PLAN OF A PRINTER

A home-town printer seeking to build up business adopted as a slogan for illustration: *Let the Alphabet Increase Your Business.* By circulating cards, folders, calendars and other material, each piece of which featured the alphabet in different sets of type and layout, he gained attention to his printing facilities in a novel way.—*Clarence T. Hubbard.*

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

Frank Bartolucci, Jr., New York city.— Specimens are neat and pleasing in all respects.

H. Remein, Rochester, New York.— Specimens are remarkably neat. We have no suggestions to offer that would improve them.

R. R. Anderson, Quincy, California.— Blotters are interesting in design and quite effective. Colors are good.

Mutual Printing Company, Charleston, West Virginia.—Your letterhead is neatly arranged and also quite pleasing. The colors are in good taste.

Haddon Press, Camden, New Jersey.— Specimens are in excellent taste in every way, but the most pleasing feature is the excellent use of color.

Fred J. Nicoll, Melbourne, Australia.—The dinner program for the V. P. E. A. is one of the most interesting we have seen, the cover being not only attractive but quite unusual.

George A. Duddy & Co., San Francisco, California.— Our compliments are extended upon your handsome and artistic broadside, "Value," which is reproduced herewith. The impressive size, the beautiful paper and typography, enhanced by a pleasing color scheme, combine to create an effect that is decidedly satisfying.

Eugene J. Vaccco, New York city. — Glad to see you back in this department; we have missed you. Your card is mighty neat. Indeed, all the specimens in the lot are equally good.

The Cohn-Attlee Press, Incorporated, New York city.—Typography on the heading for the memo pad distributed to advertise your plant is excellent, as, in fact, are all the other specimens sent us.

Stuart, Typographer, Pittsburgh, Pennsylvania.— Our compliments are extended on the execution of the resolutions on the death of Mr. Kinnear. The treatment, while thoroughly appropriate, is quite unusual.

Jasper V. Crawford, Heppner, Oregon.—Your new letterhead is unusually attractive, a fitting one for any "typographer," who is a compositor who takes pride in his work and looks upon his craft as an art and not as a trade.

A. B. Doerty, Findlay, Ohio.— Your mailing folder advertising Christmas Greetings is bright and snappy, and ought to stimulate a lot of business in that line. Of course, the typography and presswork are A No. 1, too.

O. E. Booth, Des Moines, Iowa.— Your letterhead set in Bookman and Caslon Text is unusually attractive, as is also the announcement for L. J. Hiller. No faults, however, can be found with any of the other specimens.

A. H. Padberg, Freeport, Illinois. —The letterhead for the Superior Printing Company is unusual and the colors are pleasing. If a little less space had been taken up by the rule tint background the heading would have been more practical.

From W. Langdon Kihn, artist, New York city, has been received a remarkably attractive and interesting booklet entitled "Portraits of American Indians." The portraits are reproduced in halftone (one color) and are exceptionally well printed.

Donald H. Keene, Orland, California.—The examples of your work are arranged in good taste and are also quite effectively displayed. Some, however, do not score because of the fact that the type faces used are not of pleasing design, the stationery for Harleson being a case in point.

Grimes-Joyce Printing Company, Kansas City, Missouri.—The fall and winter shoe catalogue for Foot, Schulze & Co. is handsome in all respects. The typographic pages are decidedly pleasing, largely as a result of an unusually attractive rule border arrangement. Presswork is excellent, too.

Arnold Printing Company, Jacksonville, Florida.—The specimens are beautiful, all of them. Design, artwork, typography and presswork indicate extreme care on the part of talented craftsmen. Of particular interest, however, are the hotel booklets, the covers of which are altogether unusual and attractive.

James McGuire, Hoosick Falls, New York.— The card for the German Police Dogs Kennels is thoroughly satisfactory. A veteran compositor would do no better with the type face you used, Copperplate Gothic, which means the arrangement is good. A better type face, of course, would mean a more attractive card.

The Printcraft Shop, Cleveland, Ohio.— Our compliments are extended upon the four-page letterhead for The Globe Standardizing Company. As you state, the use of the four-page letter sheet enables the Globe company to tell its complete story, which it does most effectively by picture and text, excellent in display and typography.

Charles F. Skelly, Altoona, Pennsylvania.— The *Mirror* letterhead, set in Parsons, represents a proper use of that much abused type face, which *on occasions* is good. The colors used for printing it are especially good. The hanger, "Boost," is decidedly pleasing, the soft colors employed being in excellent taste.

Cecil C. Farrar, Portland, Maine.— Within the past year or two we have witnessed a remarkable improvement in the quality of school shop printing. The Portland High School is in the forefront, as the large collection of interesting specimens indicates. The cover of the booklet, "Program, Vocational Conference," is particularly good.

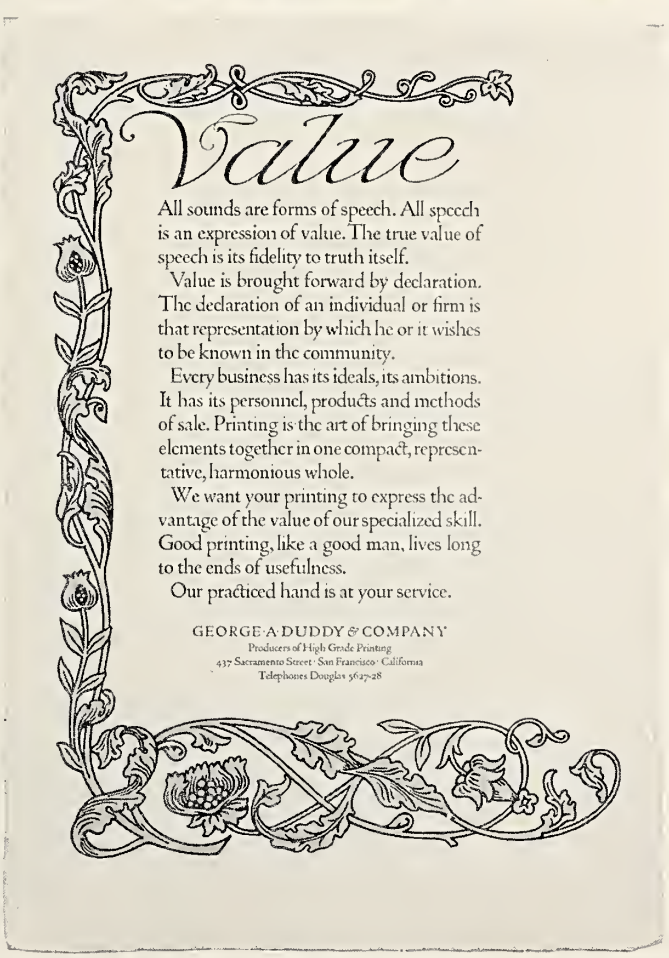
E. Bardon, Cleveland, Ohio.—On the letterhead for the Purafine Products Company improvement was not difficult. Your resetting could have been a lot worse and yet have been much better than the original, which looks as if it might have been composed and printed by a hodcarrier. Your arrangement is neat and the treatment unusual.

C. Wolber Company, Newark, New Jersey.—The blotter, "Firecracker Printing — The kind with a Snap, Bang and Go to It," is a dandy. The title, printed over an illustration of a large red firecracker, has the right atmosphere for the July calendar which goes with it. Other specimens are neat and attractive, excellent in every way.

H. S. Kenchington, Annapolis, Maryland.— Except for the fact that in advertising display there are too many capital display lines, your work is of very good grade — at least it is quite satisfactory for the purpose. Parsons does not make a good capital line and the use of capitals, except to begin sentences and important words in display, should be avoided.

E. C. Krewson, Elmcreek, California.—The design of the cover for the program of the local club is very good, but the good points as a design are lost entirely in the manner of printing the light-face type in red ink on the rough deep-green Castilian cover. If the type had been bolder and two impressions had been made the effect would have been better.

The Metchik Press, New York city.— Specimens are neat and effective at the same time, neat as a result of the use of chaste type faces in simple designs, and effective because you have used large sizes of type. We have no suggestions to offer that we can feel certain would result in



Unusually attractive folder by George A. Duddy & Co., San Francisco, California. The type was printed in black, the lettered word "Value" in red, the outline of the ornament in brown and the inside of the ornament in light green. White, rough laid stock with deckled edges was used. The page size of the original is 9 by 13 inches.

Good Printing and Good Printers

"SAN FRANCISCO IS SETTING THE PACE TYPOGRAPHICALLY—THERE IS NO BETTER WORK BEING DONE ANYWHERE"—HENRY LEWIS BULLEN

SEPTEMBER 20th, at San Francisco Advertising Club's regular Wednesday luncheon, San Francisco Bay Cities Club of Printing House Craftsmen will show the exhibit of printing done by its members that was awarded the Zellerbach trophy cup at the San Diego convention of Pacific Coast Advertising Clubs • Rollin C. Ayres will be the chairman of the day, and will tell something of the fascinating story of the rise of San Francisco's typographers and pressmen to international fame in the printing world. A group of the men whose handiwork is shown will be present and some of them will speak briefly of their craftsmanship methods and ideals. Each will take two minutes to discuss topics as follows: Hartley E. Jackson, of the Abbott Press, "The why of the Craftsmen's Club" • John Henry Nash, printer, "Why I still work at the case" • Haywood H. Hunt, Kennedy-ten Bosch, "How I feel when a buyer of printing says 'Use your own idea for this'" • Edwin Grabhorn, "Get a good printer and give him a chance to use his knowledge." • John J. Johnck, Johnck, Beran & Kibbee, "Tailor-made printing" • Roy Kibbee, Geo. A. Duddy & Co., "Printing for pleasure" Thomas Henry Beatty, "A good pressman needed" • T. J. O'Leary, Cardoza Company, "Don't forget good binding" • The meeting will adjourn promptly at one-thirty • Secure your tickets immediately at 2011 Palace Hotel, or phone Sutter 460 for reservation.

There are many ways in which the Printing House Craftsmen are serving the best interests of San Francisco and Bay Cities. Chief among them is the service to the cause of good printing. Better typography, better presswork, better paper—there is the formula for better advertising. And better advertising means better selling, better prices, better times. On this foundation-stone of service to the whole craft and to the community the Craftsmen have laid their platform. "*Share your knowledge*" is their slogan, and their activity is planned to promote mutual exchange of practical methods and experiences, and to insure thorough training of the apprentices of today who will be the craftsmen of tomorrow.—From *Craftsmanship in Printing*

We coincide with Mr. Bullen in the statement that "San Francisco is setting the pace typographically." This handsome broadside, original 16 by 21 inches, announces a meeting of the local club of printing craftsmen. Our miniature reproduction does scant justice to the original, however, on which the large sizes of Kennerley type are a feast to the eyes. Furthermore, the original was printed on Alexandria Japan, which you know, is one of the best papers made. Typography by Hartley E. Jackson, of the Abbott Press.

improvement. The blotter entitled "Silent Salesmanship" is particularly well arranged.

HARTLEY E. JACKSON, San Francisco, California.—The broadside, announcing the September 20th meeting of the San Francisco Advertising Club, is a beauty. It is reproduced on this page.

TANNY THE PRINTER, Syracuse, New York.—All the work is fine, but we admire most of all the interesting little blotters, on which the type matter is printed over solid tint panels, around which dainty ornaments appear as a sort of background for the panels. One of these is reproduced. *Printit* is a neat and attractive house-organ.

H. J. KLINDTWORTH, Empire State School of Printing, Ithaca, New York.—The letterhead is neat, but we do not like the fact that Caslon italic caps. were used to begin the words of the main display line, which, otherwise, are in roman caps. This fault is apparent in all the office forms, on which the same general design was used. Presswork is excellent on all specimens.

INTERSTATE PRESS, New York city.—Your letterhead in red and blue on blue stock is quite a characterful arrangement and as such has interest. The blotters, "Quality and Service" and "When You Have Rush Jobs," are neatly arranged and effectively displayed, also printed well, as is your business card. The leaflet, "May We Suggest Something?" is weakened through the use of script for the main display, which does not harmonize with the other two types used, Caslon being employed for the body. The blotter, "Typography," while neat in spite of the predominance of rules in the design, would be better — but, of course, not so unusual — if the rules instead of the type had been printed in the red.

J. P. BELL COMPANY, Lynchburg, Virginia.—The pamphlet exhibiting a few pages from several college annuals you have printed is excellent in every detail and indicates your ability to handle school annual work in the very best fashion. The large halftone illustration of the "Riding Girl," printed in sepia ink on dull-coated India tint stock, is a remarkable example of fine presswork.

WORCESTER BOYS TRADE SCHOOL, Worcester, Massachusetts. — Specimens of students' work are excellent in all respects, the cover of the booklet "Trade Education for Boys" is particularly interesting, because unusual, as well as pleasing. On a cover stock of gold and having a marbled effect, the rule border is printed in white and the type in black, forming a very effective combination.

GRIMES-JOYCE PRINTING COMPANY, Kansas City, Missouri.—Characterized by unusual arrangements, and printed in snappy and harmonious colors, your work embodies powerful attention-compelling qualities. The many specimens included in your collection are of uniform merit, indicating they are either composed or laid out by one man — and a man of far more than average ability, at that.

THE BROOKS PRESS, Wirksworth, Derbyshire, England.—The little announcement of Limited Editions produced by you modeled closely after the style of William Morris — and embodying his ideas, although not in types of the strength that he would prefer — is excellent. On hand-made or "hand-made quality" paper, with deckled edges, the correct atmosphere is attained; in other words, it has a bookish appearance.

MUELLER BROTHERS, Philadelphia, Pennsylvania.—Your illustrated four-page letters, showing how well you can print halftones on bond paper, ought to prove effective advertising, as they are exceptionally well done. The folders, "A Message to the Stenographer," "A Message to the Purchasing Manager," and other messages are quite original in their appeal and, being neat and inviting to read, will produce results, we are sure.

G. D. PURDY, Truro, Nova Scotia.— Specimens are neat and interesting in treatment. In fact, the only point we have to make is that the design and the color of ink are too weak on the rough deep-brown cover stock used for the program of the oratorio, "Elijah." Dark stock requires bolder type, of course, than light-colored stocks, and small light-face types can not successfully be printed on rough-surfaced papers.

HUGHES-BUIE COMPANY, El Paso, Texas.—The title page of the folder, "Diamonds for a Dollar," is effective and simple. The matter on the second page is placed too low; it should have been printed above the center of the page, for, as printed, it seems to be below the center and the page appears out of balance. The lines of italic on the third page are too light to show up well when printed in red on the blue coated stock. On the whole, however, the effect is good.

LESTER MOORE, Texarkana, Arkansas.— Specimens are of fairly good quality on the average, some being excellent. Several of the letter headings set in the Parsons series are good, but in some instances results are poor because of lines set wholly in capitals. Parsons makes an abominable capital line, equally as bad as text or gothic type. It is due to the decorative character of the major letters. Excellent taste is manifest in the selection of colors.

M. D. REDFIELD, Tacoma, Washington.— Specimens are neat in every way, the most pleasing to the writer being the stuffer, "Memorial Day," for the local Clearing House Association. The blotter, "Distinctive Printing," is also quite distinctive. With reference to the pressman's criticism that the red background is too strong, we are inclined to agree, although in the nature of things, the stock being red also, the red to print on it must necessarily be stronger to show at all.

FRONTIER PRINTING COMPANY, Niagara Falls, Canada.— Letterhead and envelope are in excellent taste. The Copperplate Gothic does not create a bad effect with the Cloister used for the main display on the letterhead, as the Gothic is relatively so small. However, we would still prefer to see the one series used throughout. The menu for the Canadian Club, printed in full tone and tint of blue on white stock, is quite attractive, particularly as a result of the color combination. The effect of the Parsons on the title is pleasing and is not bad on the inside pages, with Parsons for the heads and Cloister for what would be termed the body, a place where Parsons would represent a bad choice.



A catchy business card by Tanny, of Syracuse, New York. The panel design, over which the type matter is printed, is yellow-orange, the type matter and the ornaments being in black on a soft blue-tinted stock.

Emil George Sahlin, East Aurora, New York.—Handsome, decidedly so, is the title, "The Master Thought." Indeed, all the specimens you have sent us are excellent — and also unusual when compared to the average run of conventional hum-drum stuff. Strong typography, well arranged, and well printed in unusual colors on rough hand-made quality papers gives the work of the Roycroft Shop a wholly individual character.

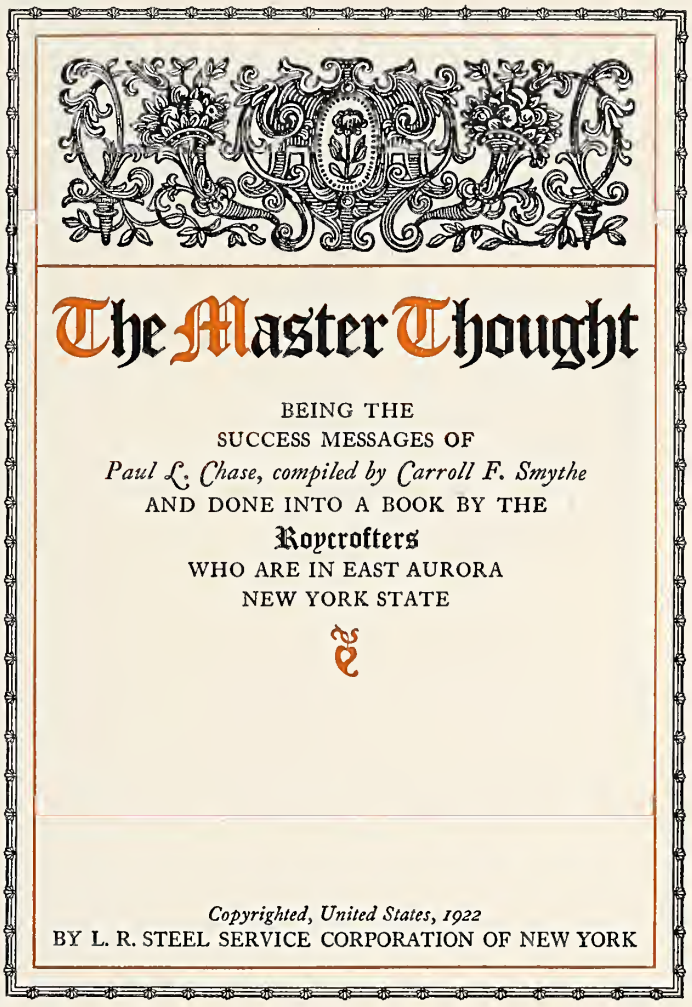
James L. Corey, Santa Maria, California.—The wee blotter, "Printing, the Inseparable Companion of Achievement," will help increase your bank deposits. It scores because it is different, and it is different largely as a result of its size, being 1¼ by 5 inches. Below the text quoted in full above, the name, address and 'phone number appear and below them the calendars for the last five months of 1922. Printed in light blue-green and black on gray stock the effect is decidedly pleasing.

John D. Sandt, Easton, Pennsylvania.—While we recognize the ingenuity indicated by the blotter for the Heck Typewriter Exchange, we must discourage you from continuing in that style of composition. Surely you don't want your work pointed to as being of the vintage of 1885. The intricate rule arrangement consumed a lot of time and the result is not at all pleasing, whereas a simple arrangement requiring one-half or one-third the time would have been far better.

Edwin H. Stuart, Pittsburgh, Pennsylvania.—The booklet, "Radio," is very good indeed. We can not imagine why the customer did not like page 3, which, to us, appears thoroughly satisfactory. If he had criticized page 4 we would be inclined to agree, as we feel the names on that page, in fact, everything on it except the top line, should have been set in larger type, not only to make the names more prominent and more easily read but to cause the page to match the following one, where the type is much larger.

Albert Schiller, New York city, New York.—The advertisements or posters, whichever they are, for the King and other newspaper syndicates, are strong in display and very attractive. They are the best display of the kind we have ever seen. For those who want bold type even in the body, Goudy Bold is an unusually good type face. Indeed, Goudy Bold and Cloister Bold are about the only really stylish bold-face types available. Exceptionally good use of color accentuates the striking effect of the display.

Wm. H. Howe, Hammond High School, Hammond, Indiana.— On the cover for the "Teachers' Class Record" the effect of the extra-condensed type in the oblong panel is bad, particularly so as the type in question is not an attractive one. *The Temulac* is an interesting paper, although not well printed. More impression is required to print the letters sharply and clearly. The blotter, "Lest We Forget," is quite a novelty as a result of tipping on it a tiny book entitled "October Leaves."



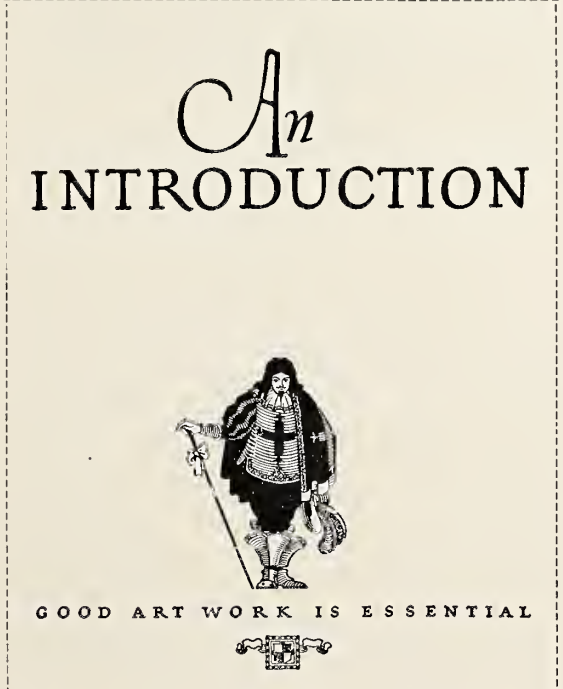
A page of character by Emil G. Sahlin, East Aurora, New York. Printed in black and red on rough white stock, with deckled edges, the effect would gratify even William Morris.

A. S. Mitchell, El Dorado, Kansas.—While we do not admire the fancy lettering of the name line, the business card for Thompson Brothers is good nevertheless. The blue card stock makes the best appearance, although the white is neat, too. The blotter, "A Song of Sales," is particularly good, the colors being in excellent taste. Beside it the one starting off, "Many People," looks crude. The elements in it do not have the artistic excellence of those in the first mentioned, which the illustration also helps.

Karl C. Bowles, Oakdale, California.—The cover design for the Oakdale Cook Book is one of the prettiest we have seen. It seems out of place in connection with the very ordinary body of the book. The remaining commercial specimens are well arranged and displayed, lacking distinction only because the type faces, Copperplate Gothic particularly, are not as attractive as a number of others you might obtain. It is, however, commendable to produce work as good as yours with the equipment at your disposal.

Queen City Printing Company, Charlotte, North Carolina.— While we do not admire the style of lettering and the manner of its arrangement on the cover of the catalogue for the National Furniture Company, that cover has features, particularly the Sunburst paper and the color combination, which help it by. The inside pages are beautiful, the fine halftones of attractive furniture being admirably printed in brown on dull coated stock. Absolutely, the presswork is beyond improvement and in a book of this character that is by far the most important feature.

Burrill Printing Company, Kankakee, Illinois. — Display and typography are very good. Our only suggestion is that the red is too strong on the letterhead for Don A. Bradley. The word "signs" is made too strong, and the small type printed over the band printed across the top is rather illegible on account of the red being too deep and intense. A violet tint where red is employed would make a more pleasing and more striking appearance, more striking because through its use you would be getting away from the red, which is so commonly used, more pleasing because the violet would be in better harmony on the yellow stock.



Title of an announcement by Nissley & Malmquist, artists, Chicago, featured by an unusual and interesting location of illustration.

The Man Who Knows Where He Is Going

THERE are but two ways of shaping your career: one is to drift with the tide, the other is to have a definite goal, to steer straight for the mark on the farther shore. The world makes way for the man who knows where he is going, but it jostles the dreamer and drifter to the side lines. It is your attitude toward the present moment, your realization of its possibilities, which counts more in the fight than any vague, indefinite imaginings about the future. Be thorough. The first step towards the rewards of industry is to do the immediate work at hand with all your might. The baseball score can wait. And remember this: an ounce of determination applied to a specific purpose is worth a ton of genius, which is all latent capacity, without character and ambition



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OCTOBER

A Glorious Month of Fragrant Beauty, "When the Frost is on the Punkin and the Fodder's in the Shock"

AH, this wonderful October! The hazy Indian summer days with just enough chill in the air to take away the languidness acquired during those hot summer months, when the highways and mountains are ablaze in a myriad of gorgeous variegated colors, Nature at her best—and then, the thought of fresh pumpkin pie! Oh, boy!

It is the season of the year when the red gods call; the mystic spell of the woodland and trail is upon us, and every red-blooded man will look forward to at least a few days of real sport, if only in search of the wily squirrel or frisky cotton-tail. Even to witness the southward flight of a flock of blackbirds is an inspiring sight, and while motoring along some of the roads adjacent to the city, the plaint call of the bob-white to his mate makes my blood tingle with expectation. I will surely try my luck with some of our small game and most likely the call of the northland will be such that I will again stalk the big game trails.

My thoughts ramble again to the wooded hills, or perhaps along the western trout streams, and recall pleasant memories of my boyhood days.

It was then that we had every chestnut tree spotted for miles around, were anxiously watching the new mink and muskrat slides, and in those wonderful moonlight evenings were completing the training of our favorite hounds, expectantly awaiting the first real frost. And again, this season of the year brings to mind the thought of that greatest of American poets, James Whitcomb Riley, to whom we are indebted for immortalizing the "punkin." It was Riley who took the monotony out of the job of huskin' corn.

By permission of Mr Guest's publishers, The Reilly & Lee Co. of Chicago, and through the courtesy of *The Pittsburgh Sun*, we are reprinting a poem which is particularly appropriate for this issue of Macograms, appealing especially to lovers of Nature, and those who have been so fortunate as to spend part of their lives "down on the farm"

THINKING OF RILEY

BY EDGAR A GUEST

Oh, I always think of Riley when the frost comes back again
And the pumpkin's yellow glory cheers the weary hearts of men,
With the apples ripe for eating and the grate fire shedding cheer
I always think of Riley, for he loved this time of year

I wish that I could sing it as he sang it long ago—
The beauty of the orchards and the woods where colors glow,
The clucking of the chickens and the turkeys in a flock,
"When the frost is on the punkin and the fodder's in the shock."

Now the glory of the harvest is about us everywhere
And there's something appetizing in the fragrance of the air,
But there's only one thing missing—old Jim Riley should be here
To revel in the splendor, for he loved this time of year

Copyright 1921, Edgar A Guest



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Two pages from October issue of *Macograms*, house-organ of the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania. The designer, Arthur C. Gruver, is one of the most talented typographers in America. He varies the style and format of each issue of *Macograms*, which we consider a good idea, as the printer's own paper should go as far as possible in suggesting styles and ideas for customers and prospective customers.

M. C. Henderson, Pittsburgh, Pennsylvania.—Your personal card is quite a novelty, the unusual use of rules lending considerable distinction. Attractive, also, are the statements and invoices of the William G. Johnston Company, your firm. Indeed, all the work is of the finest quality.

The Procter & Collier Company, Cincinnati, Ohio.—"A Home Worthy of Its Work," in which by word and picture the story of your fine new plant and office building is told, is a handsome example of bookwork, in good taste in every way. It is thoroughly dignified and decidedly beautiful. The Streit catalogue is handsomely done, while *Paragraphs*, the house-organ for the Whitaker Paper Company, featuring the "Seven Essentials of Advertising," is characterful and unusual throughout. No better work is done anywhere than that which is produced by the Procter & Collier Press.

MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania.—One thing we like about *Macograms* is the fact that you make each issue different. Thus you display your talent and suggest a variety of ideas for your customers. That our readers may gain a better idea of what it is like and learn how you promote business through it, we quote as follows from your article in reference to the issue: "In the presentation of this, the October issue of *Macograms*, we believe we have surpassed all previous efforts. The initial appearance, due to the striking cover design, is most pleasing, an appropriate title being 'Sunset in the Northern Woods.' The paper stock used is absolutely the last word in the paper manufacturer's art, being De Jonge Art Mat. Notice the wonderful velvety surface, the immediate quality appearance, the uniform printing qualities, all of which present a perfect affinity for printers' ink. Those firms to whom first appearance is most important will do well to consider the use of De Jonge Art Mat on publications where character is of first importance. To handle the stock correctly requires highly skilled operators, as it is most susceptible to finger marks and the like, but we firmly believe the finished product more than justifies the effort and added expense. The type face used throughout this issue is that ever-popular, versatile and original Caslon Old Style, the gem of all faces, originated in the seventeenth century and still the most popular type face in the world. We doubt if there will ever be another type face created that will supplant this time-honored Caslon Old Style."

West Side School, Newark, New Jersey.—The Spring-Summer edition of *Diligence* is a dandy. The cover, featured by a wood block illustration of a row of mushrooms (or toadstools) silhouetted against sun or moon along a hilltop is especially effective. The colors are delightfully pleasing. Text throughout is handled in a thoroughly satisfactory way, although we consider there is quite too much space between the band across the top of the pages and the beginning of the text. Between the running head, or folio, and the text a space the width of the type's height — a blank line — is considered sufficient and proper.

Cornell Publications Printing Company, Ithaca, New York.—The printing on the dull coated stock used for the booklet, "The Fifteen-Year Reunion of the Class of 1907," is excellent. The margins, on the contrary, are very bad, the top margin being too wide and the front margin too narrow. It is regrettable indeed that so handsome a piece of work should be spoiled by this one small detail. To a more limited extent the same applies to the booklet, "A Review." While this is neat in a general sense, the halftone printing is not of the same standard as in the former book. The smaller forms, particularly your letterhead, are very neat.

Everett Gregory, Pacific Grove, California.—Except for the card of the Grove Grill, the specimens are of good quality. The light green and the red ink do not show up well on the dark brown stock. One impression will not suffice to give good results in printing a light-colored ink on a paper that is darker. The stock absorbs so much of the pigment that the color becomes very pale. We do not like the use of one initial to begin the two words "Grove" and "Grill," particularly as the initial is short of the height of the two lines.

Alexander G. Highton, New York city.—Your program for the Forest Hill Literary Society is exceptionally neat, and, on hand-made quality paper, suggests taste and refinement, as does also the commencement program for the New Jersey Law School. Even with all the other features expressive of the best quality and taste, we can not endorse the use of caps. for the body of the card announcing "1922 Fall and Winter Alco Clothes." "Guaranteed First Mortgage Bonds" is an exceptionally good financial circular.

MATTHEW C HENDERSON

TYPOGRAPHER

WILLIAM G JOHNSTON CO

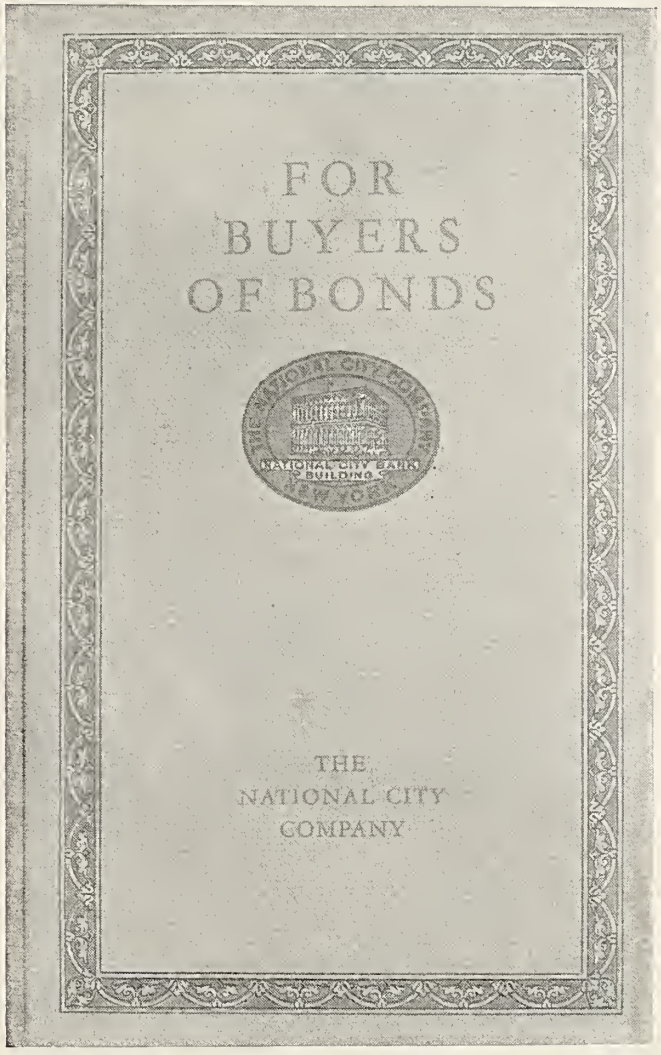
PITTSBURGH

This is the card of another Pittsburgh printer, Matthew C. Henderson, of the William G. Johnston Company. If there were more printers of the caliber of Gruver and Henderson there, the Smoky City would run those fellows out at the Golden Gate a close race for the championship.

College Press, Limited, Toronto, Canada.—The August blotter could easily have been made much better. The calendar section is needlessly large and crowds your paragraph of advertising matter, which is displeasing and difficult to read as set in caps. The red is away too deep and, as a consequence of its being so dark, the words in the trade-mark device, printed over the red circle, are illegible. The effect of the whole blotter is crowded and connue Hospital booklet is handsomely done in all respects, the presswork being the outstanding feature and far above reproach.

The thirty-third "Year Book" of the International Printing Pressmen and Assistants' Union, produced entirely in the Technical Trade School of the organization at Pressmen's Home, Tennessee, is quite the handsomest one yet turned out. Typography and artwork are noticeably better than in preshining strongly upon it, the lettering is illegible. Lovers of fine printing would do well to obtain copies of the book, if possible, for it is not only an exposition of the best craftsmanship but the articles referred to are elevating and instructive in a high degree.

D. Brazill, Topeka, Kansas.— None of the three designs for the front, or cover, of the "1923 Desk Calendar Pad" are good. If a change from the





110 *YEARS OF FINANCIAL BACKGROUND*

IT is with a background of 110 years of successful experience that The National City Company offers its services to investors, for the Company inherits the accumulated experience of The National City Bank in all matters pertaining to finance and credit.

This experience has proved the soundness of the standards which for more than a century—through good times and bad—have enabled the Bank continuously to serve American business and enterprise.

[5]

At the left is the cover of one of the handsomest books we have ever seen. Bound in boards, covered with a medium gray hand-made quality paper, the effect of the design printed in old blue, old rose and gold is indeed delightful. At the right there is a characteristic page from the body, on which the illustrations were printed in deep brown, the type in black and the initials in orange. This is an Everett R. Currier production, which means, of course, there is none finer.

gested, the display is not inviting to the reader. Had the red been a light orange the effect of the two blues and orange on blue-tinted stock would have been pleasing.

Recorder Post, Dickinson, North Dakota.— If the heavy rule section of the border for the City Cafe had been printed in red and the light rule and decorative part in black, the appearance would have been bettter. As printed, the black border stands out like that of a mourning card. The red is too deep, possibly, yes likely, due to the fact that the dark stock absorbed so much of it there was little color left on the surface. In printing light colors such as red on dark stocks an ink of heavy body must be used. Even then two impressions are generally required for good results.

Commanday-Roth Company, Incorporated, New York city.—The Estey-Welte book is, in the main, quite handsome. The embossed gold cover design is very attractive indeed and could be improved only by a slightly lower position on the page. The typography of the inside pages is neat and legible. The orange-yellow, used for printing the border and other decorative features on the inside, seems a little glaring and detracts somewhat from the dignity a book of the character should suggest. A light, soft brown would have been better. The Diamond Shoe Company's catalogue is handsome, the printing of the illustrations being exceptional. The Fifth Avevious editions that we recall, and, as befits the craft, the book is alive with color, always in excellent taste. The text of the book is made up of contributions from prominent men in the craft, from labor, from the employers' organizations and from manufacturers, all of which follow a contribution from ex-President Woodrow Wilson. The text pages are particularly beautiful, a pleasing style of type in a legible size being set off by wide margins and a beautiful border in harmonious colors besides. The advertising pages have a distinctive border of pale gray (green hue) and light yellow-orange tint, the gray being "bled." Advertisements are set wholly in Goudy Old Style and Goudy Bold, the latter also serving admirably for heads in the reading section. A great many specimens of halftone printing, most of them process illustrations, indicate the fine character of training the students at the school receive. The body is printed on a high-grade heavy white enameled stock, and the cover is Brown Castilian, the design printed in light blue, gold and deep brown, every detail of it being also embossed. The design is excellent, but in the handling of it our only criticism of the whole book can be made. The lettering of the title matter, much of which is small, is printed in gold and embossed. When the book is held at just the right angle the effect is very pretty indeed, but unless held almost directly before the eyes, with the light original was deemed essential, the 1922 design, No. 2, offers more than No. 3, which is distinguished from the 1922 page only by the border. The plain rules, however, are an improvement. No. 3, on account of the large size of the figures "1923," is more striking than No. 2, which, on the other hand, is neater. If the figures on No. 2, instead of being set atop each other alongside the cut of the crane, had been below the words "Memorandum Desk Calendar Pad"—which words should, of course, be grouped closer together—it would have been better. Why underscore a big line of bold type with hair-line rules? No strength is added to the display by so doing. If any line is to be underscored it is a line that is inconspicuous and in which greater strength and prominence are desired. The largest lines in a design, especially when they are as large as thirty-six or forty-eight point, hardly require such strengthening. On the whole, however, we prefer the arrangement as approved by the superintendent, yet it seems the figures 1923 are too large and the words below them too small relatively. "Desk and Memorandum Pad" seem deserving of major prominence. Our preference for No. 3, the design used, is determined mainly on the basis that it forms an impressive and striking design, whereas No. 2 suggests a neat country newspaper advertisement rather than the title of a memo pad.

Expansion of the Pulp and Paper Industry

BY MAX ENOS

THERE is little doubt but that the Dominion of Canada would today occupy a favorable and enviable place in world regard if all other of its many industries were neglected and it did nothing else but fill the world's demands for pulp and paper. Today many countries of the globe are coming to Canada for their supplies of these wood products, and the year has been one of surpassing importance for the pulp and paper industry. Month by month its prestige has increased, and nearing the termination of the year every mill in the country, though working at full capacity and effecting extensions at a rapid rate, fail to adequately satisfy customers.

The pulp and paper industry ranks third among Canadian activities in its annual revenue. As a producer of pulp and news-print Canada takes second place to the United States, but the Canadian figures of output are ascending so rapidly that on the authority of the most reliable experts the time is in sight when Canada will lead the world as a news-print producer.

After the depression of 1921 the present year has seen a remarkable expansion in the Canadian industry. For the year ending April 1, 1922, pulp and paper exports had a total value of over $180,000,000, a figure exceeded only by exports of wheat and agricultural products. The Canadian news-print mills now have a rated capacity of about 5,525 tons a day, equivalent to an output of 1,250,000 tons a year, which is double the output of any year prior to 1917. In addition Canadian mills are equipped to produce 2,500 tons of pulp daily. The combined output represents a daily cut of 6,000 acres of forest land.

The Canadian pulp and paper industry is, in fact, accomplishing so much that it is a difficult matter to keep accurate trace of it and statistics which apply today may be entirely incorrect tomorrow. According to government figures for 1920 the industry employed an invested capital of over $347,000,000, of which slightly more than half was in the province of Quebec. In the first six months of 1922 Canadian mills produced over 516,000 tons of news-print as compared with 612,000 produced by United States mills. The Canadian news-print output during this six months' period is stated to have been 93.6 per cent of mill capacity.

While the volume of United States news-print production has remained practically stationary at around 1,300,000 tons since 1913, Canadian production has increased from 350,000 tons to 812,000 tons in the same time. Exports to the United States have increased from 219,602 tons to 791,978 tons. The United States has, in fact, come to depend on Canada for 85 per cent of the news-print in addition to huge quantities of pulp. There is also an extensive trade being built up, and increasing rapidly, with the Antipodes and the Orient, and in this regard the Pacific Coast as a pulp and paper area is fast developing in importance. Total pulp and paper exports for the month of June this year amounted in value to $10,534,896 and for July $9,738,252. Production in the latter month was nearly double that of the corresponding month in 1921 though, due to lower prices, the value was only slightly increased.

Without apparent exception, towards the closing of the year, Canadian news-print and pulp mills are operating to full capacity, while the extension to existing plants under way, new plants under construction, and further establishments definitely assured for the near future have combined to constitute what is probably the most outstanding feature of industrial expansion in the 1922 period in Canada.

The headquarters of the Belge Pulp and Paper Company have been transferred from Belgium to Canada, with executive offices at Montreal. The new company has an authorized capital of $20,000,000 and will increase its output next year from 200 tons to 350 tons, making an annual production of slightly over 100,000 tons. In February last the new news-print mill of the St. Maurice Lumber Company, Limited, at Three Rivers, Quebec, commenced operations. This mill now has a maximum capacity of 340 tons a day. At Point Rouge the Donnaconna Paper Company is erecting a new ground-wood mill. The Thunder Bay Pulp and Paper Company, Port Arthur, is increasing its output of ground-wood pulp to 100 tons a day and is installing a paper unit capable of turning out 60 tons a day. The Premier Paper and Power Company, at Hartville, Nova Scotia, is to install a standard news-print machine with a capacity of 60 tons a day.

The location at Three Rivers of the Wayagamack Company, the St. Maurice Lumber Company and the International Paper Company will bring the district's potential output of paper to about 800 tons a day or 240,000 tons a year, in addition to 130,000 tons of treated pulp, making this section of Quebec one of Canada's first pulp and paper areas.

Plants projected or under construction would seem to be almost as numerous as those already established and operating The Provincial Paper Mills are erecting a large plant at Port Arthur. The British Columbia Minister of Lands recently announced that a pulp and paper plant would be established on Columbia Lake by an English concern. According to its agreement with the Ontario Government the Great Lakes Pulp and Paper Company is to spend $2,000,000 within three years on the erection of a paper mill at Fort William. The Bathurst Company, Limited, is installing a news-print machine in its mill at Bathurst, New Brunswick, which, according to directors' announcement, will be in operation in the spring.

In British Columbia eastern capitalists have secured an option on a site at New Westminster for a paper mill and a pulp and paper mill is projected for Prince George in the same province. On the Pacific Coast the Seaman Paper Company, of Chicago, and Vancouver interests, are reported as being about to build a paper mill within one hundred miles from the great port. Michigan interests are said to be negotiating with the city of Kingston, Ontario, with the object of building a pulp and paper mill in the old capital.

All over the country, from coast to coast, this extension to the Dominion's premier industrial activity is evident. Especially significant is the development on the Pacific Coast. Pulp and paper are being manufactured there and being shipped down to California and other Pacific Coast States, as well as to Australia, New Zealand, Japan and China. That such extension is urgently needed in that region would seem to be evidenced in the fact that Oriental buyers have placed large orders with firms in Three Rivers, Quebec.

There can be little doubt but that the time is almost in sight when Canada will leave the United States behind in pulp and news-print production and assume the leadership of the entire world in this regard. This she only does through her possession of magnificent forests of tremendous extent. Forests are not inexhaustible, as other nations have discovered to their sorrow, and Canada is taking steps to see that her forested areas are reasonably conserved, maintaining their valuable supplies and retaining for the Dominion's pulp and paper industry the important place in economic affairs it occupies today and is coming increasingly to fill.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Lens Deterioration

The very costly lenses that photoengravers use will deteriorate in working speed if they are not protected properly from long continued strong light and moisture. The surfaces of the back and front lenses will corrode in a damp atmosphere if certain fumes are present. All process lenses should be covered with close-fitting caps when not in use, and to avoid discoloration they should not be exposed much to sunlight or to electric arc lights.

Cheaper Method of Engraving Wanted

From Guatemala comes this inquiry: "I wish to introduce in this country a cheaper and faster way to make engravings. I have been working a long time with zinc and copper, with good results, but now the people want cheaper cuts and at the same time I wish to discontinue working with the old system which has been so long in use."

Answer.— Our Central American reader can be assured that as soon as any cheaper and faster way of making engravings is discovered it will be described in this department. If he is determined to get rich quickly he had better abandon photoengraving for oil stocks or gold mining.

Pictures by Wireless

Signor Marconi has prophesied that he will soon be able to send pictures by wireless, and now comes the announcement from England that the General Radio Company will shortly be prepared to send pictures commercially. The present writer has been keen to record progress in sending pictures by telegraph since 1879, when he sent a map from London by cable to New York. Page 378 of THE INLAND PRINTER for June, 1901, showed a portrait sent over a wire from Washington to New York, and pages 743 to 747 of the issue for February, 1908, were devoted to the developments of "Telephotography" up to that date. We are now awaiting the first pictures hurled through the air by radio transmission, for it will increase the business of photoengravers and processworkers.

Bending Electrotypes Without Stretching

Photoengraver, Montreal, writes: "How do they bend a set of four-color electrotypes and retain exact register? I know they do it, for in New York, where I formerly worked, we sent halftones with the 'dead' metal all around them to the electrotypers, and the electrotypes from them registered all right on a rotary press. I asked an electrotyper here how it was done and he said there was nothing to it, evidently not wanting to give me any information. I told him I would ask my schoolmaster, THE INLAND PRINTER."

Answer.—There have been numerous ways of getting a curved electrotype from the days when they curved the wax mold and after getting a curved shell from it they put this curved copper shell in a curved stereotype casting box and backed it up with metal so that it came out of the box curved as a newspaper stereotype does. Now they curve the flat electrotype without stretching it, and here is one way of doing it: The face of the flat electrotype is covered with type metal to the same thickness as the backing of metal. Both front and back are planed smooth so that the electrotype is in the exact center of a stereotype metal block. This block is put through a curving machine. The metal on the face of the electrotype stretches, while the backing metal is compressed, and the copper shell, being midway between, neither stretches nor shrinks. There being no soldering foil on the face of the copper shell, the stereotype metal on the face is easily removed and the electrotype is found not to have stretched a particle.

Diaphragm Numbers

The speed of a lens is approximately indicated by the relation which the largest stop which can be used to cover the plate bears to the focus of the lens. Thus, supposing the largest aperture has a diameter of one inch and the focus of the lens is eight inches, then the lens is marked F:8. From this came the "F" system of marking diaphragms, which indicated the ratio of the stop diameter to the focal length of the lens. The "F" numbers on diaphragms run like this: 4, 5.6, 8, 11.3, 16, 22.6, 32. A "U. S.," or Universal System, is found on some diaphragms numbered this way: 1, 2, 4, 8, 16, 32, 64. Each system of numbers indicates that as the diaphragms decrease in size the time of exposure doubles. But this applies only when the distance from the lens to the sensitive plate is equal to the focus of the lens, which means extreme distance. Every processworker behind a camera knows that the intensity of the light action on a plate varies as the square of the distance between the lens and the plate, so that the exposure time increases in proportion to the square of the focal length of the lens. For instance, in copying same size the lens to plate distance is double the focal length of the lens and the exposure is increased four times.

Posters in Four-Color Halftone

One of the lines of profitable business which photoengravers neglect is the making of four-color posters in halftone. There is one magazine that has adopted it successfully. The method is a simple one, though few think of it. After going to all the expense of making color-separation negatives from a copy in colors and halftones for four printings, why not take a set of those progressive proofs in black with the register marks preserved and use these proofs as you would line copy and enlarge them to the size of the poster required? Supposing the size of the four-color reproduction is eight inches high and it is made with a 150-line screen. The screen for a successful poster should be about twenty-five lines to the inch. By enlarging the proofs made with the 150-line screen six times you get a poster illustration four feet high. This can be surrounded with poster type and made into any size poster required. Further, these enlarged poster negatives can be printed and etched on zinc plates with economy and it will be surprising how well

the register is preserved. A prism can be used, though the photography can be done through the glass to save stripping and reversing. Instead of buying a special camera for this work the darkroom is used as a camera. The wet plate stands on an easel in the darkroom at right angles to the copy, and the lens is in the wall of the darkroom. There must be no vibration in a building where this work is done.

Photoengraving Every Forty-Five Seconds

R. Vincent, of the late Lord Northcliffe's Amalgamated Press, London, says that the photoengraving department, which he superintends, turns out the engravings for eighty-five papers with a combined circulation of eleven million copies. So that dividing the hours in a week among the eighty-five papers, but three-quarters of an hour can be given to making the illustrations for each paper. On an average, one complete block is turned out every three-quarters of a minute during the day. Henry Ford has some reputation for speed in putting "flivvers" together, here we have a Henry Ford in the engraving business.

Engraving Music Plates

Publisher, Toronto, Canada, writes: "The interesting and informative article on 'Music Engraving and Printing' by Stephen H. Horgan in the September issue of THE INLAND PRINTER encourages the writer to ask if there is any information available as to the capacity of the music engraver. That is, what would be an approximate week's work for the engraver employing the punching process described? About how many plates would he be able to engrave in that way, and what is the average of the wages he receives? It may interest you to know that the Canadian branch of one of the most active and successful American publishers of popular music reproduces here by photolithography all the music printed, in order that he may have all his printing done in Canada."

Answer.—The number of music pages that can be engraved in a day depends on the copy and the skill of the engraver, just as the number of music pages that could be set in type in a day. A music engraver might make $50 a week, but have an average weekly wage of only $30 during the year. It recalls how Stephen C. Foster was treated by his music publisher: Foster would be given $10 for the manuscript of one of his immortal melodies, on which the publisher might make $50,000. Foster was buried in potter's field, while his publisher died a millionaire.

Lead Nitrate Intensifier

J. J. C., New York, complains about trouble he is having of late with lead intensifier. He says he has used it for years and prefers it to copper and silver because it is cheaper. Something has gone wrong with it lately and negatives made with it frequently crack, but for some reason he failed to let us know what formula he uses.

Answer.— It may be the chemicals are not so pure as formerly. Many "just as good" chemicals are being sold now because they are a little cheaper, but they are most expensive when time is lost through failures in perfect negative. Here is a simple lead nitrate formula: In 16 ounces of water dissolve ¾ ounce potassium ferrocyanid and ½ ounce lead nitrate. Add to this 1½ ounces acetic acid. Use this in a tray in which the negative is immersed until it turns an opaque yellow. Wash the negative well and flow with a 2 per cent nitric acid solution until the finest lines are clear of any deposit. Wash and blacken with, say, 1 ounce of sodium sulphid in 20 ounces of water. Make this intensifier up fresh daily, or pour it from the tray into a bottle over night. The reason your negatives crack is due to the collodion being too hard. It contains too much ether. Lead intensifier has a tendency to contract collodion. When cracks appear add more alcohol to the collodion, and the cracks will not occur.

NOTES ON OFFSET PRINTING

BY S. H. HORGAN

Graining the Metal Most Important

A large printing concern in New York installed a battery of offset presses, with an expert in charge of the photo-offset work. Photoprints were made direct on the grained plates in the usual manner, but the plates would not stand long editions without showing signs of wear. The new presses, the paper, the inks and the presswork were blamed in turn for the failures of the plates. At last the photographer suggested that as they were having the plates grained outside they might try a change in the plate grainer. A difference was found at once, and they are now getting editions of 75,000 from a set of plates. This department has always contended that the success of planographic metal printing, either direct or offset, depends on the proper graining of the metal plates.

Reprinting Book by Planography

The offset press can be utilized as a cheap method of printing books in this way: When the type forms on the first edition are ready for press, clean, sharp impressions are pulled on onion-skin paper and before the ink has time to dry these impressions are dusted with fine bronze powder or electrotypers' graphite to make the type as opaque as possible. These impressions can be filed away to furnish positives, from which prints can be made on grained metal for direct printing. For offset printing, negatives on transferrotype paper are made from these positives, so as to get the image reversed. The prints are made from the negatives on the grained metal. The methods of doing all this are familiar to photolithographers, though the idea of saving impressions on onion skin for reprint will be new to them.

Care of Offset Blankets

When the rubber blanket is stretched on the cylinder it is sometimes found that its surface is covered with powdered sulphur. This sulphur works out of the rubber without injuring it. To clean ink from a rubber blanket be careful not to use benzol or benzin, as either will dissolve the rubber. A perfect cleaner for the rubber blanket is fresh rectified coal tar naphtha, as used by the rubber manufacturers, though many pressmen use ordinary kerosene. After the ink or grease has been removed from the blanket it should be dabbed over with a wad of cotton filled with French chalk or talc; or with flower of sulphur and then the chalk. The rubber absorbs a little of this powder and the excess should be wiped off lightly with a soft, clean cloth. Should a spot in the blanket appear low, touch only that spot with turpentine. This will swell the low spot and it will remain swelled.

Duplicating on Planographic Plates

Planographic printing has brought out a number of devices for duplicating the prints on metal plates. These are intended to supersede the hand transferring customary with lithography, or printing from stone. There are the Huebner-Bleistein, the Boedicker, and other machines in which a camera is used, and now we have machines in which the duplicating is done through printing frames. There is the Multiple Offset Machine, of Baltimore; the Bassist Multiple Printing Frame, of New York, and the Directoplate, of Chicago. The manufacturers claim such delicate precision for these machines that given a set of color-separation negatives, duplicates of each color record can be printed all over a press plate up to 58 by 60 inches in size. When these large press plates containing, we will say, 128 or more labels are printed from in seven colors they will register perfectly on each other. Now that it is conceded that photographic prints on metal withstand the wear of planographic printing better than hand transferred prints, these machines are rapidly coming into use.

The Fifth Annual Convention of the Direct Mail Advertising Association

BY NOBLE T. PRAIGG

IF a printing salesman would only carry in mind a composite of the ideas, suggestions and experiences made public at the convention of the Direct Mail Advertising Association, held in Cincinnati on October 25, 26 and 27, his curve of sales would rise like the line which the electric light companies picture in showing why the light bill is heaviest during the winter months! There were more than one hundred different exhibits representative of interesting developments in commodities, equipment and service. Paper manufacturers lavishly distributed specimens high powered in their suggestion of value for direct-mail advertising purposes; machines of widely varied character were in themselves an urge to increase production, save time and turn out a more effective product from the advertising standpoint. Printers' exhibits of specimens of their work and striking service for customers carried an undeniably persuasive influence to all spectators.

If the convention were to be summarized in an abstract way, its theme might be called, "How Direct-Mail Advertising Is Helping Speed Business Recovery"—in retail, jobbing and manufacturing channels.

In selling we are all readily influenced to follow a successful example. Printers who are constantly confronted by the buyer's inertia, doubt or tendency to delay, found innumerable instances in the convention addresses which can be used to advantage in sales efforts towards more orders for a higher quality of product. Many speakers reiterated the thought expressed by Charles J. Crockett, sales manager of the American Lady Corset Company, Detroit, that in judging values for dealer helps the consideration was strongly for quality as opposed to price—"because when quality is obvious, the dealer will *want* it."

Mr. Crockett also brought up a point of considerable interest to the printer who is seeking to provide a broad printing service—ideas as well as product. He said sales managers were eager for every possible assistance which would give them a *merchandising* angle in their selling plan, adding, "But what I want is not an idea for a colored card, but a *plan* for making more customers out of prospects, and better customers for the entire line out of customers who now buy only a few numbers. And in accomplishing this purpose, direct-mail advertising confronts a great opportunity. General advertising can merchandise only in a big way. Direct-mail advertising can merchandise specifically at the exact point of sale." Out of an advertising budget of approximately $100,000, Mr. Crockett said his company made practically an exact equal division of that amount between general and direct-mail advertising.

Frank K. Starbird, sales director of the eastern division of the Firestone Tire & Rubber Company, Akron, recorded another argument against the fallacy of cutting the price to make a sale. "The consumer now wants value received in preference to all else," he said, "and we may be said to be in a market of comparative values—not prices." As an example of a man who proved superior to the price bugaboo he referred to an Ohio tailor who came to the conclusion that many men did not buy from him because they thought that the prices he charged did not insure a dependable product. His experience was summarized in the sale of 57 overcoats in 1921 at $85. In 1922 he decided to increase the quality at a proportionately increased price, and sold 145 overcoats at $125 each. Buyers will pay the price if the value is there, which suggests the thought that perhaps many printing salesmen do not feel able to get the full price for their product because they have not sufficiently influenced the customer to see *value* rather than *price*.

If a printer is to preserve his full responsibility to the customer, he can not wash his hands of an order of direct-mail advertising as soon as it is delivered. If the advertising fails to produce, the printer may be blamed unjustly. Yet, as pointed out by Homer J. Buckley, president of Buckley, Dement & Co., Chicago, one of the greatest menaces of any mail advertising campaign is that of a mailing list hastily or carelessly compiled or otherwise inaccurate. Householders, for example, might be regarded as a comparatively staple mailing list. Yet the records of meter changes kept by a large public service company show an annual change of 42 per cent. A department store which used indefinitely a list compiled in January, 1922, would lose practically half the effectiveness of its appeal if the same list were used in January, 1923. There are annual changes of 22 per cent among general stores, Mr. Buckley said, 18 per cent among grocers, 14 per cent among farmers, 5 per cent among architects. One hint which he passed along might well be relayed to every user of mailing lists, to the effect that 50 per cent of all mail sorting is done on railroad trains. Mail addressed with only the name of a firm and its city is dumped into a "holdover" sack on a railroad train, but if the street address is given, the railway mail clerk sorts it for immediate transmission to its proper local postoffice. A communication for some firm in New York city, for example, may be delayed a day if the street address is not given. Appearance of the local address on the envelope enables the sorting clerk to send the item of mail direct to the branch postoffice from which the delivery is made.

There was strong endorsement given to the benefits of direct-mail advertising in a statistical outline of results presented by F. C. Kenyon, Jr., manager sales promotion department, Congoleum Company, Philadelphia. The speaker gave some interesting sidelights on the selling activities of his company. In 1921 the firm had 11,000 customers and during the first ten months of 1922 7,000 new accounts were created. The average original order was $22, the average order from a followup totaled $42 and developed a 4½ per cent return on the list. In commenting on these figures Mr. Kenyon said, "Our sales policy by mail is the same as any intelligent policy which has to do with personal selling. So our efforts are devoted to reaching as many dealers as cheaply as possible. Thus our mail-advertising efforts are based on a determination to make them pay as they go. And in following out that thought, it has been our good fortune that not a mailing in 1922 has failed to pay for itself. Of course, at first we proceeded slowly, and in handling a broadside campaign our first mailing was merely 1,000. It succeeded. Then into another territory we mailed 2,000, then 3,000, then 10,000, and results were so uniformly satisfactory we made a blanket mailing of 194,000 units—and orders have come to such a gratifying degree, new dealers have been developed so rapidly, that by the end of 1922 we expect to reach a total of 40,000 outlets for our goods. One example is a large mailing of September

5 advertising a special event scheduled for October 5. The response — invited and made by mail — was amazingly good, and on October 24, so great was the volume of orders, we still had orders unfilled! "

Fred Y. Presley, general manager of the Harvard Economic Service of Harvard University, Cambridge, in tracing the factors of business welfare and depression, said that August, 1921, marked the low point of our recent depression, and since that time slowly but positively there has been a recovery universally general in all channels of commerce. Production, which a little more than a year ago was 32 per cent below normal, reached normal again in October, 1922. Industrial stocks jumped 50 per cent, expressive of public confidence in the industrial revival. And Mr. Presley added, " In continuation of this favorable attitude toward manufacture and distribution, 1923 should be the best year since 1919."

There are amazing advantages in the use of " The Postage Stamp as a Junior Salesman," said Stanley Twist, advertising manager, Ditto, Incorporated, Chicago. Out of the actual experience of the Ditto Company he suggested a thought that the majority of users of printed salesmanship could adopt to their increasing benefit. Emphasize only one subject in a mailing piece, Mr. Twist urged, in order that the prospect may receive the concentrated force of the single idea. If that one idea is sufficient to awaken the desire to buy, it has performed its mission. Or a followup presenting yet another single, uncomplicated idea may prove the combination of two ideas which speeds the sale. Possibly a presentation of several individual ideas may be necessary. But at least no mental confusion has resulted from attempting to " tell the whole story " on a single page. Mr. Twist pointed out that his company's cost of selling has been cut 25 per cent through the thoughtful use of direct-mail advertising to introduce the personal salesman, as well as to supplement his visits.

Walter K. Towers, advertising manager of the Paige-Detroit Motor Car Company, said that the opening of 1922 found his company with only 400 dealers who might be termed " live," out of an original list of 1,500. The company was confronted with the problem of making an immediately receptive market to a new car. Personalized letters, broadsides and folders, representing an expenditure of $3,000, resulted in established connection with 1,900 dealers in the first nine months of 1922. The company faced an emergency situation, as indicated by Mr. Towers' statement, that 85 per cent of the present dealers representing his company were only " prospects " one year ago. In creating dealer favor, the idea of easy resale of the car was emphasized — not the car's mechanical features.

In the pride of its rapid development during the past two years, the Direct Mail Advertising Association is now planning strong forward steps. A membership campaign will be inaugurated without delay, and for the first time in its history the association will approach prospective members with the statement that they are invited to join an organization " with money in the bank." Not only in purpose but in finances the past year has been a flourishing one for the organization. Under these auspicious conditions, Frank L. Pierce, of the Remington Typewriter Company, New York, has become executive secretary of the association, succeeding Louis Balsam, who resigned in October in order that he might assume his duties as president of the Mail Bag Publishing Company, Cleveland. Joseph L. Meadon, of the Franklin Press, Detroit, was reelected president, in recognition of the outstanding work he has done for the association; F. W. Hunt, of the Hunt Advertising Service, Toronto, was reëlected vice-president, and a second vice-president was chosen in the person of Charles R. Wiers, vice-president of the DeLong Hook & Eye Company, Philadelphia. Mr. Pierce will serve as secretary-treasurer. The Board of Governors for 1923 includes: Joseph L. Meadon; F. W. Hunt; Homer J. Buckley; Robert E. Ramsay, James F. Newcomb & Co., Incorporated, New York city; Charles R. Wiers; Edward T. Hall, Ralston Purina Company, St. Louis; W. A. Wolff, Western Electric Company, New York; Louis Balsam; George B. Hendrick, W. L. Douglas Shoe Company, Brockton, Massachusetts.

To the Mazda Lamp Company was awarded the Mail Bag Publishing Company cup for " the most noteworthy accomplishment of the year in direct-mail advertising." The Southam Press, Limited, Toronto, received the Cleveland Folding Machine Company cup for " the most unusual piece of direct-mail advertising created during the year," and the Direct Advertising Service Company, Chicago, was the recipient of the American Multigraph Sales Company cup for " the most distinctive and efficient form letter campaign produced during the year "; the Chicago delegation to the Cincinnati convention was awarded the trophy placque by the Papermakers' Advertising Club for having the largest number in attendance from any one city.

THE PRINTER'S WASTE BARREL

BY GEORGE W. TUTTLE

It is quite possible for a printer to " save at the spigot and waste at the bunghole." He may cut down the wages of the office boy — in the absence of an office boys' union — or he may economize in ink, or dispose of the office cat to the highest bidder, or forget all that he knows about golf; then, in some unguarded moment, two or three errors in proofreading and a big job to reprint " free-gratis-for-nothing," as the office boy says, may more than wipe out the savings made possible by spigot economies.

The easiest thing in the office to wipe out is the profit. The typesetters and the linotypers and the pressmen never, by any circumstance — chance or mischance — have their wages wiped out, or sandpapered out, or blotted out. Yes, "In union there is strength "! The printer must keep his wits on tap when he figures a job lest he figure as principal at a business funeral afterward. No doubt Atlas had his troubles; holding up the world is no joke, but the printer who runs afoul of an error in his figures which knocks all his profits galley west is prone to conclude that Atlas had a soft job.

The misprints, and double prints, and error-filled prints — and prints on a bias, as the unbiased printer's wife would say — do they not all make their imprint on the profits of the printerman? A full waste barrel is allowable under the Volstead act, but it is only an unhealthful waste fullness. Yes, to find a printer's profit first take his waste measure, then figure backwards! If there is surplus profit enough to purchase a flivver he should be thankful, for he may yet emulate the prosperity of his linotypers and pressmen!

A waste barrel is a fact, and facts are stubborn things. " The world do move," but the waste barrel is unmoved. If a printer could fill his purse as easily as he does his waste barrel money would be as plentiful with him as was silver in Jerusalem in the reign of Solomon. A printer does long for elastic currency but never for an elastic waste barrel. If a printer's lions of waste could only be chained, the printer-pilgrim might get safely by on some very shaky jobs!

A printer's waste barrel is like the poor, for it is always with us; in fact, it is the leading contributor to our poverty. Presumably even Ben Franklin owned a waste barrel, but, judging from his biography, he hit it a solar plexus blow on every possible occasion. Franklin did not pay too much for his whistle every day!

Even though a waste barrel is a necessity, why not keep the size down? Then let us inventory the contents when the barrel is emptied, entering the result in two columns, headings as follows: " Necessary Waste " and " Unnecessary Waste." A certain amount of waste may be a necessity; it is the uncertain amount that knocks out the profit.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Splendid Reproduction in Color

The Stovel Company, Limited, Winnipeg, Manitoba, submits a color reproduction of a portrait in oil of Hon. T. C. Norris, past premier of Manitoba. This piece of colorwork is highly creditable to the Stovel Company, who made the engravings and performed the mechanical work. The color print is surrounded by an impression in gold ink and black showing the frame, which sets off the harmonious coloring of the print. The canvas effect was given by an impression from a screen plate.

Column Rules Work Up

A Wisconsin editor asks how to keep down column rules so they will not cut through the stock. This question comes to us on an average of once a month.

Answer.—You can secure from typefounders special column rules a trifle thicker at the base and tapering slightly toward the top. Another way is to glue a strip of manila about one-quarter inch wide on each side of each column rule close to base. This increase in the thickness of the rule will offset the slight difference in slug length between top and bottom endwise. Locking form up when on press by having side quoins a trifle looser than end quoins will often help.

Red Ink Prints Greasy From Wood Type

A Texas printer writes: "I am a printer and pressman, and would like to know how I can make seventy-two point wood type take red ink. As it is, the type takes the ink but it prints greasy on the platen press. I have tried it with straight red ink, have also mixed kerosene with the ink, and I don't know what all. The ink prints fair enough. I shall be glad to have your advice on this question."

Answer.— It is possible that since the surface of the wood type is quite smooth and has no tooth that a stiffer rather than a thinner ink is advisable. If it is necessary to use a thinner ink add turpentine in small quantities to the ink instead of using kerosene. Shellac the surface of the type, and as shellac dries quickly on the wood you can print without delay. The shellac will give the desired tooth. If you can use a heavier bodied ink, add some cover red to the first red referred to and it will probably lift better than the straight red ink.

Candy Box Wrapper

A Canadian printer writes: "The enclosed sample taken from a candy box purchased in New York is something very remarkable in gold stamping. I am anxious to produce something similar, and as the process is quite beyond my ken I am appealing to you to throw some light on it. I should appreciate anything you might suggest that will put me on the right track."

Answer.—The specimen was produced with three plates: (1) The zinc plate for the bronze. (2) The blue plate. (3) The embossing plate for the gold. Your engraver can make all of these. All he needs is the artist's design for the lettering, and then he can make the two plates for printing. The embossing plate is made from a reverse negative of the gold plate. The printing is not a difficult piece of work except that this grade of stock is hard to handle. For the gold use a yellow gold size and a fine bronze. Hand bronzing is not so satisfactory as bronzing by machine. The bronze-blue ink on this stock should carry sufficient drier to set the ink firmly. As the embossing is not combined in the two plates it is not such a serious job of register as it would be if both colors had relief parts. You will note by examination of the back of the wrapper that considerable impression was required to print on the grade of stock used, and the effect on the bronze printing plate can be imagined if a long run is being printed. This effect you doubtless could improve upon by using a hard tympan or a tympan covered with a sheet of hard packing pasted on. The matrix effect is obviated and the plate is not destroyed.

Sheets Move Away From Guides

A California printer asks for a remedy to overcome trouble caused by sheets moving away from the guides on a platen press.

Answer.—This trouble can be prevented by pasting a stiff piece of cardboard about one inch wide alongside each guide and having it curved so as to allow the sheet to feed under. The pressure of the curved part on sheet should prevent the sheets springing back. The feeder is often at fault when sheets move away from guides, because he crowds the sheet against the guides and when his fingers are withdrawn the sheet springs back.

Methods of Makeready on Platen Presses

A printer submits two folders and writes as follows: "Have been an ardent reader of The Inland Printer for the past three years and have enjoyed the different topics throughout the magazine. I enclose two samples, and wish you would give me through your columns your opinion and answers to the questions I ask. Note the parallel rules, made from two-point hair-line brass rule which is brand new, never having been used until on this job. The pressman returned the form and said that part showed up and part did not, while one part was cutting through the stock. He wished to have the rule changed, and when I explained that it was new rule and should show up he claimed his platen was set at the regular height. In looking at the press I found all he had over the platen was four sheets of print paper with pins set. You will note from the reverse side that the rules cut through. I claimed his platen was set too high and that he had insufficient packing. Sample No. 1 shows how flat the slugs are at the end of ten thousand impressions. Packing consists of two sheets of cardboard and four sheets of print paper with pins set on the top sheet. The slugs were made from good solid metal and I believe they should have been good for fifty thousand impressions. This run was five thousand impressions. What is the cause of the flattened face, and for how many impressions will slugs hold up with proper packing and makeready? What is a proper

packing to be used on a platen press for satisfactory printing of pieces of work similar to the two samples enclosed?"

Answer.—The printing of the folder was very good when we take into consideration the fact that only four sheets of news were used for packing. We believe that had the pressman used a thin news, manila or even French folio for tympan and had a hard manila top sheet with a thin pressboard he could have made the form ready and would not have required the changing of the new brass rule. Usually, in fact almost always, in work of this character a hard sheet of manila is used as a top sheet and under this will be a sheet of pressboard. Below the pressboard news-print or French folio may be used. All pressmen do not agree on the use of print paper for tympan. We prefer a thin stock, such as a light manila, French folio or an s. and s. c. stock. As a general rule, however, all will agree that a thin sheet of pressboard, celluloid, zinc or brass should be placed just below the top sheet, which ordinarily will be a smooth, hard manila. We have seen linotype slugs that were used on a job of over one million impressions and they were not badly worn. With proper metal and proper makeready they readily last for over one hundred thousand impressions without deterioration. However, the grade of metal used has a bearing on the hardness of the slug.

"THE W. G. N."

Lest some of our readers fail to understand the initials so well known to Chicagoans, we hasten to explain that they stand for "World's Greatest Newspaper," the self-assumed title of the *Chicago Tribune*. The present volume, "The W. G. N.," is an interesting story of that paper, published in honor of its seventy-fifth anniversary.

From its first edition of four hundred copies "pulled" on a Washington press on June 10, 1847, to the present day the *Tribune* has continued to grow in power. Its fearless and determined stand on all public issues has won for it warm friends and bitter enemies. No newspaper is infallible, but the *Tribune* has always had the courage to back up its convictions and it has never failed to meet any issue unequivocally. From a local gossip sheet it has grown to be a metropolitan newspaper of the first rank with a national influence in molding public opinion.

Joseph Medill, although not the founder of the *Tribune*, was its guiding spirit during most of the latter half of the nineteenth century. His character and personality were strongly impressed upon the paper during his lifetime, and his influence did not cease with his death.

Medill and the *Tribune* played an important part in the forming of the Republican party, the effect of which on the destinies of the United States can hardly be overestimated. An intimate friend and a warm admirer of Lincoln, Mr. Medill was active in bringing about his nomination and through the columns of the paper a constant and bitter fight was waged against slavery.

Throughout the Civil War the *Tribune* urged a vigorous prosecution of the war and never wavered in the faith that the Union would triumph. The war brought an increased demand for telegraphic news and the way in which the *Tribune* supplied the demand greatly increased its prestige and material prosperity. The period of the Civil War may be said to mark the development of the modern metropolitan daily.

The story of the *Tribune* is closely interwoven with the history of Chicago, and the story of the newspaper's part in the great fire, in the World's Fair and in the numerous local political battles is of special interest to residents of Chicago. Coming to the period of the Great War the *Tribune* fought vigorously for preparedness, and when the United States declared war it supported conscription, food and fuel conservation and the sending of a great army to France.

Equally great was the *Tribune's* service to business when depression settled over the country during the latter part of 1920. A vigorous program was planned for the following year and the famous slogan, "1921 Will Reward Fighters," was adopted. The results upheld the *Tribune's* faith in the fundamental soundness of American business and proved that aggressive selling and advertising methods would produce business in spite of discouraging conditions. The slogan was soon changed to "1921 Is Rewarding Fighters."

Over half of the book is devoted to a description of the business of publishing a newspaper, with interesting accounts of how the editorial, advertising, circulation and production departments of the *Tribune* are conducted. Chapters deal with the minute details of gathering and editing local and foreign news; the classified and display advertising; composition, makeup, stereotyping and presswork; the circulation, the work of the business office and the employees' activities. In fact, every phase of the *Tribune's* activities, from the cutting of the spruce logs in Canadian forests to the distribution of the finished papers to subscribers is interestingly told with numerous illustrations.

Among the recent developments in the mechanical side of newspaper production pioneered by the *Tribune* is the four-color rotagravure section which appears each week in the Sunday edition. For this process the *Tribune* has invented the trade name "COLORoto." The production of these beautiful supplements on ordinary news-print at high speed is one of the most conspicuous triumphs of modern newspaper production. The process by which this section of the paper is produced is fully described in non-technical language.

No text book on journalism that we have yet seen gives such a clear picture of the inside workings of a newspaper, and we feel certain that every editor, cub, journalism student and advertising man will read the "The W. G. N." with interest and profit.

NUMBERING HINTS

Numbering machines are not infallible. Like humans, they sometimes make mistakes, and invariably it is the human element that is the real cause of the mistakes. With proper care very little trouble should result from numbering on the press. This means that the numbering heads should be kept thoroughly clean and lubricated. This is of the utmost importance, because these little machines are very delicate and the least bit of dust or grit causes friction, making accurate numbering impossible.

An excellent way to keep machines in good condition is to soak them in kerosene for a day or two when not in use. This cleanses them thoroughly of all foreign matter, such as dried ink, etc. After soaking, they should be cleaned with a toothbrush and wiped dry, so that the kerosene will not affect the printing ink. A fine grade of machine oil should then be used on all moving parts, applied very sparingly with a toothpick. The machines should be kept in a covered box until ready to use.

When numbering on a cylinder press, the form rollers should be set as lightly as possible, so they will not dig into the numbering heads and cause them to gum up with ink. When possible, a soft ink should be used. On long runs it pays to wash up the press at noon time, because the rollers collect a lot of paper dust and lint, which eventually gets into the mechanism of the numbering heads, making them go wrong and causing annoying difficulties.

In assembling a numbering head, do not force or hammer the parts together; all parts are made to fit easily when adjusted properly. Before starting to run a numbering job it is well to make sure that you have the machines set at the correct numbers — and then — look again.—*D. C. Hegarty.*

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Papers a Prey to Libel Suits

We read of libel suits every now and then, suits in which the newspaper is the defendant, and some injured party seeks to salve his feelings with an application of good American dollars. Down in Oklahoma, for instance, such suits are numerous. People must be hot-headed and careless thereaway. But if the newspapers had the right under the law to correct mistakes innocently made, through misinformation or accident, leaving the injured party still free to recover any actual damages that may result from such libel, there would be so much less of this sort of court action that attorneys would forget that class of business. We refer to the situation in Iowa, for instance, where this sort of libel law exists, and the public finds the newspapers are always ready to make correction or retraction of libelous statements, to correct any errors and repudiate statements made from misinformation. When they have done this, as required within two weeks after notice of any libel, the plaintiff in a suit has but little chance of proving any actual damage sustained and quite generally dismisses the case. It strikes us that newspapers in this country have a right to such protection against bankruptcy that might result from persecution by pettifoggers and others who make every error in the paper a pretext for a case in court, without arbitration, explanation or amends.

Start the New Set of Books Now

While each individual who keeps books of account has his or her own system and ideas of convenience in such matters, it is nevertheless a fact that every newspaper business, no matter how small, should have a fairly accurate and intelligent system of bookkeeping. We have spoken of this matter in this department heretofore, but constant touch with many publishers all over the country makes us think we can profitably impress the same lessons again, just at this time of year when old accounts will be settled and new books started.

Some time ago, in the interest of parties contemplating the purchase of the business, we had occasion to look over a newspaper and commercial printing plant. When asked about the records of the business the proprietor said he kept mighty little records, as it was too much bother. He knew the state of his business and he didn't propose to show his books to any one. However, he did hand over his bank pass book with the remark that it would show how the income of the business kept up. He also kept an office cash book on which payments made by customers were noted as they came in, and this cash book also showed what deposits were made in the bank. The cash book and the bank pass book checked up very well — and we might say were most convincing evidence of the income and possible profit of the business. But, the books did not show how much was taken in on subscription account by the newspaper end of the business, how much was for advertising, or how much for printing. Same with the outgo. The books did not show how much was expended for labor, how much for general expenses, print paper, job stock, etc. No one could buy the business and know in advance what he was getting. It meant a groping in the dark for several months to find out what departments might be making or losing money, and whether rates might be too high or too low. An unsatisfactory proposition, you will agree.

Yet there are literally hundreds of newspaper and printing businesses all over the country in just that shape. The proprietors know to some degree whether they have made or lost money during the year, but they do not know whether they have made it on subscriptions, advertising or printing, or whether their labor expense is mounting or coming down. In fact, they do not know anything about their own business so as to prove it in case of a possible sale, or to satisfy the income tax collector.

We speak of all this now in order to encourage such business men to turn over a new leaf with the coming year. January 1 is a good time to start a new set of books, and by getting the books ready now the transition from hit-and-miss methods to some sort of system will be easier and more enjoyable. Several good forms of cash books are on the market, and some may be made to fit the average newspaper and printing business. Some real practical systems have been devised, one at Salt Lake City, for instance, calculated to meet all the requirements of the publishing and printing business in a small town or city. This may be too complicated for some, but it can be modified to suit even these. Another way is to have some good bookkeeper or accountant go over the subject and discuss the various ways and means to a suitable record for the business. Then a home-made cash book and journal might be made up to just suit the business and mind of the local publisher. We have in mind one such bookkeeping system evolved by a former school principal, who has since become interested in newspaper work — and has made a splendid success of it. He has arranged a form which shows his cash receipts from subscriptions, display advertising, classified, legal and local line advertising, commercial printing, sundries, and all the office may have to sell. The date blank is there for each day's transactions, name of party paying in cash, what for, and how much. These several columns can be readily added at the end of each day's business to show the total paid in. Week by week, and month by month, this record is made and added and carried forward with little labor and with much satisfaction. But more satisfaction is found in differentiating the items for which money is paid out — and here is where the publisher-printer may be said to get hold of his business. First of all on the page labeled " Expense " should come a column for labor paid in each department; then merchandise or job stock; then for patent insides or print paper; then general office expense — rent, power, light, insurance, taxes, repairs, etc.; also bank deposits.

It will be surprising how interesting the record will soon become for comparative purposes, and how each department will gradually be adjusted to take care of itself. For instance, the receipts from job or commercial printing may be set down for the month or year, and the expense for labor in the printing department, together with the cost of job stock, ink, rollers, a share of the office rent, light and heat, and in a few minutes the fact of a gain or loss on job printing will stare the proprietor in the face. The same thing holds true with display advertising. Not one country paper in ten has a display advertising rate adequate to pay the cost of producing the paper. But sometimes they do not know it or realize it. A knowledge of how much legal and classified advertising helps in paying the deficit would be a wonderful spur to more and better business. Why does $2 a year for subscriptions mean no profit? The books ought to show, on analysis, where the leak is.

Our observation is that the business publisher or printer who gets along and makes a success of his business, knows. Some others are also successful in a way, and with old fogy ideas still forge ahead. But their days are numbered, and some day their widows may have their business for sale. Then where are the records, without which perhaps half the profits of several years may have to be sacrificed in order to dispose of the business?

It may be charged that we are using too much space on a matter that concerns but few readers. If it concerns but one-fourth of our readers, and any of them improve their methods because of it, this space is of high value to all in the printing and publishing business. There is a chance to improve for the man who knows and studies his own business. There is little chance for the one who does not.

Observations

We observe in a newspaper exchange that one editor of a county paper sarcastically proposes to go into the business of selling prunes as a side line. He says one of the business men of the town seems to be dabbling in the publicity game, getting out dauby circulars and using postage stamps to circulate them rather than using the newspaper. If, says this editor, the reason for the use of this other advertising is that the editor is persona non grata, or that the business men do not think the newspaper useful enough, he is ready to sell out, get out, move out and stay out — and his paper is for sale. We think he is right. Editors work along and serve a community for many years, slowly and laboriously amassing a competence that any laboring man without investment of thousands of dollars would ordinarily make, get too well acquainted and familiar with the people, and lose their power to sell themselves or their product to these people. Oftentimes this happens to be the case. It is the sane and sensible thing then to get up a fight, start factions, raise h—— generally, or get up and move out. When a man has reached middle age it is better to make the move before he has to, and while he can still enter a new field with a fair chance of gaining acquaintance and friends in all classes. In other words, as stated by this editor referred to, if he has worn out in this community he ought to know it, and his paper is for sale.

Weekly publishers of Canada are not satisfied that advertising agencies are doing much, if anything, toward creating or sending business to them, according to a letter we have from the Publishers' Advertising Association of Canada, an organization of local weekly publishers. Every weekly publisher is allowed to purchase stock up to five shares at a par value of $50. This fund is to create sufficient capital to start the business and open offices for their own agency. The intention of the organization is to go right after the advertising business in a straightforward manner and boost weekly newspaper advertising as a good medium wherever advertising is to be thought of or talked or sold. There is more than a suspicion among weekly and local newspapers generally that the conclusions of the organizers of this Canadian movement are about correct. Wherever possible somebody is misrepresenting and discounting local newspaper advertising in favor of larger publications of widely scattered circulation.

Newspapers of the Central West have recently had some experience with one of those clever (?) cusses who like to figure out a way to beat them. They received an advertise-


THE BIWABIK TIMES

On the Great Mesaba Iron Range

St. Louis River and Embarrass Valley Second Annual...

POTATO

SHOW EDITION

Given under the auspices of the

Biwabik Commercial Club

1922 Show

SATURDAY, Oct. 14

Biwabik Park Pavilion

They raise fine spuds at Biwabik, Minnesota, and tell the world about it in their mighty fine local paper, the *Times*. Here's the special first page of the special potato edition. Can you beat it?

ment from him, with check accompanying the order. Most of them, not noticing that the check was dated forty days in advance, ran the copy and cashed the check. The latter was returned to them, marked unpaid. They held it till the date came around and then cashed it again, only to be informed there were no funds with which to redeem it. In the meantime the advertising had been run, its benefits realized upon, but the profits all went to the slick individual who had figured out this scheme to get the advertising for nothing. However, there is virtue in the power of organization. Where individuals could not afford to prosecute on a claim for $1 or $2, many victims combined in one vigorous protest and prosecution may possibly secure results worth noting. If a man wishes to break into prison, let not the angels stand in his way.

Just to be on hand early, and in style, too — We wish you a Merry Christmas.

Review of Newspapers and Advertisements

BY J. L. FRAZIER

Biwabik Times, Biwabik, Minnesota.—Your "Potato Show" edition, the special first page of which is reproduced herewith as a novelty, is excellent in all respects. This is particularly true of the print, which would put a lot of hooks to shame.

Republican Press, Butler, Missouri.— Print is the best feature, page makeup next, and advertising composition next. The advertisements are arranged and displayed in good fashion, but the type faces are not so attractive. If you had a good up-to-date style of type, at least for the major display of advertisements, it would add a lot to the appearance of the *Press.*

Ponca City News, Ponca City, Oklahoma.— First page makeup (issue for October 28) is interesting and well balanced, and the print is good throughout the paper. We are particularly pleased to find the advertisements pyramided. Of the advertisements, those in the special "Fall Style Number" section are best. These large displays are simply arranged, are displayed in pleasing type faces and are made impressive by generous white space, nicely distributed.

Louis A. Bowes, Kermit, West Virginia.—The *Messenger* is neat, due mainly to the light tone maintained throughout by the use of just one style of light face type, Cheltenham Old Style. This type is used for display and for the body of advertisements, as well as for news heads and for the text of the paper. However, we consider the type a poor one for reading matter as it is condensed and the counters of the letters are very small, making it rather hard to read. Advertisements are neat and the print is good.

Auckland Star, Auckland, New Zealand.—We are reproducing the striking and excellent design opening the special "Better Times Ahead" advertising section of the May 30 issue. How we wish you would make as good use of the first page of the regular section! There, where you should feature the interesting news of the day, we find "want" advertisements. We have asked our several contributors from Australia and New Zealand many, many times to explain why they start their papers at the back end, but none has ventured to tell us. May be you will.



Striking page design from special edition of Auckland (New Zealand) *Star.*

Ashton Leader, Ashton, Iowa.—When we come across a paper of only four "home-print" pages and find the first page clean, and arranged in an interesting way with good news headings, we know immediately the publisher is a live wire and capable of operating in a larger field. The *Leader* is as well executed as facilities permit, the type equipment being manifestly meager. Thus, in advertisements that are both well arranged and forcefully displayed, indicating a thorough knowledge of the requirements of good advertising typography, we can find fault only with the type. Small job fonts of a variety of styles necessitate the use of several different styles in single advertisements and, of course, the paper as a whole is not so pleasing as it would be if one style, or not more than two, had been used for display. If, for instance, the display of all advertisements was in Cheltenham Bold, Goudy Bold, Caslon Bold or New Caslon, these being suggested as we suppose you prefer bold face display, the paper would be remarkably good arranged as it is. On some of the issues the ink distribution is quite uniform and the print is clean, whereas on others it appears that the fountain on the press was opened wider in some parts than in others.

Earlville Leader, Earlville, Illinois.— Except for the fact that the name of the paper across the top is not centered, being placed at the left side to allow for a panel at the right end of the line, the first page is excellent. It looks "newsy." Print is excellent, and the advertisements, taken all the way through, are the best we have seen this month. By pyramiding the advertisements, that is, grouping them in the lower rigbt-hand corner of eacb page, an effect of order is achieved that contributes materially to the excellence of the paper's appearance.

Newark Leader, Newark, Ohio.—The "Special Labor Day Edition" is a good one, the excellent presswork being the best feature. Makeup is interesting, and balance is good throughout. While the advertisements are composed along simple lines, we feel that some of the small ones are set in too large sizes of type, which creates an effect of congestion. The use of simple plain rules for borders throughout the edition would improve the appearance of the paper, as better harmony would result.

The Dispatch, Lexington, North Carolina.— First page makeup is interesting and quite well balanced, although it would be more attractive if there were a few hand-set display news heads in the lower part of the page. The print shows some slur on the side printed last, but it is not bad enough to be called serious. The advertisements are very good indeed, being well arranged and effectively displayed. The effect of order given by the pyramiding of advertisements is good to see; the whole paper, in fact, is made more attractive and inviting by following the system.

Chetopa Clipper, Chetopa, Kansas.—There is just one thing seriously wrong with the *Clipper,* and that is the fancy borders. If plain straight-line rules were used around all advertisements the appearance of the paper would be measurably improved. The advertisements are well arranged and displayed and the type faces quite good, Cheltenham Bold predominating. We urge, of course, that you arrange the advertisements according to the pyramid. The appearance of system and order resulting from such an arrangement goes about as far as anything toward making a newspaper inviting in appearance. The presswork is very good indeed.

Daily Missoulian, Missoula, Montana.—Your "N. E. A. Souvenir Edition" in magazine format is a handsome one. Most noteworthy of the features of excellence is the presswork, halftone illustrations of interesting scenic views being admirably printed on a cheap grade of book paper, which, of course, is a little better than news-print. The makeup throughout is interesting and the advertisements are well arranged and displayed. They would be better, and the paper as a whole more attractive, if one style of display type had been used for the major display throughout. Then the edition would not only be in better harmony, but it would have a character that is impossible when the mixing of display types is indulged in. The striking cover in colors featuring a map of the points of interest adjacent to Missoula is executed in fine style and, of course, must have stimulated considerable interest among the visiting scribes.

Ogden Reporter, Ogden, Iowa.—The special county fair edition, printed on yellow stock, is very good. While the advertisements are forcefully displayed they are in some cases weakened by the fact that borders are broken as though you did not have enough of the particular style. Again, the paneling of advertisements with six-point rule detracts from the type. The fact, also, that a great deal of the extra-condensed block letter is used weakens some advertisements, as the style in question is not a pleasing one. The type, being condensed, does not harmonize in shape or design with the other type faces employed. Some of the pages are unattractive as a result of scattering the advertisements and arranging them without a system. The pages on which the advertisements are pyramided, page 7 of section 1 for instance, are the more attractive and inviting. On the whole, however, the edition is very commendable indeed.

The Lowell Tribune, Lowell, Indiana.— Presswork is the best feature about the paper; the worst is the placing of advertisements at the top of the first and second columns on the first page. For a four-page paper the load of advertisements was quite heavy on the issue in question (September 22) and the use of the first page for advertising was quite unavoidable. However, these two advertisements should have been in the bottom corners instead of at the top of the important first and second columns. While the news headings stand out in spite of their small size, due to the bold block letter in which they are set, the page would have more style and appear more interesting if the heads had two or three decks, particularly those over the more important stories. Your advertisements are commendably set, but your types are unattractive when compared with the later products of the founders. Indeed, with Jenson, De Vinne and bold block letter featured in the advertisements, with borders of pica circles, your paper does not look unlike one the writer worked on in a little Kansas town twenty years ago. Understand, we appreciate the excellence of the old De Vinne and Jenson, but they do not show well when mixed with the aforementioned block letter. Too many types spoil the broth. In view of this, the old idea of getting a size or two of this type and a size or two of that, etc., clear through the typefounder's specimen book, has been superseded by the better idea of ordering a full series and big fonts of one style and using it as a standard. If all major display in your advertisements had been set in Jenson or De Vinne your paper would be far better looking, for, as stated, the actual handling of the advertisements is good. Plain rules in the place of the "spotty" circle border would likewise improve the appearance of the *Trib.*

Springdale News, Springdale, Arkansas.—Advertisements are excellent, the best feature of a paper that is mighty good in all respects. Display is effective because relatively few points are emphasized, these being featured by excellent contrast so that the big points stand out. We regret that the display of all advertisements was not set in the New Caslon series, as the advertisements in which that excellent face is used are more attractive than others equally well arranged but composed in other series. The makeup is good and the print satisfactory, although the copy we received shows some smear and offset as a result of having the fountain open too wide. The initial page of the "Trade Section" is reproduced.



TRADE SECTION

The Springdale News.

PUBLISHED EVERY TUESDAY AND FRIDAY

VOLUME 35—NO 28 SPRINGDALE, WASHINGTON COUNTY, ARK., TUESDAY, AUGUST 29, 1922. PUBLISHED TWICE A WEEK

Banks Service to Depositors

BY J P DEAVER
Cashier of the First National Bank

Grape Growing Industry

BY J P WELCH
Vice-President Welch Grape Juice Company

Farmers And Merchants Bank

SPRINGDALE, ARKANSAS

ART LEWIS, President C. A. OWNBEY, Vice-Pres
LEE SANDERS, Cashier
E. B. CUMMINGS, Vice-Pres BERT LEWIS, Vice-Pres
CLAIRE FARRAR, Asst Cashier

Offers You a Safe Place

For savings. Sufficient capital, growing surplus and a record of careful management insure absolute security for depositors. The one great lesson of life to learn is—SAVE, DON'T WASTE!

CAPITAL—$50,000 00
SURPLUS AND UNDIVIDED PROFITS—$26,450 00
DEPOSITS—$454,854 88

SAVE MONEY and BANK WITH US

Attentive To Your Needs

You will find every phase of our service directed towards the welfare of our patrons. Every energy is bent to make banking with us safe and satisfactory. Your inquiries are sincerely welcomed and our counsel is always cheerfully given

The First National Bank

SPRINGDALE, ARKANSAS

C. G. DODSON, President L. M. RIGGS, Vice-Pres
J. P. DEAVER, Cashier

Let This Bank Be Your Business Ally

The successful direction of your business today requires cautious and careful attention. You must be guided by facts—not theory. In a period of change it will be to make use of the co-operation that can be given you by an active, well-informed banking organization.

This bank, by reason of its knowledge of local business conditions, can put at your disposal vital and reliable facts that may prove directly valuable in relation to your business affairs.

We invite you to discuss your plans with us and to take advantage of the information and suggestions we are able to furnish

CAPITAL—$50,000 00
SURPLUS—$25,000 00
DEPOSITS—$357,590.86

IN A FEW MOMENTS YOU CAN MAKE THE START WHICH HAS MEANT FINANCIAL SUCCESS TO MANY PEOPLE

First page of special section of Springdale (Ark.) *News,* illustrating simple style of arrangement characteristic of advertisements in that paper.

display is set in New Caslon and Caslon Bold, with body in light face Caslon, are best, although many of those set in Cheltenham Bold and Old Style are excellent, too. The features that score are simplicity of arrangement, restraint in display, good use of white space and generally good harmony of all units within individual advertisements. Most delightful of all the fine features of the edition, however, is the treatment of text pages, the excellence of which is emphasized through mighty fine presswork. Makeup is interesting, as the page reproduced will indicate. We direct the attention of our readers to the mighty strong yet neat italic page headlines and to the manner in which paneling adds variety to the pages and importance to the matter so treated.

Banner Printing Company, Belzoni, Mississippi.—The "Souvenir Edition" for August 10 is one of the handsomest specials we have yet received. The first page, printed on smooth stock from a specially drawn design featuring the handsome new Court House, is very fine indeed. The print is a delight—clean, clear, uniform. Halftones are printed on the news stock as well as they usually are on m. f. or s. and s. c., and that is "going some." Advertisements are characterized by simple arrangements, large legible types, restraint in display and general all-around forcefulness. Harmony of the different units is apparent throughout; indeed, the paper is one you can and probably will feel proud of for many years to come.

Palm Beach Post, Palm Beach, Florida.—Your edition for October 22 is a handsome one, the interesting news makeup and clean presswork being the outstanding features of excellence. Advertisements are characterized by simplicity of arrangement and robust display and would be better only if better type faces had been used in some of them. We note several advertisements in which the major display is set in block letter (sans serif). As this style of letter is not a good looking one, advertisements in which it is employed can not be attractive, however well arranged. Scarcely more do we like the outline letter, quite largely employed. An advertisement displayed in Cheltenham Bold, which you use to a large extent, is much better than the same one displayed in either of the aforementioned faces. We do not like the checkerboard border sometimes used, although on large advertisements it will pass, as there the display is large enough to stand out in spite of the extraordinary impertinence of a "spotty" horder. Large groups of display should not be set in extra-condensed capitals, as capitals are hard to read, and the thinner they are the more difficult. Our idea of a good advertisement is the page for the Dade Lumber Company. The display in Post is uniform, there is an abundance of white space and the arrangement is simple.

Observer Publishing Company, Dover-Foxcroft, Maine.—In general the *Observer* is a mighty fine paper. The first page is very neat, but lacking in pep because the news heads are so small. Advertisements are quite good, too, except that in a few the body was set in such large type there was not room for adequate display. The body of an advertisement should be in as large type as possible without placing a handicap upon the display, upon which dependence for catching the eye of the reader must be placed. Eighteen-point is too small for the major display of an advertisement, the body of which is set in twelve-point; it will not stand out for there is not sufficient contrast. Twenty-four point is also pretty small for the main display of a two-column eight-inch advertisement. Such comparisons should represent good proportion. The placing of advertisements according to the pyramid is a good feature, and the press-work is excellent.

O. F. Cayce, Fordyce, Arkansas.—Of the two issues sent us, those for October 19 and November 2, we find very little basis for an opinion as to our choice. Both are excellent. The former is featured by two-column news headings, of which the latter has none, and as we feel the variety secured by the use of both single and double column news heads is worth while, our preference is for the former. We can not agree with you in your statement that when you adhere to single-column heads you have to carry more stories over to other pages. If you use some two-column heads, you, of course, do not have as many heads altogether as if you employed only one-column heads. But all your articles are not long enough to carry over, any way. It seems a case of how long the articles are rather than one of the size of the heads. You should as far as possible avoid running an article over to another page. On both pages, however, the makeup is excellent, as it is also on the "inside" pages, where the advertisements are pyramided. Print is good, too; in fact, the *Advocate* is an excellent paper all the way through.

Durango Democrat, Durango, Colorado.—The effect of congestion at the top of the first page (October 10 issue) caused by so many large heads being grouped at that point is displeasing. Particularly bad is the effect in the third and fourth columns, where two of these large three-line heads adjoin. The lines



Two Major Factors in Expansion

BY H. G. B. ALEXANDER

The twenty-fifth anniversary edition of the *National Underwriter,* Chicago, is a remarkably handsome one, as the reproduction above of a text page will plainly show. The bold italic makes a remarkably good page head, while interest through variety is obtained by the paneling of matter pertaining to the writers of the different articles. This paneling focuses the eye upon the matter contained.

of the heads, being full length, an effect of the two heads running together and being one is given, thus making it somewhat confusing. That represents one of the disadvantages of a six-column paper, for, if we have heads in the two outside and best columns it is a case of having two heads adjoining at the top of the third and fourth columns, a double-column head, or of having two open columns after the first or before the sixth columns. Again, there ought to be some "spicy" heads about half way down the page in order that the page as a whole will look interesting. Balance is also bad when the large heads are bunched at the top, as in this particular case. Advertisements are satisfactory, as they are bound to be when they are kept simple in arrangement, so we advocate simplicity. That not only means the avoidance of excessive rules and ornamentation but restraint in the number of lines emphasized. The print is a little pale and the distribution of ink irregular, although as newspapers go it is fair.

Padding Composition

BY WILLIAM STETTER

ALTHOUGH padding composition is used by the majority of printers, very little attention is given to its proper use and application. They seem to be too willing to condemn the composition should it become brittle or should it not hold the sheets of the pad together as well as it might. In most cases the fault does not lie with the composition but in the way it is abused. It should be remembered that padding composition is made with one purpose in mind: to bind a number of sheets together in tablet form either by its own strength or with the help of cheese-cloth. Therefore, if proper attention is not given to its preparation the result must naturally be faulty pads. Many factors govern its proper use and application, among them being flexibility, proportions of composition and water, temperature, evaporation, adhesiveness and application.

Flexibility. This depends entirely upon the amount of glycerin which the composition contains and is the means of preventing brittleness or cracking after the composition has become dry and exposed to the air. A good composition will remain flexible indefinitely, while a poor one will become brittle within a few days or weeks. When a composition shows a tendency to crack or become brittle it is quite certain that the manufacturer has added either too much glue or too much water. Such composition should never be used, because it is a detriment to good results and means a loss of time as well as considerable annoyance. Flexibility can be determined only by actual use, on the pad or tablet itself. Some users have a mistaken idea that flexibility can be determined by the elasticity or softness of the dry composition. This is a fallacy, because poor compositions do sometimes feel soft and pliable to the touch, but this softness is due to an overdose of liquid material in the composition, which in most cases happens to be water. There is a reason for this, which is readily understood. On the other hand, some of the higher-grade compositions seemingly do not have the same pliability or softness to the touch, yet they contain the required materials necessary to produce a good composition. In either case you will find that if kept for a few weeks in a room of moderate temperature (about 70° F.), the higher grade will not change, while the poorer one will show a tendency to harden, meaning that exposure to the air has caused evaporation and has shown this difference in the retaining of flexibility. It would therefore be an injustice to condemn the composition which does not feel softest to the touch but which will still remain flexible under normal exposure. This is really an indication of a good grade and invariably proves that it is not only the better composition but the most economical, because it is quite certain that the higher grade will allow an additional quantity of water in its use.

Proportions. In dissolving the composition with the required amount of water care should be taken to produce a liquid of the proper consistency. Here is where a great deal of harm is done in rendering the composition inflexible. The addition of too much water kills the pliability of the composition. In view of the fact that the composition already contains a certain percentage of water in its manufacture it must be understood that an overdose is very harmful to satisfactory results. Some brands will not allow of the addition of water as they have already been overdosed with liquid material in their manufacture, while others will allow of an addition of from ten per cent to fifty per cent of the weight of the composition. To obtain the best results and bring the liquid composition to the desired consistency, the dry composition as well as the water should be weighed. (One pint of water liquid is equal to one pound dry.) The proportions should actually be weighed or measured, for in this way only can the uniformity which is the basis of efficiency in the making of pads be brought about. Just what proportions of composition and water are necessary depends entirely upon the grade of composition used. It is always better to melt the composition first, then weigh the water and add to the composition until the desired consistency is obtained. Be sure that the water is clean, for any foreign matter will have a tendency to affect the working of the composition.

Temperature. This has a vital bearing upon the economy in buying and the efficiency in the handling or application of the composition. Most workmen are of the opinion that composition must be applied very hot and in some cases brought to within a degree of boiling. This is the wrong impression and is the cause of a waste which can easily be avoided. Composition will melt readily at a temperature of 110° F., although it is not recommended to use it at this low temperature. The heat should be applied gradually until it reaches a temperature of 150° F. It is an undisputed fact that composition applied at this temperature will give the best results, because at this temperature no damage is done through overheating and the adhesive quality and the flexibility of the composition are at their best. The composition must be dissolved in a double-jacketed glue pot and never by direct flame, as otherwise it will char and become brittle. The damage done through overheating or using the composition at a temperature over 150° F. amounts to a loss of from ten per cent to forty per cent within a few hours, meaning an additional expense to offset this damage in the replacement of the amount of composition so damaged. All the materials which enter into the manufacture of padding composition are very susceptible to heat and the regulation of temperature should be watched very carefully. It is a simple matter to keep thermometers handy so that the temperature can be readily ascertained, thus avoiding an unnecessary expense and waste of adhesiveness.

Adhesiveness. Because the composition is to bind a number of sheets of paper together is no reason to require it to contain the strength of a glue used for permanent binding. It is merely a temporary binding agent, as pads are usually consumed a sheet at a time. Therefore if a composition is too strong it is not the best; it means the sheets will tear with ragged edges. Pads made in this way are a nuisance to the consumer and reflect upon the ability of the maker. Composition must contain some adhesiveness, but only up to the point where it will satisfactorily hold the sheets together so that a clean sheet can be torn from any part of the pad without part of it adhering to the composition. This is one reason the white padding compositions are best; the addition of zinc oxid or lithopone in their manufacture, so as to give whiteness, reduces the adhesiveness of the glue which it contains and allows the composition to give better results.

Applying. Before applying the warm composition to the pads care should be taken that the brushes are clean. Good work can not be done with dirty appliances. The composition should be applied, one coat at a time, at a temperature of as near 150° F. as possible. The best results are obtained by giving the pads first a coat of composition, then applying the cheese-cloth and allowing this to stand for one hour, then

applying another coat of composition over the cheese-cloth. Two coats of composition should be quite sufficient where a good grade is used. Where pads are made without cheese-cloth, three coats of composition should be applied at intervals of an hour between each two coats. Cutting the pads apart should not be attempted until the following day. They have then had sufficient time to dry, and good pads will result.

Colored Compositions. Why these compositions should be used is beyond comprehension. In the first place this custom of using colored compositions is merely a novelty and has no bearing on good results. The use of colored compositions is a nuisance, not only to the manufacturer who is required to make them in separate vessels, but also to the printer when he wishes to use his brushes or equipment for other purposes. Either the natural or the white is recommended, but preference should be given the white for reasons stated before. This grade is best adapted for the purpose, as it binds without too much strength, is usually more flexible and allows a greater proportion of water.

In conclusion bear in mind that "Cleanliness is next to Godliness." See that the glue pots, brushes and other appliances are absolutely clean; do not add dry glue or other foreign material to the composition; buy the best, for the best is the cheapest in the long run; don't condemn the composition until you know it is being used properly. The result will be strict economy with one hundred per cent efficiency.

GETTING A HOUSE-ORGAN OUT ON TIME

BY THOMAS F. MOFFETT

A large concern which issues a substantial house-organ every week found early in its experience that it was no simple matter to dovetail the work of its printer and its advertising department. The printer's shop was a quarter of a mile away. The business concern uses its own staff of writers and an editor. Just as soon as one issue was out, the new one was commenced, with the result that some copy was on the way to the printers, and some proofs coming back throughout the entire week.

It was necessary for the editorial staff to have some system and regularity, and it was highly important that the printer should know what to count on, for this house-organ provided him with but a part of his full volume of work. It was soon seen that some schedule would have to be arranged, so that the linotypers in the printing shop could know when to give up whatever work they were on in order to get out the house-organ on time. It was essential that the foreman of the press-room should know when he should hold his presses, or at least know the exact hour at which he should start the final printing of the job, so he could see to it beforehand that all the forms were locked. Ample time for folding and mailing was also required, so that the issue would go out in the same mail each week.

The head of the editorial staff in the advertising department of this concern at length smoothed out all the details of the schedule. Then he took the printer into consultation, asked him to study the schedule and see if he could live up to it, and then both parties were to agree to it and attest it with their signatures.

Once this method was adopted, there were no longer any misapprehensions or needless delays. Copy went to the printer and proofs or pages came back with the regularity of clock-work. The schedule was mimeographed, and each week the actual time of each movement was recorded, always with the agreed schedule as a guide. When the boy from the editorial office brought any matter to the printer, he reported always to the printer's secretary, who entered the arrival time and saw that the boy returned with whatever was next in order.

The illustration shows a copy of the schedule as it was drawn up and used with eminently practicable results. These sheets are perforated along the left-hand margin for filing in a loose-leaf binder.

Printer's Time Schedule for the House-Organ

SCHEDULE AGREED UPON:

At least twelve pages of copy to be sent		4:30 P.M.	Friday
Remaining pages	" " "	12:00 M.	Saturday
Galley proof	" " received	5:00 P.M.	Tuesday
Galley proof	" leave	12:00 M.	Wednesday
Page proof	" be received	5:00 P.M.	Wednesday
Page proof	" leave	12:00 M.	Thursday
Final stone proof	" be received	10:00 A.M.	Friday

Issue dated .....

OUR OFFICE			PRINTER'S OFFICE	
Arr.	Left		Arr.	Left
		First Instalment of Copy		
		Second Instalment of Copy		
		Editorial Page		
		Galley Proof		
		Corrected Galley Proof		
		Page Proof		
		Corrected Page Proof		
		Press Proof		
		Corrected Press Proof		
		Final Stone Proof		

LIVE MATTER FOR THE PRINTER

BY OLIVER BUSWELL

The spice of life is lots of pep.

The most difficult composition, often, is to compose one's self.

Mr. Fust attempted to freeze Gutenberg out of his invention of printing. No wonder some people think Gutenberg was the composer of "The Damnation of Faust." However, one is Fust and the other Faust.

A good drum does not need a heavy stick.—*Chinese Proverb.*

One dear lady thought that a "printing block" had some reference to a printer's head. We presume it was here, she thought, the printer used his "caps."

The man who has to make his own way in this world at least has the satisfaction of knowing what it is made of.

No printer ever got drunk on "sour grapes."

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Automatic Gas Lighter

The following letter was recently received from R. G. Gillies, Brisbane, Australia: "In the June issue of your paper I noticed a paragraph giving an idea as to how to light a gas burner on typesetting machines, automatically at any desired hour, by the use of an alarm clock. I appropriated the idea and worked it out. It is all right. Many thanks for the paragraph."

Spaceband Broken on Full Line

A Newfoundland operator sends a broken spaceband, explains the nature of the line in which it is broken, and asks the remedy.

Answer.—As you stated, the cause is a line so full that the spacebands can not rise sufficiently to bring the stronger part of the wedge high enough to resist the skidding action of the block which drives them up. Note when the spacebands are driven up the first time that the justification block is a trifle lower on the left-hand end than on the opposite end. This condition, which is normal, will cause your trouble where but one or two bands are used. A remedy lies within your reach: Set the assembler finger so that it is six points less than the slug length. This will prevent a tight line, as you will have at least six points to spare when the line is filled.

Side of Character on Slug Damaged

A Maryland operator submits a slug having but a few words. The side wall on several characters is bruised, showing that the pressure came from the right-hand side. He asks for the cause and the remedy.

Answer.—From investigation of a similar trouble relief was secured by weakening the pump stop spring. We suggest that you try a line similar to the one which gave trouble, without the pump stop spring acting (just detach it temporarily). With very short lines having but a few characters it sometimes happens that the character at the right is bruised by adjoining matrix just as the slug is being withdrawn from the matrix. If it is due to movement of right-hand jaw by pump stop spring it sometimes lessens the evil if the spring is made a trifle weaker.

Slugs Do Not Trim Alike

A Kansas printer writes: "Please advise me on the following: (1) On a machine equipped with two molds, why should the slugs be trimmed true from one mold and not from the other? Is the trouble in the knives? The molds are not warped so far as we can tell. (2) In casting election squares on one end of an otherwise blank thirty-em twelve-point slug, the lower half of the square is trimmed off. Your advice on these difficulties will be greatly appreciated."

Answer.—(1) You ask about casting from one mold in the disk which trims true, while the other one does not give a true slug. To remedy this condition remove both molds, clean bottom of each mold pocket and the bottom of each mold body. Place mold in pocket and bring the four fastening screws to a light bearing. Tighten three screws in the rim of the disk very tight, then tighten the four fastening screws firmly. Repeat operations for other mold. If the knives are set correctly the slugs from each mold will trim true. We are assuming that no other condition is abnormal. (2) To cast a ballot square (you failed to state the size) on a slug, have the matrix in auxiliary position and open the right trimming knife to widest measure. This will allow the slug to come through without trimming. Use advertising figure mold.

Matrix Shows Bruises From Several Sources

A Massachusetts operator sends a matrix on which there are bruises that come from several sources.

Answer.—The lower front lug of the matrix shows evidence of damage which may be associated with the distributor stops you refer to. We suggest that you lubricate the jaws of the first elevator, the line delivery channel and the grooves of the mold keeper, using dry graphite and applying with the magazine brush. The purpose of the dry lubrication is to lessen the friction of these parts with the matrices. This may prevent the twisting of matrices during the justification of short lines. As to distributor stops: You will have to locate the interfering matrix, or matrices, when a stop occurs. Examine the first matrix of a group that may be lodged in the magazine. Invariably it is the first matrix down in the channel near the rear that is the cause of such channel blockades. From the description furnished we are unable to assign a definite cause.

Elevator Jaws Deflected

An Ontario operator asks a few questions regarding troubles which he encountered when he took a new job.

Answer.—The trouble you describe relating to the first elevator jaws may be due to injuries to back jaw or to the duplex rail. Try it out with some character that is not worn much, a capital Z for example. Pass this matrix through the jaw and note if any resistance is observed. Pull pin out of plunger and send in a cap. line with usual number of spacebands, examine with good light during the first justification action, note how the matrices move, and try to find how they bind. See that mold keeper is fully up to its place against mold body. Stop cams just a moment before casting position is reached; note how much space is present between the back screw of first elevator and top of vise; if about 1/64 of an inch space is observed this should be no cause for trouble. Examine back jaw for deflections. Any bend forward would be a menace to the proper justification of the line. On the thirty-em six-point slug having a smooth base, try a cast after pot mouthpiece has been wiped clean. If condition remains, test the mouthpiece with red ink on back of mold. Try six-point liners in each of the other molds. Examine space between top of keyrods and the point of escapement levers. Examine the upper ends of the escapement levers to find out if they are of

relatively uniform size. If any are short, replace with new ones. Do not swell end of yoke or keyrod. Find out, if possible, if stroke is proper. See when cam is raising keyrod if the cam yoke spring just above the back end of the cam yoke on the lower-case a raises any higher than the adjacent character cam. Examine front end of n and d cam yoke under similar conditions. Perhaps if you tighten the spring it may cause cam yoke to lift the rod higher. Try a weaker tension on verge spring rather than increasing its tension. See if the a works the same on every magazine. Causes of troubles such as you refer to can be determined by examination, but not by experimenting.

Motor Heats After Running

A Canadian publisher writes regarding his motor, which is a standard make: "We are having considerable trouble with the motor on our machine, and motor experts here have been unable to remedy it. It is 140 volts, 60 cycles, 1/3 horse-power, alternating current. After running half an hour the motor gets so hot that it is impossible to handle it with bare hands. Running winding is O. K., and starting winding has just been renewed. We oil it once a week regularly. Would new bearings do the trick? Machine runs 66 r. p. m. Belts are all tight. We should appreciate a helpful hint through the columns of The Inland Printer."

Answer.— It may be that the motor is 120 volts but is stamped 140 volts. This would naturally cause a slight rise in the temperature of the frame when operating under a load. A motor of the type you mention is well constructed, and although it may get uncomfortably warm to the touch it will continue to operate if no abnormal condition is present. Some of the causes of overheating are: (1) Inconstant current, a fluctuation of the current to a much higher voltage. (2) Open fields. (3) Dry bearings. (4) Belt too tight, or gears meshing too close. (5) Abnormal load. The fact that the frame is too hot to the hands is not a danger signal; it is stated that the frame may heat to 104 degrees above heat of the room without danger to the winding.

Defective Slugs Due to Unknown Causes

An Indiana operator sends several slugs and a printed impression, and asks how marked characters were damaged.

Answer.—An examination of one slug and a comparison with the printed impression discloses the fact that the letters er in the word operation do not print because of a bruised condition which probably took place after the slugs were placed on the galley. On the other slug the letter p in the word composed shows a hair-line projection next to the light area in the weak character. We suggest that you examine the first proofs of the matter and see if the weak places appear. If they show on the first proof we suggest that you correct the following conditions on your machine if found faulty. (1) Increase the heat under the pot mouthpiece. (2) Increase stress of pot pump lever spring by moving it to front notch of lever. (3) Clean out jets of pot mouthpiece with a blunt piece of wire (piano wire of a diameter equal to hole is advised). (4) Clean the cross vents with a pointed instrument. These vents should be cleaned daily. (5) If your pot plunger in descending permits metal to bubble up, it indicates a more or less loose fit. If it is not a new plunger it will help increase the sharpness of the face by applying a new one. If the machine is an old one an oversize plunger will help. There is another necessary condition for sharp face slugs, but owing to the smooth bottom on the slug we are unable to determine if it is present. We refer to the appearance of the jets on the foot of slug. The jets should show a complete circle with periphery lining exactly with smooth side of the slug. Wipe off mouthpiece and cast a slug to determine this condition, and adjust pot legs to correct the error if found present.

CHARLES FRANCIS WELCOMED HOME

At its last dinner meeting the New York Employing Printers' Association gave an enthusiastic welcome to Charles Francis, who had been away two years, making a tour of the world as a representative of the Department of Labor to report on the printing industry.

Andrew H. Kellogg, chairman of the Reception Committee, presented Mr. Francis as a member who had been away from them two years and three months, had traveled sixty thousand miles, part of it, from Paris to London, in an aeroplane; and had visited seventeen countries and fifty important cities. President Ernest F. Eilert presided and asked Mr. Francis for a report of his wanderings.

For an hour Mr. Francis kept the large meeting entertained with his informative talk. Leaving New York on August 4, 1920, he "visited first its most promising suburb," Chicago, then Seattle, San Francisco, Stockton, and on to Honolulu, in every city visited his purpose being to bring about conciliation between employing and journeymen printers by conference. He said both sides must get their money out of the printing business, and that the only question is the share each is entitled to. To advise as to the manner of settling such disputes was his mission. In Honolulu he found printers getting $13 a week, but as they did not have to spend any money worth mentioning on either clothes or rent to all appearances they were quite satisfied.

He was greatly pleased with his reception in Japan. The largest plant in Tokio has its composing room three miles away from its pressroom, and both of these branches three miles away from the bindery. Thirteen hundred persons were employed in this plant, while Mr. Francis believed two hundred and fifty of our people would do the same amount of work. They have no cost systems there. The printers of China did not greatly impress him. In Hobart, Tasmania, he brought about a conciliation committee that continues its good work. In Sydney, Australia, and in Wellington and Christchurch, New Zealand, he was tendered a great ovation by printers. In some cities be brought employers and employees together at dinners for the first time, these dinners to be repeated annually. Under the compulsory arbitration law at Auckland, New Zealand, he sat in with the commission. In Melbourne, Australia, he was welcomed both by masters and by the union. On account of the unsettled conditions which prevail in France, Belgium, Germany and Switzerland he was not successful in any of these countries.

In England Mr. Francis found a splendid organization of the printing trades. The country is divided into districts and they have accomplished what our joint conference council should do; that is, if there is any change in wages it can go into effect all over the country at the same time. The wages of printers in England had to be reduced to meet the price-cutting competition of the rest of Europe. It was noticed that one of our great shipping companies was having its printing done in Belgium. The British printers are fighting the high postage rates as an injury to the printing business. Their "costing" systems are still in their infancy, but their joint conference council is far ahead of anything we have in this country.

He told also of his visits to South Africa and to Buenos Aires and Rio Janeiro, South America, where his mission was not so successful, though it may bear fruit later.

Among the speakers who followed Mr. Francis was Fletcher Ford, of Los Angeles, who bade Mr. Francis and his daughter Godspeed at Stockton when they started on their trip, and who happened to be in New York to welcome the travelers home. Mr. Ford told of the wonderful growth of Los Angeles and said that though the printing business may be poor in other sections of this country it is good in that locality.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Craftsmen's Letterhead Contest Extended

According to an announcement from L. M. Augustine, secretary of the International Association of Printing House Craftsmen, the closing time for the letterhead design contest for the association has been extended to December 15. Everett R. Currier and William Edwin Rudge have consented to act as judges in the contest. At the time of going to press the third judge had not been selected.

Monitor Controller Company Establishes Southern Branch

The Monitor Controller Company, manufacturer of the "Just Press a Button" system of automatic control for all motor-driven apparatus, has recently established a branch office at Birmingham, Alabama. The main office and works of the company are located at Baltimore, Maryland. Other branch offices are located in several of the larger cities.

The "Essential" Matrix Cabinet

A compact and convenient cabinet to take the place of pi boards, cigar boxes and other makeshifts for storing composing-machine matrices has been placed on the market by the Essential Cabinet Company, Wheeling, West Virginia. In this cabinet every matrix can be kept in its proper place. It can be placed near the operator without being in his way, and can be put under the keyboard when the machine is not in use. The height of the cabinet is about twenty-two inches and the drawers are approximately twelve inches square. It is equipped with four sort drawers, one drawer for borders and liners, one drawer for extra fonts or odd sorts, and one tool or copy drawer. The cabinet is made of steel except for the partitions in the drawers, which are of wood.

Harry Porte Vice-President of Porte Publishing Company

At a meeting of the Board of Directors of the Porte Publishing Company on November 6, Harry W. Porte, son of R. T. Porte, president, was elected to the office of vice-president. Harry W. Porte has been a resident of Cincinnati and has been general field representative of the Porte Publishing Company. During his travels Mr. Porte has become well known to publishers and printers throughout the eastern, southern and middle western territory.

Preceding this meeting R. T. Porte returned to Salt Lake City from a three weeks' trip through the Middle West, during which he addressed meetings of press associations and printers' organizations in various cities. Every meeting was largely attended, and Mr. Porte's talks were effective and well received.

New Ink Concern Incorporated

The Triangle Ink and Color Company, Incorporated, has recently been organized with quarters at 26-30 Front street, Brooklyn, New York. The company will manufacture an extensive line of printing and lithographic inks. The officers of the firm are A. C. Eldridge, president; Fred G. August, treasurer; A. O. Schieffer, secretary. All have been associated with Berger & Wirth, Incorporated, for several years and are experienced both in the manufacture and in the selling of printing inks.

Advertising American Equipment in Australia

Clyde L. Skinner, Far Eastern representative of the Miller Saw-Trimmer Company, is at present doing sales and missionary work for the company in Australia. Mr. Skinner states that moving pictures showing machines in operation in American plants, as well as demonstrations of machines under his direction, have aroused considerable interest among Australian printers. Several orders have been placed through the local sales representative, and prospects for future business are reported to be excellent.

The American Institute of Graphic Arts

The November meeting in New York opened an exhibition of prints and books selected to illustrate the history and development of wood engraving. The principal speaker was William M. Ivins, Jr., curator of prints at the Metropolitan Museum of Art. Other speakers were Dr. Frederic Weitenkampf, Fitzroy Carrington and Mr. Seidler, all leading authorities on prints and wood engraving. It was a notable evening. Burton Emmett, who furnished the prints and books for the entire exhibition from his own private collection, spoke on the great work the Institute is doing for the graphic arts, a work not undertaken by any other association. He holds that it should be nation-wide in its influence, with branch chapters in the large cities so these exhibits can be shown by the chapters in many cities.

Meetings and exhibitions devoted to lithography or planography and another given entirely to processwork are planned for the coming months so that the Institute, under the presidency of Thompson Willing, is full of accomplishment this season. The Committee on Exhibitions is composed of the following: Burton Emmett, Chairman; Fred T. Singleton, Chairman, Subcommittee on Typography and Printing; Stephen H. Horgan, Chairman, Subcommittee on Pictorial Reproduction; Heyworth Campbell, Chairman, Subcommittee on Illustration and Design; Harry B. Beck, W. Arthur Cole, E. M. Diamant, Howard J. Huene, O. W. Jaquish, F. W. Shaefer, Harry S. Train, Fred Weidner, Jr., C. F. Wilding, and Otto E. Zieme.

Linograph Company Increases Sales Force

The Linograph Company, of Davenport, Iowa, is planning on the addition of many new men to its sales and service force and these representatives will be distributed through the country as fast as suitable men can be secured and trained. The company's representatives are being selected from men who have had practical composing-machine experience as machinists and operators. The Linograph Company reports that the business has expanded greatly during the past few years, and that the added sales force is needed to take care of the many inquiries received from all parts of the country.

New Course at Carnegie Tech.

At the request of a group of printing plant executives in Pittsburgh a special composite course in finer printing subjects has been organized at Carnegie Institute of Technology. A class of about thirty executives, many of them the owners of large printing companies in the city, attended the first session on the evening of November 8. The course is unusual because it has been designed at the request of the class, which is recruited among executives, and is actually a private undertaking. The subjects to be included in the course are not in the printing department curriculum, but are allied to the printing industry.

Dr. E. K. Strong, head of the department of educational research, will give a short course of lectures on psychology of selling. D. Frank Sullivan, instructor in the department of applied art, will teach typographical design. Porter Garnett, instructor in fine printing, will give a series of lectures, and there will also be short courses in chemistry, as well as in other subjects requested by the printers.

In adapting its educational facilities to fill this recent need, Carnegie Institute of Technology has made a further advance in its program of coöperation with industry.

J. M. Bundscho

The sudden death of J. M. Bundscho, one of the foremost advertising typographers of America, came as a great shock to the members of the printing trade in Chicago. Death came with startling suddenness on Thursday, November 9, while he was in Marshall Field's store making a few purchases. While apparently in the best of



J. M. Bundscho

health he had been suffering with heart trouble for several years and had been receiving medical treatment.

Mr. Bundscho was born in Milverton, Ontario, Canada, November 6, 1879, his parents moving to Michigan when he was four years old. After spending several years in the printing trade in Michigan he came to Chicago in 1900 and worked with several large firms. In 1904 he entered the employ of the Lord & Thomas advertising agency and was soon promoted to the position of foreman, later becoming production manager of the printing department. In 1915 he determined to start in business for himself, and his skill as an advertising typographer rapidly won for him an enviable reputation.

Mr. Bundscho was at one time official typographer of the United Typothetæ of America. At the first annual convention of the Advertising Typographers of America, held in connection with the U. T. A. convention at Toronto in 1921, a resolution was passed paying a high tribute to Mr. Bundscho for his services in advancing the interests of typography. Firmly believing in the dignity of his profession he regarded it as of equal importance with the advertising agencies or the business of the advertisers themselves, and was always anxious to contribute what he could to the advancement of the art of typography.

Mr. Bundscho lived at 280 Franklin avenue, River Forest. He leaves a widow, a daughter aged fifteen and a son aged twelve. The funeral was held on Saturday afternoon, November 11, and burial was in Oak Ridge Cemetery.

His business will be carried on as part of his estate, under the management of his brother, E. J. Bundscho.

No Increase in Freight Rates on Composing Machines

Canadian printers and publishers will be interested to learn that composing machines will continue to be shipped to all points in the Dominion at low freight rates. At a meeting of the Canadian Classification Committee, in Montreal, November 3, a proposition to list "typesetting or typecasting machines" at the first-class, or higher, rate was presented; but the proposition was successfully opposed by R. D. Simons, traffic manager of the Mergenthaler Linotype Company. Mr. Simons convinced the members of the committee that Canadian buyers of linotypes are entitled to the lower rates they have been paying.

Long Island Printing House to Double Its Capacity

The Edward Langer Printing Company, Incorporated, of Jamaica, Long Island, in preparing to practically double its present capacity has issued $1,350,000 first mortgage, serial gold bonds. The entire issue, constituting a closed first mortgage on the land, buildings and equipment owned and to be acquired, has been purchased and is offered by S. W. Straus & Co. Under the Straus amortization plan the earnings of the printing company are applied monthly to the payment of interest and principal.

The Edward Langer Printing Company, one of the foremost houses specializing in high-class catalogue and periodical publication printing, was incorporated in 1912, succeeding a prosperous business established by Edward Langer twenty-three years ago. Among its customers are the National Cloak & Suit Company, Gimbel Brothers, Lane Bryant, Incorporated, and such magazines as *Classic, Shadowland, Beauty, Motion Picture, Radio News, Science & Invention, Messenger of the Sacred Heart,* etc.

Upon the completion of a new five-story plant, to supplement one of three stories built three years ago, the company will have a floor space of 350,000 square feet, sufficient to provide ample room for its own expansion and accommodate two smaller concerns with which it is closely identified. After acquisition of the new facilities the property will have a value of $2,165,000.

Cottrell Western Manager Resigns After Fifty Years' Service

E. C. Greenman, western manager of C. B. Cottrell & Sons Company, has resigned his position on account of ill health. Mr. Greenman has been with the company since 1873. After serving his apprenticeship as a machinist in the works at Westerly, Rhode Island, he was stationed at the New York office as a press erector. Later he was sent to Philadelphia in charge of the sales office, remaining there for a number of years. He then went to Chicago as western manager, which position he has filled for the past twenty-five years.

The western business of the company will now be handled by Anthony E. Jentoft and E. R. Richards, who will represent the Cottrell interests in Chicago and adjacent territory. Mr. Jentoft has been associated with Mr. Greenman as his assistant for many years, and Mr. Richards was formerly superintendent of the printing plant of Sears, Roebuck & Co. for a period of fifteen years.

Thomas M. Ball

The printing trade of Chicago has lost a valued member in the death of Thomas M. Ball, who passed away at the University Hospital, Saturday afternoon, November 11. Mr. Ball was vice-president and general manager of Rogers & Co., one of the leading printing houses in Chicago. He was also a member of the Committee on Better Printing of the United Typothetæ of America.

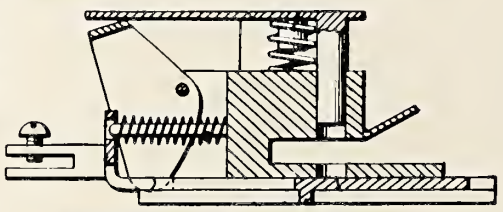
Mr. Ball was born in Lafayette, Indiana, February 11, 1878. He came to Chicago when he was thirteen years old, and entered the employ of Rogers & Co. as an errand boy. He remained with that firm until his death, advancing step by step to the position of general manager.

Mr. Ball was unmarried, and is survived by two brothers and two sisters. The funeral services were held in the Union Church at Glencoe, his late home, and burial was at Rosehill Cemetery. The funeral was attended by many Chicago printers, and the pallbearers were chosen from the men who had long been associated with Mr. Ball at the Rogers plant.

Automatic Punching Device for Platen Presses

The patent for an automatic punching device to be used on platen presses has been granted to August Hansen, 512 South Jackson street, Aberdeen, South Dakota. This device is designed to meet the needs of the printer who wishes to avoid the tedious process of using a hand punch, but whose business does not warrant the purchase of a power punching machine.

The device is mounted on a feed plate secured on the platen of the press by means of platen bails such as are used for holding the tympan. It is type-high so as to be engaged by the impression of the bed of the



Sectional Diagram of Hansen's Automatic Punching Device

press without requiring any adjustment of the impression controlling screws. Sheets or books to be punched are fed as in printing. A clean-cut hole can be punched in single sheets or in books up to one-sixth of an inch in thickness. A waste slide automatically keeps the punch free from cuttings.

The punching device can be taken apart easily for changing dies and for making any

needed adjustments. Any number of holes of different sizes and shapes can be punched. The device is said to be simple, inexpensive and durable. It was tested in the American Print Shop, Aberdeen, with excellent results, an average speed of 1,000 an hour being made on one job of 4,500 booklets of forty-eight pages and cover, whereas punching the booklets with a hand punch would have taken about forty hours.

Full particulars about this device can be obtained from the inventor.

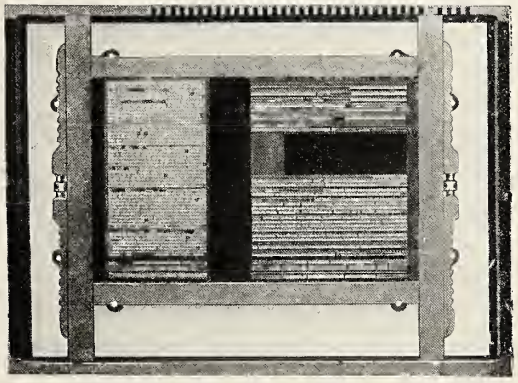
American Equipment Popular in England

The London branch of the Baker Sales Company, of New York city, has sold what is probably the largest single order ever placed for composing-room equipment. The Amalgamated Press, one of Lord Northcliffe's enterprises, has put up a new building to accommodate its increasing output of printing and the entire composing room is being fitted with modern steel furniture and equipment of American manufacture, made by the Hamilton Manufacturing Company. Since the Baker Sales Company opened its showroom in London much interest has been shown in American printing equipment. Many British concerns are selecting additional equipment from the exhibits shown there, but the Amalgamated Press is the first large composing room entirely equipped with such furniture.

The Karl Adjustable Steel Chase

A new device designed to facilitate lockup for platen press forms has been put on the market recently by the American Adjustable Chase Company, Torrington, Connecticut. It is known as the Karl Patent adjustable chase and is made in four sizes, 8 by 12, 10 by 15 and 12 by 18. With this chase no quoins are needed, and ninety per cent of all furniture is eliminated. The outer chase remains in the press at all times.

The chief advantage claimed is speed and ease of lockup. No time is wasted looking for quoins or furniture to fill out space within the chase. The lockup assures even pressure from all four sides. While the four bars of an ordinary chase are forced away from the form when locked with quoins, this device draws the bars inward with equal pressure from all sides. The form remains securely locked in long and fast runs. The inner chase can be adjusted laterally without removing the form from the press.



The Karl Patent Adjustable Chase

Printing School Gets Fine Gift

The Southeastern School of Printing, Nashville, Tennessee, has been presented with $35,000 worth of monotype equipment by eastern friends. This will be installed before the end of the year, and with this addition to its present equipment the Southeastern School of Printing will have one of the best monotype departments of any school in the country.

This school has been in continuous operation for over fifteen months with an average enrolment of thirty young men and women in the various departments. The branches of instruction offered include courses in hand composition and platen presswork, as well as in proofreading, copy writing, linotype composition and the operation of monotype keyboards and casters. Since the opening of the school in April, 1921, more than one hundred competent trained men and women have been added to the industry. The school is partially maintained by sustaining members, who award forty free scholarships each year.

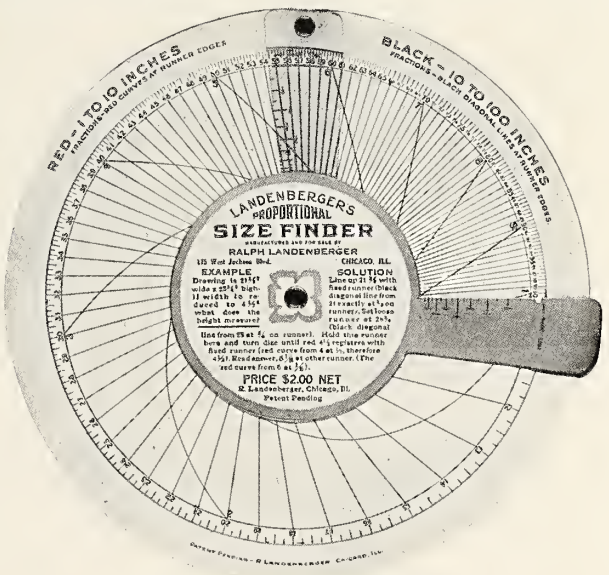
The director and manager of the school is E. P. ("Dad") Mickel, who is well known to printers all over the country. The school has a staff of instructors who thoroughly know their work and have the ability to impart their knowledge to others.

The Howard Type-High Planer

The White Manufacturing Company, Goshen, Indiana, reports that since the Howard type-high planer was placed on the market in April, 1922, the sales have been very encouraging. Fourteen machines have been sold and installed and several more are now in the course of construction to fill orders. Previously to placing the planer on the market three machines were tested for two years in different shops, where they proved perfectly satisfactory. The unusual feature of this planer is the cutter. It is a rotating rasp which will cut through wood or metal equally well, and tacks or nails will not injure it.

A Proportional Size Finder

The accompanying illustration shows a new device designed and manufactured by Ralph Landenberger, 175 West Jackson boulevard, Chicago, for the purpose of determining the proportional size of an enlarged or reduced illustration. The device consists of three disks of heavy cardboard, the largest being seven inches in diameter. The edge of the second disk is graduated from ten to one hundred inches. The inside figures in red are from one to ten inches. The celluloid runner from the top to the center and the projecting arm of the top disk are graduated in fractions from $\frac{1}{16}$ to $\frac{15}{16}$ of an inch. The method of using the size finder is best illustrated by an example. For instance, a drawing 17¾ inches wide and 23⅝ inches high is to be reduced to 5½ inches wide. What will be the height of the reduced illustration? Turn the second disk until 17¾ lines up with the fixed celluloid runner, that is, until the black diagonal line from 17 is exactly at ⅜ on the runner. Then set the projecting arm of the top disk at 23⅝ (the black diagonal line from 23 at ⅝). Hold the loose runner there and turn second disk until the red curve from 5 registers at ½ on the fixed runner. The answer is shown at the point where the loose runner meets the red curve, in this example 7$\frac{15}{16}$. The proportional size finder is especially useful in cases where fractions are involved. Orders may be placed with The Inland Printer Company.



Landenberger's Proportional Size Finder

Greenleaf Heads New Division of A. W. P. Company

William H. Greenleaf, who has for over two years served the National Association of Stationers and Manufacturers as its field secretary, has entered the service of the American Writing Paper Company, Holyoke, Massachusetts, as the manager of the stationery division of the department of general service. The organization of the stationery division marks the inauguration of an enlarged service to retailers who are active in the merchandising of paper and allied articles. The new branch of the department of general service will work along lines similar to those now followed by the division of printing in the same department.

Mr. Greenleaf is well known to members of the stationery trade throughout the country. His work in the interests of better business practice has carried him to nearly all the large cities, and he has attended many of the trade conventions and conferences in various sections. One important

feature of his work as field secretary is illustrated by the recent organization of available lecturers, exhibits and educational material for use by the local associations of stationers in furthering their campaigns for improved merchandising metbods.

First Indiana Ink Mill Still Standing

The first ink mill ever operated in Indiana is still standing, on a farm two miles west of Vevay, Switzerland county. Both book and news ink were manufactured in this little mill, which was operated from 1861 to 1878 by John Henry and Benjamin Shank. A steam boiler and engine were used to run the mill, and large kettles used for cooking the materials, which consisted of lampblack, linseed oil, rosin oil and a small amount of soap.

It is said that many of the newspapers of the Middle West in those days obtained their ink supply from this mill. Transportation was made by boat on the Ohio river and shipments were made to Cincinnati, Louisville and St. Louis.

Bond Paper in Direct Advertising

The use of bond paper for direct-mail advertising — for folders, booklets, catalogues, illustrated circulars, broadsides, price lists, guide books, etc., as well as for letters and business forms — is strongly advocated and vividly illustrated in a series of three brochures entitled "The Printer — The Bond — The Ad," published by the Carew Manufacturing Company, South Hadley Falls, Massachusetts. The production of these brochures was entrusted to Griffith-Stillings, of Boston.

The mission of the three books of the series is hinted at in their titles: "The Sales Message—The Sales Messenger—The Sales"; "The Revival of the Line Engraving — Its Personality—Its Power—Its Possibilities"; "The Illustration — The Technique — The Paper." They show that with the almost inexhaustible variety of effects procurable with line drawing, line engraving and Ben Day and similar processes, a uniform bond with good printing on both sides of the sheet gives that harmony of paper, illustration and type which has been long urged by authorities on illustration. This is in addition to the desirability of bond as regards appearance and feel, durability, folding qualities, resistance to expansion or shrinkage because of atmospheric changes, and its long association with better writing, which have given to bond paper the desirable "personal touch."

These three books, and the Empire Bond Everyday Sample Book, will be sent free of charge while the edition lasts, on application to the Carew Manufacturing Company, South Hadley Falls, Massachusetts. The latter book contains a large number of different letterhead designs from the same copy, on the different colors of the stock, in all the approved processes.

New Buffalo Paper House

A new firm of paper merchants, R. M. Myers & Co. of Buffalo, Incorporated, has been organized with quarters at 79-81 Ellicott street, Buffalo, New York. The officers of the firm, who have had many years' experience in the paper business, selected Buffalo as offering the greatest opportunities to a progressive firm specializing in standard mill brands of paper, for the reason that Buffalo is one of the most important ports on the Great Lakes and has become an important printing center. The firm has taken over the ground floor of this six-story building, making provisions to occupy the other floors as the business expands.

R. E. Myers, the president, is well fitted to head the new concern. He entered the paper business in 1912, taking up actual papermaking with the Garden City Paper Mills Company, Limited, of St. Catharines, Ontario. Later he entered the merchandising concern of R. M. Myers & Co., of Rochester, under the leadership of his father, becoming general manager in 1915 upon the death of his father. While Mr. Myers is officially connected with the Myers Company, of Rochester, the Buffalo enterprise is a separate organization.

William C. Bryan, the treasurer and general manager, was formerly associated with W. D. Harper, Incorporated, New York, working his way up from clerk to vice-president, which position he resigned to take up his new duties. Donald Campbell, the vice-president, has had extensive experience in the paper and paper specialty business and was previously connected with the American Writing Paper Company.

The Myers company of Buffalo has been appointed an "Eagle-A" service house by the American Writing Paper Company. It will carry stocks of "Eagle-A" papers and will coöperate in the Typothetæ printed salesmanship campaign now being conducted by the Buffalo Typotbetæ.

In addition to the papers made by the American Writing Paper Company, the new service house will also carry the following lines: De Jonge's Art Mat and Art Post Card; L. L. Brown Paper Company's ledgers; Strathmore lines; the Brown Company's Nibroc bonds; Esleeck's manifolds; Tileson & Hollingworth's books; Hampden Lodestone cover; the Chemical Paper Company's Interwoven and International covers.

Paper Company Conducts Educational Campaign

In celebration of its fiftieth anniversary in the paper industry, the Central Ohio Paper Company, Columbus, Ohio, conducted a four-day educational campaign on paper, from November 13 to 16. As a result over one thousand business men and printers of central Ohio have a better knowledge of paper and how it is made. For the most part, the campaign consisted of lectures and moving pictures before the Rotary, Kiwanis, Optimist, Advertising and Exchange clubs. The pictures, furnished by the S. D. Warren Company, sbowed the manufacture of book paper from the cutting of trees to the finished product. On Tuesday evening, November 14, a smoker for printers was held at the lunch room of the company's Columbus building, at which over two hundred were present.

The Central Ohio Paper Company is rounding out its half century in the paper field with an unusual record for development. Starting as a wholesale paper bouse in Columbus in 1872 it has three times moved into larger quarters until today it occupies the largest individual building devoted to the paper trade in the United States. In addition, the company maintains several branch offices.

One remarkable thing about the company is its unchanging personnel. Of the original officers all but one remain. Tbese are O. A. Miller, president, who incorporated the company and as its head since the beginning is largely responsible for its development; F. E. Miller, vice-president, and K. D. Wood, secretary. The other two original directors, the late J. H. Friend and the late F. Holford, were succeeded by Albert M. Miller, vice-president and general manager, and T. C. Morris, who complete the directorate.

Brief Notes of the Trade

Louis De Jonge & Co., New York city, have been appointed exclusive selling agents for the products of the Alchemic Gold Company.

A new photoengraving concern known as the Graphic Arts Engraving Company has been established in Philadelphia, with offices at 914 Walnut street.

John T. Gilmartin, formerly with the H. S. Crocker Company, has become associated with bis brother, James Gilmartin, in the management of the Gilmartin Printing Company, 83-89 Stevenson street, San Francisco.

Recent improvements have been made in the Minute saw-filer, manufactured by the A. F. Geisinger Manufacturing Company, of Milwaukee, Wisconsin, making the machine stronger and more efficient. On January 1 its price will be advanced.

Barnhart Bros. & Spindler, Chicago, bave issued a new specimen book displaying "Advertisers Gothic," a unique type face with lower-case letters whicb do not descend below the line, thus affording a face larger than the regular for the body.

After a brief respite Theodore E. Keil is back on the job as traveling salesman for the American Typefounders Company in the Pittsburgh territory. "Teddy" Keil has made a large number of friends among printers during the thirty years he has been selling printers' supplies.

The Ware Coated Paper Company division of the McLaurin-Jones Company, Ware, Massachusetts, has terminated its contract with the Pulp and Paper Trading Company, of New York city, and in the future will sell all lines of printing and lithographing paper direct.

A new line of four-page letterheads known as the "Seaman Sales Producer" is announced by the Seaman Paper Company, Chicago. These letterheads are manufactured with the outside in kid finish and the inside in either kid or glazed finish. They are obtainable in white and four colors, the inside in all styles being white. The outside is well suited for facsimile typewriter reproduction and tbe inside for illustration. Envelopes are carried in stock to match.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

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NEW YORK ADVERTISING OFFICE, 41 PARK ROW

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the tbing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE — Silent Partner's half interest in old well-established printing business of 80 to 90 thousand a year; will sell to some one controlling 25 to 50 thousand of yearly business; plant has 2 Gordons, 2 Millers, 1 Kelly, 1 Miehle 38 by 50, 1 Miehle 44 by 64, folding, cutting machines, etc.; typesetting firm on same floor. This is a wonderful chance; satisfactory terms can be made with the right man. D 716.

FOR SALE — A complete high-class printing plant and business in one of the big cities of the middle west; equipped with Miehle and Kelly presses, with everything else modern and up-to-date; fine location, low rent; business in daily operation; fine opportunity for one who wishes to step into a going business, with plenty of business all around him. BAKER SALES COMPANY, 200 Fifth avenue, New York city.

MODERN JOB PLANT FOR SALE — Located in a growing New Hampshire city of 14,000; the best shop in the city; all new equipment, no junk; doing a wonderful business the year round; established 6 years. Write for particulars if interested; $7,000 cash; no other terms. D 722.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK COMPANY, Chicago.

BOOKBINDER — First-class finisher and forwarder wants to invest $2,000 with services in a progressive bindery. D 733.

FOR SALE

BUYERS IN CENTRAL TERRITORY, write us when you wish to buy or receive information about printing, binding, or folding box machinery; new and overhauled C. & P. presses in all sizes; new and overhauled paper cutters; Hamilton wood and steel goods, iron surfaces, cabinets, cases, etc.; 35 by 50, 42 by 56 and 46 by 62 inch Miehles; 46 by 66 one and two color latest model Hodgman; 14 by 20, 17 by 22 and 22 by 28 circular folders; 14, 24 and 28 inch punches; 13 by 19 and 14½ by 22 Colts and Universal presses; 14 by 22 Colts Thomson Laureate 4-roller press; 35 by 45 Brown 6-fold job folder; 25 by 38 sheet 4-roller Cottrell; Seybold Duplex book trimmer; 20 by 30 Colts Thomson flat cutters and creasers; 51 by 68 Cottrell and 48 by 69 Scott large cylinder heavy cutters and creasers. Sell at a discount new Crowley auto rounder and backer, and 45-inch new Robinson rotary board cutter; about 200 rule forms of candy and cake boxes, ice cream and oyster pails, used by Chicago Oyster Pail & Box Co., new and overhauled, complete outfits. See our large stock in Chicago. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

PRESSES: 1 Colts Armory 10 by 15″ job press; two 5-0 68″ special Miehle presses, Cross feeders and 220 volt motor. FOLDERS AND FEEDERS: 1 Chambers 62-inch D/16 folder; 1 Chambers jobber 33 by 46″; one 42 by 60 Brown quad with continuous feeder; 1 Dexter No. 101 D/16 folder 32 by 44″; 1 Dexter No. 104 D/16 folder 40 by 54″; 1 Dexter No. 289 jobber; 1 Dexter 35″ single fold folder; 2 Cleveland Model B folders with Frohn Simplex feeders. MISCELLANEOUS BOOKBINDERS' AND PRINTERS' MACHINERY: 1 No. 4 Smyth sewer; 1 Frohn 38″ disc ruling machine with Frohn Automatic feeder; 1 Frohn feeder for ruling machine, 38″ cloth, 44″ between rails, practically new; 1 Marresford tipping machine 5 by 7 up to 9 by 12″, practically new; 1 Sheridan step covering machine; 1 Hancock register table; 1 Sheridan 4-rod embossing machine; 1 McCain feeder for Model B Cleveland folder. All machines are guaranteed by us to be in good mechanical condition. GEORGE R. SWART & CO., Inc., Printing Crafts Bldg., 461 Eighth avenue, New York city, or 608 S. Dearborn street, Transportation Bldg., Chicago.

FOR SALE — Cottrell rotary magazine press, printing from a web, delivering flat sheets 37 by 49¾ inches, which sheet folds into 32 pages, 9 by 12 trimmed, or 64 pages 6 by 9 trimmed; equipped with traveling and shifting tympan to insure clean work, and all modern Cottrell appliances; supplied with motor and control, tympan re-winder, etc.; a fine machine at a third its present cost. BAKER SALES CO., 200 Fifth avenue, New York city.

FOR SALE — Harris Automatic presses: three (3) two-color S. 1 (16 by 20) presses; three (3) one-color S. 1 (16 by 20) presses; two (2) one-color E. 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. D 608.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

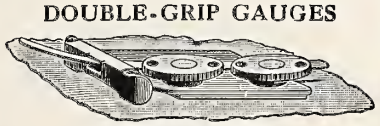
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

PRINTING PLANT FOR SALE; fine equipment; largest plant in middle western city of 18,000; $50,000 annual business, capable of large expansion; owner desires to enter other business. D 723.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. D 319.

THREE COMPLETE fonts of six-point, two letter matrices; good condition; a real bargain. NASHVILLE TENNESSEEAN.

FOR SALE — No. 35 Babcock Optimus cylinder press; splendid condition. YAWMAN & ERBE MFG. CO., Rochester, N. Y.

HELP WANTED

Advertising Man

DIRECT MAIL ADVERTISING MAN WANTED — One who can create and sell Direct Mail campaigns; must be good copy and layout man; large opportunity and salary commensurate with results. New England. D 725.

All Around Man

A REAL OPPORTUNITY — Practical printer possessing good business judgment; one who is not afraid of hard work, with capacity for detail. We have an opening for such a man in our organization; he must be thoroughly schooled in composition and presswork, with knowledge of estimating. State in first letter just what your experience has been and where you acquired it, age, and what salary you expect; also whether married or single. Correspondence will be treated confidential. D 706.

Bindery

BINDERY FOREMAN wanted about January 1st; a capable man to take charge of a bindery in a plant doing all kinds of printing and lithographing, in the middle South; only a man of technical knowledge and executive ability need apply. Write particulars giving references, etc. D 734.

Composing Room

WANTED — Working foreman for new, high-class semi-private plant in Chicago which specializes on first quality advertising service and printing; best of equipment and facilities, including cylinder and platen presses equipped with all modern improvements; must be a man experienced in half-tone and color work and bave the ability to hire and handle help efficiently; must be able to get out work with reasonable expedience, without constant supervision on the part of his superiors; must assume the responsibility of turning out all work in first-class shape with minimum waste and spoilage; a permanent position is open with good future for the right man; state experience and past record in detail, how long in each connection, whether union or non-union, salary expected, whether married or single, and age. All correspondence held in confidence. D 740.

COMPOSING ROOM FOREMAN — Must be good executive, capable handling 30 to 50 men; required to supervise linotype and monotype departments, as well as hand composing room; this is a MAN-SIZED job and a good opportunity for a genuine executive; location: western New York. Full details as to ability, experience, names of firms by whom employed, and salary must be included in first letter; personal interview will then be arranged. D 731.

WORKING FOREMAN for printing factory of medium size in southern city of over 300,000, producing commercial work, books, catalogs and directories; applicants should furnish references as to ability and reliability; position open now and permanent; non-union; pay according to worth; group insurance protection. D 710, care Inland Printer, New York city.

WANTED — In one of the most up-to-date newspaper and job offices in the state of Wisconsin, a neat young man to take first-class proofs on a Vandercook proof press in a businesslike manner; should also be able to devote part time on job and stone work; good pay. State details in first letter, also wages desired. D 735.

WANTED — First-class linotype operators experienced in book and tabular composition; open shop, 48 hours. THE R. L. BRYAN CO., Columbia, S. C.

Executive

HIGH-CLASS MAN who can design and execute effective printing and manage shop to get production; small, progressive shop doing good work in city of western New York; wages commensurate with ability; steady position. D 721.

Managers and Superintendents

WANTED — Superintendent for printing press repair shop; man must be experienced in handling men and in repairing printing, binding and folding box machinery for resale; steady position offered with old-established house; state salary wanted and experience. D 737.

SHOP SUPERINTENDENT — Non-union man who can pusb througb high-class work in a shop of ten people; good equipment and permanent job; chance for investment; correspondence invited. D 719.

Production Man

PAPER BOX FACTORY located in New York state is looking for a young man capable of increasing our printing business; excellent opportunity for one who possesses initiative and sufficient experience to sell, estimate and find costs. D 724.

Salesmen

WANTED — Traveling salesman with established trade in any state in Ohio Valley; must be able to produce; one who desires to become financially interested in a growing concern dealing in general lithographing and printing for banks and commercial houses; state age, single or married, territory and amount of business. COMMERCIAL LITHOGRAPHING COMPANY, Louisville, Kentucky.

WANTED — Young, energetic printing salesman as assistant in eastern territory; applications must state qualifications, experience and give references; fine opportunity for right man. D 732, care Inland Printer, New York city.

SALESMEN — Experienced fine writing and book paper, for northern Illinois and city trade; salary and commission; old established house. PAUL A. FLORIAN, 1054 Peoples Gas Bldg., Chicago. Telephone: Harrison 2752.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for bome study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Twenty-two linotypes; New Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

MISCELLANEOUS

IDEAL CHRISTMAS GIFT — Name in gold on superior quality pencil; attractive boxes of three, 35c; ten, $1.00. Quality and service guaranteed. (Owner member local 353.) SPECIALTY PENCIL CO., Newport News, Virginia.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

SITUATIONS WANTED

All Around Man

YOUNG MAN, age thirty, married, with ten years' experience on platen and cylinder presses, three years as monotype caster operator, with some knowledge of cost finding, estimating and sales, an A-1 mechanic and exponent of quality work, desires position with growing concern; object: working into a partnership. D 728.

Bindery

SITUATION WANTED by experienced folder and automatic stitcher operator; have had complete charge of hand and machine bindery for more than 10 years; also shipping experience; can furnish references. BEN RAKOSNIK, 2511 Soutb Union avenue, Berwyn, Ill.

BINDERY FOREMAN, first-class mecbanic, finishing, forwarding, machinery; good executive ability, thorough business experience; wants position anywhere witb printing house. D 617.

BOOKBINDER — First-class, can rule, forward and finish; have had thirty years' experience at the trade; bave executive ability and can produce economically. D 695.

WANTED — Position as all-around bookbinder, ruler, forwarder and finisher. D 738.

Composing Room

LAYOUT MAN — Expert typographer; age 30, married; non-union; large firm in New England or New York state preferred. D 726.

Estimator

ESTIMATOR-SALESMAN, 36 years of age, married, wishes to locate in middle West about January 1st; employed at present; capable of accurate estimating on high-class color work; can lay out copy and sell ideas. D 718.

PROCESS WORK —and The Printer

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $2.00, Post-free. Specimen Copy, Post-free, $0.50.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.

Managers and Superintendents

PRESSROOM OR MECHANICAL EXECUTIVE, eight years in present position, desires to change shortly after the New Year; this man has working and executive knowledge of all departments; at present in charge of twenty-five cylinder room in the East doing color, half-tone and book work; an A-1 mechanic who possesses initiative, uses good judgment, obtains efficiency and is a thorough organizer; would consider superintendency of medium size plant. D 637.

SUPERINTENDENT OR GENERAL FOREMAN, practical expert with large and valuable experience, sensible, sedate, conscientious worker and real producer; not a sales manager, but intelligent co-operation; will not attempt production without union printers, and shop must be equipped to deliver best product. Act promptly. G-303, 310 "C" street, N. W., Washington, D. C.

SUPERINTENDENT OR FOREMAN — Practical printer with 20 years' experience as executive desires position in medium size plant; efficient and reliable; accurate estimator. D 741.

Miscellaneous

YOUNG MAN, 29, college education, two years' general newspaper experience, three years in charge of commercial printing department doing $25,000 annually, handling all estimating and purchasing, desires opportunity for permanent connection in larger shop, or opportunity for investment in small concern. D 717.

A YOUNG MARRIED MAN with practical paper manufacturing experience and a broad knowledge of sources of supply and business conditions in general wishes to communicate with large users of paper, preferably in the East, with a view to connection as buyer. D 736.

Pressroom

PRESSROOM FOREMAN wants to take charge of small or medium sized plant; familiar with all cylinder presses, two-color Miehles, Harris Automatic, Humana, Miller and all job presses; familiar with Dexter old style, combing pile and Cross feeders; A-1 on half-tone and color work, commercial, process and catalogue printing. D 729.

EXPERIENCED CYLINDER PRESSMAN, accustomed to producing high-class work in black and color, seeks position with firm desiring to raise the quality of their presswork; small shop and small city preferred; pleasant working and living conditions sought rather than high wages. D 727.

SITUATION WANTED as pressman on either Miehle cylinder or Gordon press; can handle Miller automatic, also Dexter; married; non-union, and have worked at the printing trade since 14 years of age; am now 33. Write to W. H. G., care Joe Norman, Box 78, Marengo, Ill.

EXPERT ROTARY PRESSMAN desires change. Pressroom executives! Are you satisfied with your production? If not, get in touch with one who can, and is not afraid to, produce; large magazine presses with folders a specialty. D 730.

WANTED TO PURCHASE

WANTED — On Pacific Coast used Pony Miehle No. 1 or Optimus No. 43 or No. 35 printing press; must be in A-1 condition. WALLA WALLA COLLEGE, College Place, Wash.

WE WOULD PURCHASE a Kelly press that has been rebuilt or not too badly worn; state condition of machine, price and when delivery can be made. D 720.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED TO BUY Miehle Pony press, bed 26 by 34. OVERSTREET & SON, Brunswick, Ga.

WANTED — Secondhand Diamond power cutter. THE WATSON COMPANY, Attleboro, Mass.

BUSINESS DIRECTORY

Advertising Service for Printers

"ONE $468 ORDER traced to our first mailing piece." We wrote it. If you seek similar advertising results, write to NOBLE T. PRAIGG, 639 Diversey Parkway, Chicago, Ill.

Bookbinding Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

Brass Dies for Stamping and Engraving

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone: Canal 8134.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inch, 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

PRINTERS OF HALF-TONES NEED—
THE MECHANICAL CHALK RELIEF OVERLAY
It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.
THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

Perforators

SPLIT GRIPPERS perforate while printing. Sold by supply houses or TYPODEX CO., 251 Washington street, Newton, Mass.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and galley equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

SPLIT GRIPPERS punch while printing. Sold by supply houses or TYPODEX CO., 251 Washington street, Newton, Mass.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

SPLIT GRIPPERS perforate, punch, emboss, slit, score and die cut while printing. TYPODEX CO., Newton, Mass.

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Stereotyping Equipment

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers — Merchants of printing machinery and equipment, materials and supplies — factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

EMPIRE TYPE FOUNDRY (est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y.; Delevan, N. Y.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.



There Are Few Things
That Count Like
THE REDINGTON
Counters for all kinds of Press Room Equipment
F. B. REDINGTON CO.
109 South Sangamon Street Chicago

Stock Certificates
Over Four Hundred Designs. To be completed by Printing or Lithographing.
ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS,
45 Warren Street New York, N. Y.

The "M" School of Printing
Offers a high grade Correspondence Course in Hand Composition, Estimating and Presswork. *Write to*
THE "M" SCHOOL OF PRINTING, Joliet, Ill.

PHENOID
TRADE MARK
Instantaneous
Type Cleaner
Takes the old dried ink into solution rapidly. No action whatever on metal or wood. Saves labor—*let Instantaneous do the work.*
Send for Booklet.
CHALMERS CHEMICAL COMPANY
121 Chestnut Street Newark, N. J.

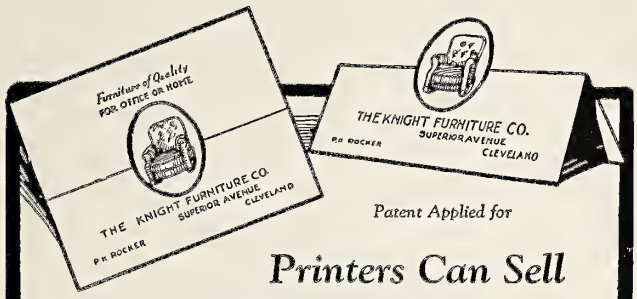
CAST LOW AND RIBLESS SLUGS
USE ORDINARY MOLD
TRUE ALL OVER BIG TIME-SAVER PRICE ONLY $10.

Write for details. Ordering state whether for Linotype or Intertype.

THE NORIB COMPANY, 132 West 31st Street, New York

With the Norib Low Slug and Rule Caster you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold, drilling holes or making any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides.

Price: Outfit casting 6-pt. low slugs and up to 9-pt. borders, $10. Sent on ten days approval.



Patent Applied for

Printers Can Sell

The "F-B" Card Idea

(Folding Business)

Sales Managers instantly see its sales value. Salesmen appreciate its attention and interest value. Every business that has something to sell has something to illustrate:

A Product A Trade Mark A Slogan

or even a calendar for service to keep their card always before the buyer.

The "F-B" Card secures and holds the customer's attention. Printed in two colors; size 2¾" x 3⅝"; die cut to show the product most effectively and hinged to stand upright on the prospect's desk.

The "F-B" Card is in Demand

Aggressive printers are being well rewarded for their sales efforts to get this business.

Send for samples. Furnished to printers blank or completely printed, as desired.

The Forman-Bassett Co.

Printers and Lithographers

1431 West 3rd Street Cleveland, Ohio



Harry Hillman writes:

Editor The Inland Printer

"A house-organ written by Oren Arbogust is one of the best of the many that come to my desk. He presents his material and maintains his reader interest in a splendid way."

• • •

You can have a fiery house-magazine that will call on 1,000 or 5,000 printing buyers each month; suggesting, teaching, persuading, showing the kind of printing you do, scouting for business for you, and finding most of that available.

It will do preliminary sales work and make friends. It will start your telephone jingling. It will, in time, enable you and your salesmen to work always on *live* leads, to call on men who *want* printing, who *need* printing.

For a year, I've written that kind of magazine for printers. It's the kind I'd like to write for you.

Details

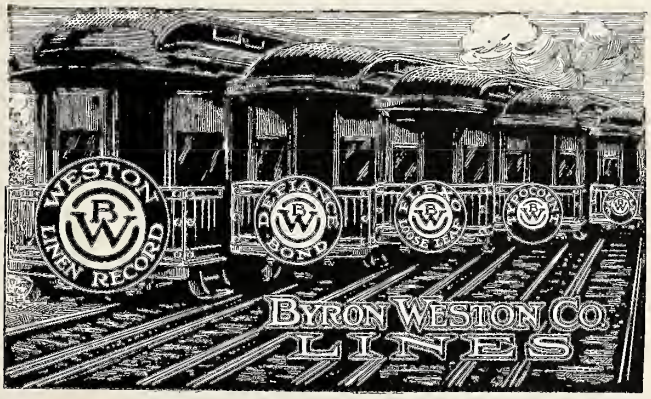
For a few printers only: I will write a sales-house-magazine that will fit snug into your selling plans. Copy will be mailed to you monthly, one month ahead of your mailing date. You will hold exclusive publishing rights in a definite territory. You will receive the kind of material you want to print, twelve times a year, without worry or effort, and at the cost of an office boy. I'll send samples.

OREN ARBOGUST

Advertising for Printers

808 Lakeside Place, Chicago, Ill.

Start Your House-Organ with a January, 1923, Issue.



Is Your Business Routed Via B-W?

Each of the famous Byron Weston Co. lines of Ledger or Bond Paper is the most direct route to its indicated destination.

WESTON LINEN RECORD is the de luxe limited line of ledger paper. Take it for all valuable public or corporate records.

DEFIANCE BOND—expressly for policies, documents, certificates and commercial stationery.

FLEXO—an accommodation, made with hinge, to secure flat-opening loose-leaf books.

TYPOCOUNT is a special—the original paper for machine bookkeeping. Made with stiff grain to stand upright in tray binders.

WAVERLY LEDGER is the "local" of the B-W line, medium priced, good for blank books, printed forms, stationery and all intermediate points.

Write for schedule of the B-W Lines. You can use them profitably in your business.

BYRON WESTON COMPANY

DALTON, MASS.

Mid-States

(Reg. U. S. Pat. Off.)

REALLY FLAT

GUMMED PAPERS

Made in Chicago — Used from Coast to Coast.

Many a printer has passed up a good **gummed label** order because of some unpleasant experience with Gummed Paper which would not lie flat.

There is a **good profit** in gummed labels if printed on the **right** kind of Gummed Paper.

Insist on having **Mid-States Really Flat** Gummed Papers which can be printed just as readily as ungummed paper.

The **Mid-States** line includes a generous assortment of whites and colors with Dextrine and Fish Glue gumming all of excellent quality.

Don't fail to ask for a sample book — it contains valuable information.

Manufactured by

Mid-States Gummed Paper Co.

ALSO MANUFACTURERS OF

Stick Quick

(Wound on the Green Core)

GUMMED PAPER AND CLOTH

2433 S. Robey St., Chicago, Ill.

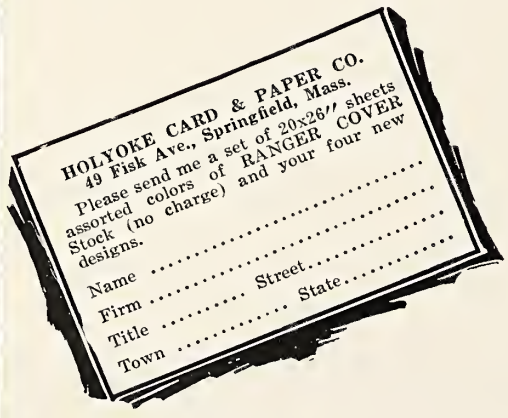
New York St. Louis Minneapolis San Francisco

The prize winners in RANGER COVER CONTEST

will be announced in the January issue of this magazine.

If you would like to see how near *your* choice will come to those awarded first, second, third and fourth prizes, write for reproductions, in colors, of the Ranger Cover Contest Designs.

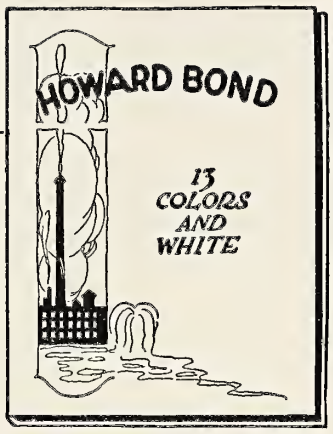
We will send them to you, together with 20 x 26 inch sheets of assorted colors of Ranger Cover Stock.



RANGER COVER
gives leather feel, leather looks, at the price of paper.

Holyoke Card & Paper Company

49 FISK AVENUE SPRINGFIELD, MASS.



HOWARD BOND

WATERMARKED

A Bond Paper, in White
and Thirteen Colors,

Combining

QUALITY
AND
ECONOMY

Compare it
Tear it
Test it
and you will
specify it

Made by THE HOWARD PAPER CO.
URBANA, OHIO

Branch Offices:

NEW YORK
280 Broadway

DAYTON, OHIO

CHICAGO
10 So. La Salle St.

HOWARD BOND

HOWARD LEDGER

Envelopes to Match—

Heretofore, when those three words meant a delay of ten to twenty-one days while envelopes were being made up to special order, you hesitated to add them to your specifications.

Now you can, by specifying Linweave, obtain not only a wide choice of high-quality announcement stocks, papers and cards, but you can also have, right out of the paper merchant's stock, envelopes that match.

No longer is it necessary to take chances of impairing the good impression aimed for in text and typography by having your appeal for interest arrive in a makeshift envelope.

Stocks of unusual character and distinction comprise the Linweave Line. Unique textures, odd weaves and parchment effects, lively shades and standard tints—there is no lack of variety or dearth of choice in Linweave.

Whatever the nature of your announcement there is a Linweave Stock that will further the expression of your appeal.

A grouping of interests, paper merchants, manufacturers and envelope makers, has made possible complete stocks of social and business announcement papers and cards, with envelopes to match, available at convenient points all over the country as listed below.

Printers and engravers have complete sample books from which their customers can make selections.

NATIONAL ANNOUNCEMENT ASSOCIATION, Springfield, Mass.

Fine Announcement Papers and Cards with ***Envelopes to Match***



Linweave

PAPERS *and* CARDS

Envelopes to Match

ATLANTA, GA.
Sloan Paper Company

BALTIMORE, MD.
Barton, Duer & Koch Paper Company

BOSTON, MASS.
A. Storrs & Bement Co.

BUFFALO, N. Y.
Alling & Cory Company

CHARLOTTE, N. C.
Western Newspaper Union

CHICAGO, ILL.
Swigart Paper Company

CINCINNATI, OHIO
Standard Paper Co.

CLEVELAND, OHIO
Millcraft Paper Company

DALLAS, TEXAS
West-Cullum Paper Co.

DENVER, COLO.
Western Paper Company

DES MOINES, IOWA
Western Newspaper Union

DETROIT, MICH.
Paper House of Michigan

FARGO, N. DAK.
Western Newspaper Union

FORT WAYNE, IND.
Western Newspaper Union

FRESNO, CAL.
Zellerbach Paper Company

GRAND RAPIDS, MICH.
Dwight Brothers Paper Co.

INDIANAPOLIS, IND.
Crescent Paper Company

JACKSONVILLE, FLA.
Antietam Paper Co.

KANSAS CITY, MO.
Midwestern Paper Company

LINCOLN, NEB.
Western Newspaper Union

LITTLE ROCK, ARK.
Western Newspaper Union

LOS ANGELES, CAL.
Zellerbach Paper Company

LOUISVILLE, KY.
Louisville Paper Co.

MILWAUKEE, WIS.
E. A. Bouer Company

MINNEAPOLIS, MINN.
McClellan Paper Co.

NEW YORK, N.Y.
M. & F. Schlosser

OAKLAND, CAL.
Zellerbach Paper Company

OKLAHOMA CITY, OKL.
Western Newspaper Union

OMAHA, NEB.
Western Paper Company

PHILADELPHIA, PA.
Raymond & McNutt Co.

PITTSBURGH, PA.
Alling & Cory Company

PORTLAND, ORE.
Zellerbach Paper Company

RICHMOND, VA.
B. W. Wilson Paper Co.

ROCHESTER, N. Y.
Alling & Cory Company

SALT LAKE CITY, UTAH
Western Newspaper Union

SAN DIEGO, CAL.
Zellerbach Paper Company

SAN FRANCISCO, CAL.
Zellerbach Paper Company

SEATTLE, WASH.
Zellerbach Paper Company

SIOUX CITY, IOWA
Western Newspaper Union

SPOKANE, WASH.
Zellerbach Paper Company

ST. LOUIS, MO.
Mack-Elliott Paper Co.

WASHINGTON, D. C.
Barton, Duer & Koch Paper Company

WICHITA, KANSAS
Western Newspaper Union

FOREIGN DISTRIBUTORS

NEW YORK CITY
American Paper Exports, Inc.

HULL, ENGLAND
G. F. Smith & Son, Ltd.

Resolute Ledger

can speak for itself a far stronger message of quality, endurance and reliance than lies within the power of these few words. A greater service to you is to tell you where you can get it. The following list not only does this but also speaks volumes for RESOLUTE LEDGER.

DISTRIBUTORS

ALBANY, N. Y.....Fischel Paper Co.
BALTIMORE, MD.....J. Francis Hock & Co.
BRIDGEPORT, CONN.....The Gorton Paper Corporation
CHICAGO, ILL.....Parker, Thomas & Tucker Paper Co.
CLEVELAND, OHIO.....Petrequin Paper Co.
COLUMBIA, S. C.....Epes-Fitzgerald Paper Co.
DES MOINES, IA.....Carpenter Paper Co.
HOUSTON, TEXAS.....The Paper Supply Co.
INDIANAPOLIS, IND.....Century Paper Co.
KANSAS CITY, MO...Kansas City Paper House
LANSING, MICH.....Dudley Paper Co.
LOUISVILLE, KY.....Miller Paper Co.
MEMPHIS, TENN.....Tayloe Paper Co.
MILWAUKEE, WIS.Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN...Minneapolis Paper Co.
NEW YORK CITY.....F. W. Anderson & Co.
NORFOLK, VA.....Old Dominion Paper Co.
OMAHA, NEBR..Field-Hamilton-Smith Paper Co.
OKLAHOMA CITY, OKLA....Kansas City Paper House
PHILADELPHIA, PA.....Garrett-Buchanan Co.
PITTSBURGH, PA.....Potter Paper Co.
PROVIDENCE, R. I.....Paddock Paper Co.
RICHMOND, VA.....Epes-Fitzgerald Paper Co.
SAN ANTONIO, TEXAS..San Antonio Paper Co.
SAN FRANCISCO, CALIF.....Bonestell & Co.
SPRINGFIELD, MO.....Springfield Paper Co.
ST. LOUIS, MO.....St. Louis Paper Co.
ST. PAUL, MINN.....E. J. Stilwell Paper Co.
SEATTLE, WASH.....American Paper Co.
TOLEDO, OHIO.....Commerce Paper Company
WORCESTER, MASS..Charles A. Esty Paper Co.

NEW YORK CITY, *Export*, Parsons & Whittemore, Inc.

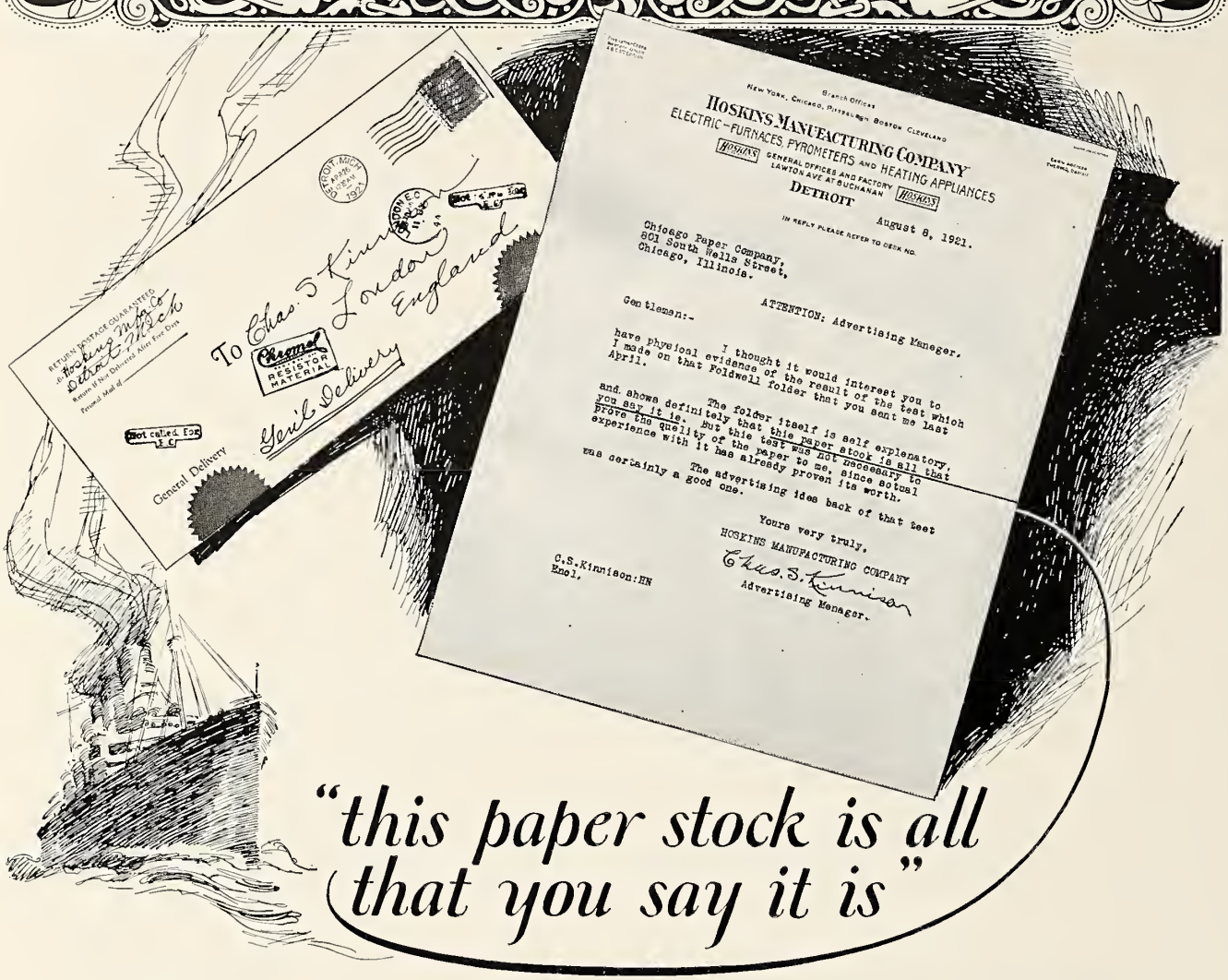
NEENAH 18 73 QUALITY

NEENAH
PAPER COMPANY
Neenah, Wisconsin

Makers of OLD COUNCIL TREE BOND, SUCCESS BOND, CHIEFTAIN BOND, NEENAH BOND, WISDOM BOND, GLACIER BOND, STONEWALL LINEN LEDGER, RESOLUTE LEDGER, PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes.

Note the Tear and Wear as Well as the Test



"this paper stock is all that you say it is"

IT WAS the mission of the folder pictured above toprove by an actual trip from Detroit to London and back that Foldwell Coated Paper is the ideal stock for fine mailing pieces. How splendidly this mission was filled is interestingly told in the accompanying letter which we urge you to read.

This folder is one of the 17,000 sent to all parts of the world during the famous Foldwell travel test — the test which produced exhaustive evidence that mailing pieces printed on Foldwell are sure to arrive whole and unbroken, free from travel wear — and with a vigorous appeal.

In our advertising during the year we have presented as much of this evidence as possible. But far more remains—and with this advertisement we invite those who want to know of other romantic and amazing Foldwell trips to write for our printed compilation —*"Forty Vital Messages."*

CHICAGO PAPER COMPANY, *Manufacturers*
Desk 12, 818 South Wells Street, Chicago

Distributors in all Principal Cities

Foldwell
TRADE MARK REGISTERED

Coated Book Paper
Coated Cover Paper
Coated Writing Paper

12

Dexter's Princess Cover Paper

PRINCESS Cover Paper is made in four weights and ten rich colors. It is a paper of super-strength, designed to withstand hard usage without becoming cracked or dog-eared or soiled from repeated handling. It preserves the catalog as well as adding to its attractiveness.

PRINCESS Cover Paper is the oldest cover stock made, and all printers are familiar with its exceptional printing, folding and embossing qualities. It is a staple line that never fails to give satisfaction. At present reduced prices, it comes within the estimate for all practical commercial requirements.

ELECTROS of this border design will be loaned without cost for use on Princess Cover Paper. It may be had in sizes 5½x8 and 7x10. Many other designs are also available.

C. H. Dexter & Sons, Inc.
Windsor Locks, Conn.

Write for full particulars of Princess Complimentary Cover Cut Service

Copyright 1922 by C. H. Dexter & Sons, Inc.

Mark YOUR catalogue for preferred attention by using Peninsular Covers



The catalogue that gets the most business is the catalogue most frequently used. PENINSULAR COVERS give your catalogue appearance, strength and stand-up quality.

Just think for yourself, do you not reach for the catalogue that looks best and stays in good condition the longest?

The PENINSULAR line covers a wide range of colors and a wide variety of weights and textures. Among them you will find the one just suited to carry your selling literature creditably and bind it permanently.

The PENINSULAR standard lines are:

Orkid Cover
Publicity Cover
Gibraltar Cover
Publishers Cover
Onimbo Cover
Colonial Cover
Neapolitan Cover
Patrician Cover
Covenant Book and Cover
Tuscan Cover

PENINSULAR COVERS are quickly available through good Paper Merchants everywhere.

Peninsular Paper Co.
YPSILANTI, MICH.
Makers of Uncommon Cover Papers

Learn LINOTYPE At Home In Spare Time



Amazing Invention Makes It Easy—

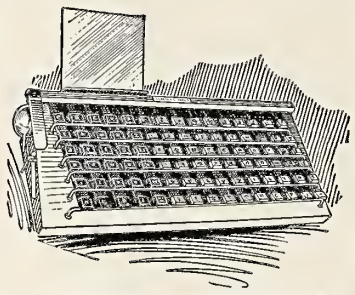
No matter what branch of the printing business you are now in — regardless of whether you are compositor, apprentice, pressman or hold any other position — you can now through a wonderful new method easily learn either Linotyping or Intertyping right at home during your spare time. This quick-result home-study system includes a complete course of copyrighted lessons covering every branch of these subjects and also includes one of the famous Thaler Keyboards for actual practice.

Quickly Become a "Swift" in Linotyping or Intertyping

You yourself know that "Swifts" can always get jobs when "Dubs" can't — that they get the better, higher-paying positions AND KEEP THEM. The Thaler System course itself is the result of the combined opinion of half a dozen expert operators as to the best method of operating these machines for speed and accuracy. This course, in conjunction with the Thaler Keyboard, is ideally suited to developing you quickly into a "Swift" in either Linotyping or Intertyping.

Famous "Thaler Keyboard" Used To Develop Speed

This keyboard, owned, patented and controlled exclusively by us, is made with either linotype or intertype faces, and is an exact reproduction of the standard full-size machine keyboards. It enables you to get the same speed practice at home which you would get in a shop on an expensive machine.



A Thaler Keyboard Included With Each Course

Write for Full Details

Here is a splendid opportunity for ambitious men in the printing trade to qualify for a high-salaried permanent position as a Linotyper or Intertyper without even leaving home. Big opportunities for both men and women right now in this work. Upon request we will gladly send you without obligation a Free Book which tells of the opportunities in this work, and explains in detail the wonderful invention which makes this home-study course such a success. You have nothing to lose and much to gain. MAIL COUPON TODAY.

THE THALER SYSTEM

212 Washington Loan and Trust Building
WASHINGTON, D. C.

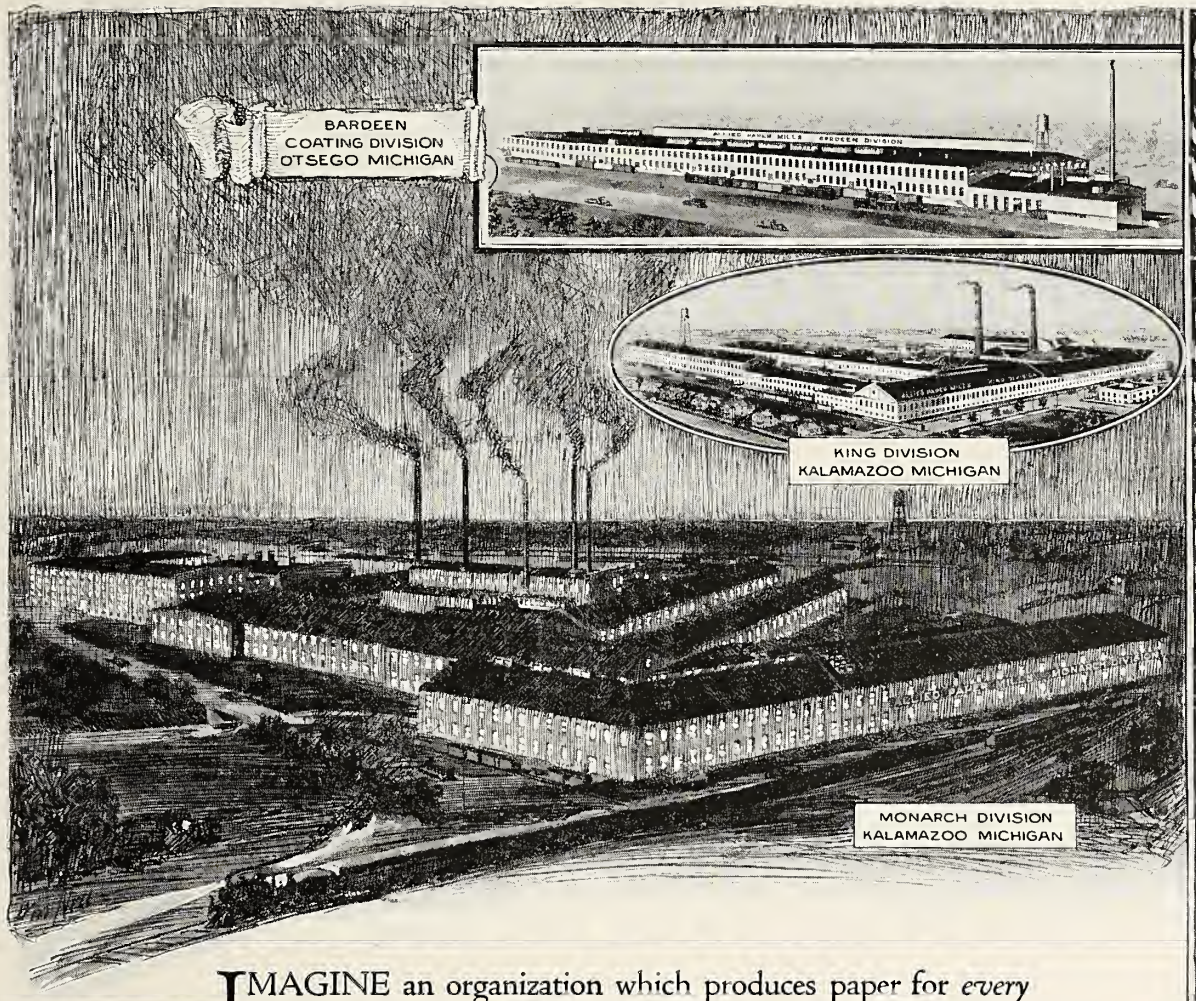
THALER SYSTEM,
212 WASHINGTON LOAN & TRUST BLDG.,
WASHINGTON, D. C.

Please send me without obligation on my part your Free Book which tells all about the Thaler System.

NAME .....

STREET .....

CITY.....STATE .....



IMAGINE an organization which produces paper for *every* printing need. Imagine the economy such an organization offers to users of paper. ¶ Costs can be cut to a minimum—not only through tremendous production but through elimination of small, piece-meal shipments from separate mills making different kinds of paper. The Allied Paper Mills can supply *all* the wants of a customer in *one* shipment from its enormous stock of dependable papers. ¶ Complete stocks are maintained in two strategic points—one at the mills in Kalamazoo, the other at our enormous warehouse in New York. From these points large orders as well as small can be filled with surprising speed. ¶ We will welcome your request for full particulars—and samples.

ALLIED PAPER MILLS, Kalamazoo, Michigan

Please address Desk 12, Office 7

New York Warehouse, 471-473 Eleventh Ave.

ALLIED PAPERS

Source of ALLIED PAPER MILLS · DEPENDABLE PAPERS · KALAMAZOO, MICH. *Paper Service*

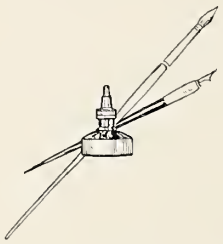
STOCK PAPERS ON HAND AT MILL AND NEW YORK WAREHOUSE

Special Offset
Liberty Offset
Dependable Offset
Kingkote Offset
Victory Dull Coat
Porcelain Enamel
Superior Enamel
Superba Enamel
Superfine Enamel
Coated One Side Litho
Standard M. F.
(white and colors)
Standard Super
(white and colors)
French Folio
Laid Mimeograph
Index Bristol
(white and colors)
Litho Blanks
Translucent Bristol
Superbend Clay Coated Box Board

4



What One Art Designer thinks of the New Collins Cover Papers



P. S. "I most surely am pleased with that Algerian Cover, it being one of the most workable covers from the designer's standpoint that I have had the pleasure of meeting. You can use ink and colors on it and still have them retain their original brilliancy. I surely would like to have on file sample sheets of this line which you can send me at your convenience.

"I think the A. M. Collins people would do well to bring to the designers notice more forcibly the exceptional working qualities of this stock. If we artists find a stock that cannot back up our efforts we naturally steer clear of it after the first effort, and where are you if the artist can't come across?"

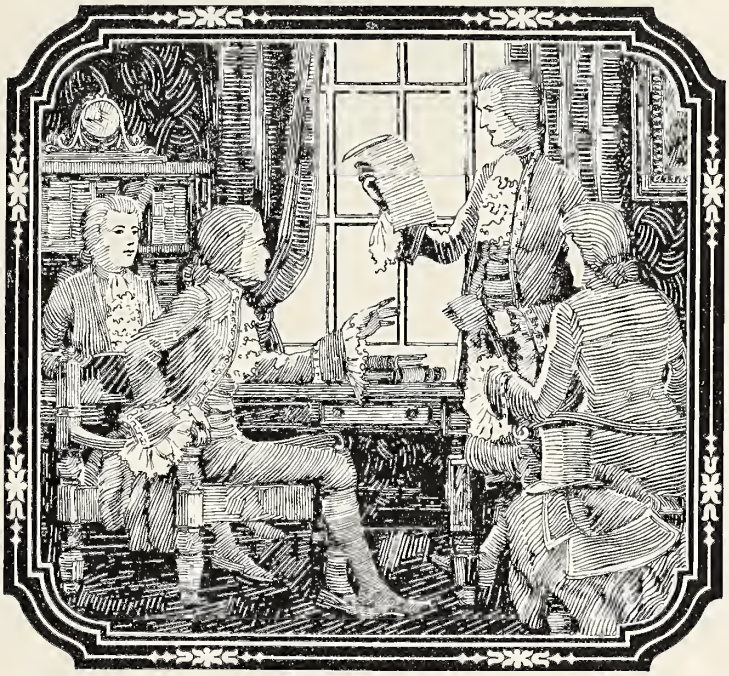
ONCE you see and feel a *Collins Quality Cover*—be it *Algerian, Damascan, Castilian, Velumet, Bird of Paradise or Duotone*—you will understand why it meets with the universal favor of advertisers, printers, artists and the ultimate recipient.

Collins Quality Cover Papers are sold through recognized dealers in the principal cities

WRITE FOR THE NEW ALGERIAN SAMPLE BOOK

COLLINS

A. M. Collins Mfg. Company
Philadelphia
NEW YORK CHICAGO BOSTON CLEVELAND



LANCASTER BOND REFLECTS THE SPIRIT OF THE OLD CRAFTSMAN

IT is unusual in these days of quantity production to find a product that is so carefully and honestly made that it combines the high standards of the old craftsman with the economy in cost that is the result of the most modern manufacturing. Lancaster Bond has the Colonial spirit of sincere beauty; beauty that is the result of fine materials well handled by experienced paper makers, but is made by the most modern processes available and as a consequence can be used in quantity.

Lancaster Bond has a beauty of texture, color and formation our forefathers would have appreciated and beside these it has an adaptability to modern printing processes that make it unequalled for quality letterhead work.

Made by GILBERT PAPER COMPANY *Menasha, Wis.*

BALTIMORE, MD. . . Barton, Duer & Koch Paper Co.
BOSTON, MASS. . . . . Carter, Rice & Company
BUFFALO, NEW YORK . . . . . R. H. Thompson Co.
CHICAGO, ILL. . . . . Moser Paper Company
CINCINNATI, OHIO . . . Chatfield & Woods Company
CLEVELAND, OHIO . . . . . Cleveland Paper Mfg. Co.
DENVER, COLO. . Carter, Rice & Carpenter Paper Co.
DES MOINES, IOWA . . . . Carpenter Paper Company
DETROIT, MICHIGAN . . . . . Beecher, Peck & Lewis
GREAT FALLS, MONT. . . . . Great Falls Paper Co.
INDIANAPOLIS, IND. . . . C. P. Lesh Paper Company
LANSING, MICHIGAN . . The Dudley Paper Company
LOS ANGELES, CAL. . . / . . . . Blake Moffitt & Towne
LOUISVILLE, KY. . . . . The Rowland Company
MANILA, P. I. . . . . J. F. Heilbronn Company
MILWAUKEE, WIS. . . . . E. A. Bouer Company
MINNEAPOLIS, MINN. . . . . Paper Supply Company

For Sale by

Envelopes made by United States Envelope Co.

18 87 M W

NEW ORLEANS, LA. . . . . Julius Meyer & Sons Inc.
NEW YORK, N. Y. . . . . Conrow Brothers
NEW YORK, N. Y. . . . . F. W. Anderson & Company
PHILADELPHIA, PA. . . . Garrett-Buchanan Company
PITTSBURGH, PA. . . . . Chatfield & Woods Company
PORTLAND, ORE. . . . . Blake, McFall Company
PUEBLO, COLO. . . . . Colorado Paper Company
ROCHESTER, N. Y. . . . . R. M. Myers & Company
ST. LOUIS, MO. . . . . Beacon Paper Company
SAN FRANCISCO, CAL. . . . Blake Moffitt & Towne
SEATTLE, WASH. . . . . American Paper Company
SPOKANE, WASH. . Spokane Paper & Stationery Co.
SYRACUSE, N. Y. . . . . R. M. Myers & Company
TACOMA, WASH. . . . Tacoma Paper & Stationery Co.
WASHINGTON, D. C. Barton Duer & Koch Paper Co.
EXPORT. Parsons Trading Company, New York, N. Y.

Clothing and Cover Paper—

There is an analogy between Clothing and Cover Paper. What clothing is to man cover paper is to advertising.

Exactly the same considerations that lead men to buy apparel of pleasing texture and varied design, impel advertisers to use cover paper to give variety and interest to their printed announcements. In both cases protection and durability are of consequence.



Buckeye Cover *and* Buckeye Cover Envelopes

We believe to be the Standard of Correct and Economical Apparel for advertising.

The Envelope is important. It is the outer garment of advertising, and on its appearance vital first impressions are formed. A tawdry envelope will conceal a fine catalogue; a Buckeye Cover Envelope will suggest the value, interest and beauty of its contents.

Envelopes of Buckeye Cover

are now promptly available through our distributors in all centers and are moderate in price.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

THE BECKETT PAPER COMPANY, Hamilton, Ohio:

Send me, without charge, your examples of varied printing suggestions known as Buckeye Cover Specimen Box No. 6.

Name.....

Address.....

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Wrinkle it!

the coating won't flake off!

TAKE a sheet and crush it in your hand, then hold up to the light. Try this with any other coated enamel paper, and you'll see for yourself the superiority of STRONG-TEST FOLDING ENAMEL.

Any way you fold Strong-test Folding Enamel is the right way. The coating holds and the body of the paper won't break, no matter how many times you fold it, nor how you fold it. In addition, it affords a perfect printing surface. Plates give maximum number of impressions—175,000 from a set of engravings is common. Other papers have a durable coating; still others have a fine printing surface. But Strong-test Folding Enamel combines superior folding qualities with a perfect printing surface. Here's an improved folding paper you want to know about—that you want to be using.

THE WHITAKER PAPER COMPANY

SUNBURST COVERS



THE FIRST THING LAST

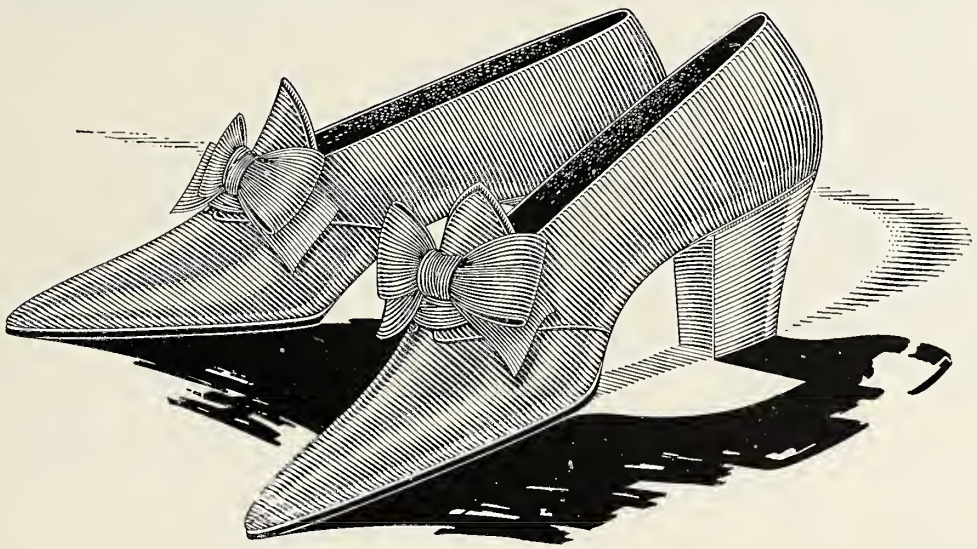
AS every printer knows, the inexperienced catalog compiler frequently overlooks the important item of cover stock selection, and then the responsibility of a suitable choice is unloaded on the printer. The matter of first importance is thus left until the last.

IN all such cases, the printer can make use of a SUNBURST COVER with the comfortable assurance that the result will be up to the expectation. It is a known quantity, all chance having been eliminated by many years of regular employment on the highest grade catalog productions.

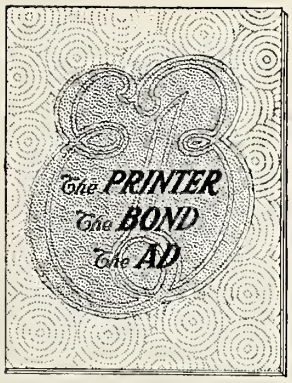
SUNBURST possesses an ideal printing surface, while the diversity of tones afford a harmonious background for every possible color combination. Sunburst Paper is so decorative in itself that it adds distinction to even the most unpretentious cover design.

Have you used Sunburst in the past?
Do you get "Sunburst Rays" as issued?
Is there a Sunburst sample book in your files?
Would you like the latest Sunburst samples?
How about having your name placed on our mailing list?

HAMPDEN GLAZED PAPER & CARD CO.
HOLYOKE, MASSACHUSETTS



The Revival of Line in Advertising Illustration



BOOK II: "THE REVIVAL OF THE LINE ENGRAVING: ITS PERSONALITY—ITS POWER—ITS POSSIBILITIES." *Gives practical everyday hints for the effective use of* EMPIRE BOND *with modern advertising techniques, descriptive of the advertiser's product.*

Line drawings and zinc plates are back. What this revival of the best in illustrative art means to you is graphically told and shown in Book II of the New Empire Bond series

The Printer - The Bond - The Ad

now ready for distribution to printers, advertisers, and advertising agencies.

You need it to help you in your constant endeavor to create and produce better printing. If you have not received Book No. I, let us know while you are writing for No. II. Do this today, for the edition is limited.

CAREW MANUFACTURING COMPANY

Makers of Empire Bond

SOUTH HADLEY FALLS Dept. D 12 MASSACHUSETTS U. S. A.



"Here's the Job I Phoned You About—a Rush Order for Baronials"

When your best customer wants a job in a hurry you must be prepared to give him prompt service. Of course, you can't carry every wanted size, kind and color of envelope in stock—and there's no need to, because here's Western States with

A 10,000,000 Envelope Stock

—585 items—all the staple sizes and grades plus several hundred items that others class as "special—made-to-order." We can give you *immediate shipment* out of stock, *at stock prices*, on practically every size, shape, weight, color and kind of envelope that is used in any business.

We'll be glad to send you samples and quotations on any envelope jobs you are figuring on. Prompt, intelligent attention given every inquiry.



Write Western States Today About Two Important Things

1. The handy new Western States price list, listing everything in net figures in most convenient form.

2. Our special layout service for printing backs and fronts of envelopes with valuable advertising matter—a plan that will help you sell more envelopes and get more printing jobs.

We Protect the Trade

Western States Envelope Co. Milwaukee Wisconsin

Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES



Telephone, Harrison 5260-5261-5262 All Departments

Safeguarding the Paper User

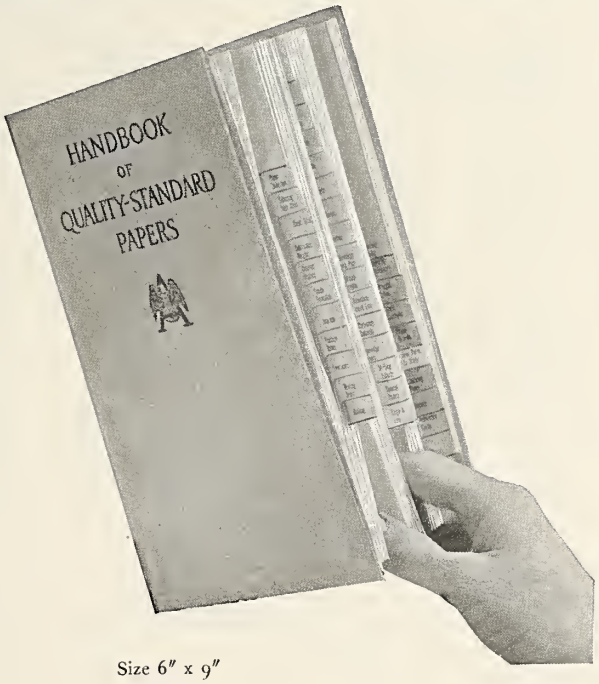
IF a manufacturer desires to do business with successful men of affairs, he must put quality, effort, skill, and knowledge into what he offers. Haphazard buying propositions do not appeal to men of this type. They insist on knowing what they are paying for.

¶ It has always been the ideal of the American Writing Paper Company to offer full knowledge and a complete and wholehearted service to paper buyers.

¶ Any line of standard papers should be based upon the needs of customers — upon the uses to which the paper will be put.

¶ Every class of paper should be evenly graded to fill all possible use-requirements with no omissions.

¶ The equipment of the manufacturer should be regulated to produce economically even, standard grades of uniform quality. This can best be done by making each kind of paper continuously in the special mill and on the special machine best adapted to it.



Size 6″ x 9″



Size 8″ x 9″ x 10″

YOU will find complete samples of such a line of papers in the Eagle-A Desk Library. In it is also the Handbook of Quality-Standard Papers, containing complete specifications of every sample. Nothing like this book has ever before been published. The information given in it is the result of long expensive laboratory research. It answers every purpose; it covers the practical specifications of every sample displayed — and that means every kind of paper needed. No one can go to it for information on a paper problem and fail to find satisfaction.

The best way to appreciate the time-saving and economies made possible by the Eagle-A Desk Library is to use it. It will reach you soon after mailing this coupon — no further effort on your part is needed.

GENTLEMEN: — I appreciate the fact that you are making an earnest and energetic effort to aid paper buyers of the best type. I am glad to accept, without cost to me, the new Eagle-A Desk Library (with Handbook).

My name is _____

The firm is _____

The address is _____

Our nearest service house is (must be given) _____

AMERICAN WRITING PAPER CO.

The Paper Service Manufacturing Institution

HOLYOKE, MASS.

No Job Printing Department is completely equipped without at least one

Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

Over 50 per cent of our sales are to repeat-order customers.

Comfortable terms to responsible houses

WOOD & NATHAN CO.
Sole Selling Agent
521 West 23d Street, New York

Make It Easy

For your pressmen by giving them inks made of the best materials, by highly skilled workmen, using scientific methods. Our products are standardized and guaranteed. So let us solve your printing problems.

Write, wire, phone to our offices in the principal cities.

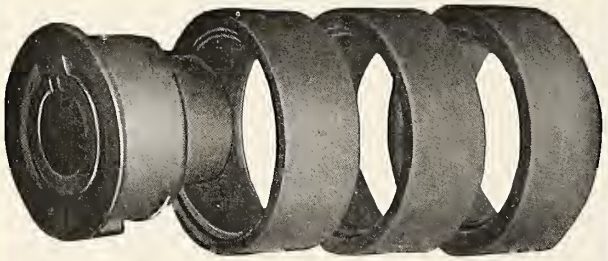
"The Old Reliable"

Sinclair and Valentine Co.
NEW YORK, 605-611 West 129th Street

BOSTON.....516 Atlantic Ave.
PHILADELPHIA.....1106 Vine St.
BALTIMORE..312 No. Holliday St.
NEW ORLEANS...315 Gravier St.
CLEVELAND..321 Frankfort Ave.
TORONTO...233 Richmond St., W.
MONTREAL....46 Alexander Ave.
WINNIPEG..173 McDermott Ave.
SAN FRANCISCO, GRAPHIC ARTS INK CO., LOS ANGELES, 240 WERDIN PL.

CHICAGO, 718 So. Clark St.
ALBANY, BUFFALO and Other Cities.
FACTORIES: NEW YORK, CHICAGO, CANADA

Patented Nov. 1, 1921



1 2 3

This cut is one complete truck. Six trucks to a complete set.

3-in-One All-Metal Inking Roller Trucks

For Chandler & Price Job Presses

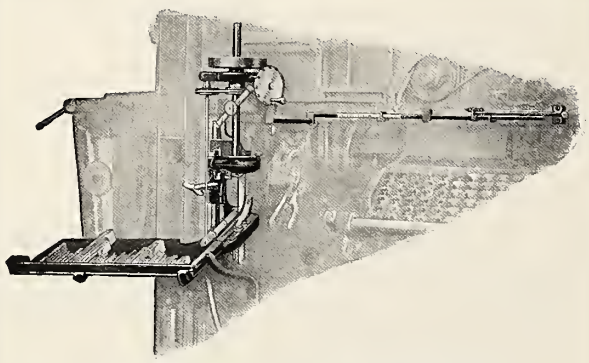
These trucks consist of three sizes of tires, Numbers 1, 2 and 3. No. 1 takes care of the shrinkage of the inking rollers, No. 2 runs normal, No. 3 takes care of the expansion and saves the time lost building up the press tracks with cardboard and avoids the inking rollers from being cut by rule work. They also run parallel over the track, which gives you an even inking distribution.

Simple and Easy to Change Size

Press down on the spring, push off tire, and slip on the required size. A complete set of six tires can be changed in thirty seconds without any mechanical operation.
There are no mechanical parts to get out of order and no extra parts to buy.

In order to save your expense on inking rollers, you must do away with the extra expense of your roller trucks. Once you buy a set of these trucks, which are made of Alemite metal, harder and stronger than cast iron, you have something that will stay with you. And your roller and truck troubles are over. These trucks can be used with any Vibrator or Miller Feeders.

PRICE FOR COMPLETE SET OF SIX TRUCKS
10 x 15, $5.00 12 x 18 or 14½ x 22, $6.00
Sold By Supply Houses or
3-in-One Truck Company, Not Inc.
68 Broadway North Chicago, Ill.



THE MOHR LINO-SAW

cuts slugs as they are ejected from the mold of the Linotype or Intertype to any desired length. It is a great time and labor saver.

MAY WE TELL YOU ABOUT IT?

MOHR LINO-SAW CO.
513-515 West Monroe Street, Chicago



Are you using YOUR Strathmore

Dummy Station ?

TO make sure that your folders and booklets turn out right, start them with dummies that are right—right as to color, stock, and size.

You'll get more harmonious color schemes; more balanced page arrangements. You'll be able to order drawings and engravings to suit the texture of the paper. And you'll have sizes that cut economically out of the sheet.

Every Strathmore agent is a dummy station. That is, he maintains a Strathmore Sample Cabinet, containing sample sheets of all Strathmore Expressive Papers. Just phone him what you are planning, and he will deliver either sheets or assembled dummies, for both layout and proving purposes. There is no charge or obligation.

Find your nearest Strathmore Agent in this list—and use this "dummy" service.

STRATHMORE PAPER COMPANY
MITTINEAGUE, MASS., U. S. A.

STRATHMORE
Expressive Papers

Albany, N.Y.
Hudson Valley Paper Company

Atlanta, Ga.
The S. P. Richards Company
Sloan Paper Company
The Whitaker Paper Company

Baltimore, Md.
Barton, Duer & Koch Paper Co.
B. F. Bond Paper Co.
O. F. H. Warner & Co.
The Whitaker Paper Company

Boston, Mass.
The Arnold-Roberts Company
Carter, Rice & Co., Corporation
Cook-Vivian Company, Inc.
The A. Storrs & Bement Co.
The Whitaker Paper Company

Buffalo, N.Y.
The Alling & Cory Company

Chicago, Ill.
The Paper Mills' Company

Cincinnati, Ohio
The Chatfield & Woods Co.
The Johnston-Albershart Co.
The Diem & Wing Paper Co.
Standard Paper Company
The Whitaker Paper Company

Cleveland, Ohio
The Central Ohio Paper Co.
The Cleveland Paper Mfg. Co.
The Millcraft Paper Company
The Petrequin Paper Company
Union Paper & Twine Co.

Columbus, Ohio
Central Ohio Paper Company

Dallas, Texas
Southwestern Paper Company

Denver, Colo.
Carter, Rice & Carpenter Paper Company
Graham Paper Company
The Whitaker Paper Company

Des Moines, Iowa
Carpenter Paper Company
Pratt Paper Company
Western Newspaper Union

Detroit, Mich.
The Paper House of Michigan
Seaman-Patrick Paper Co.
Union Paper & Twine Co.
The Whitaker Paper Company

Hartford, Conn.
Henry Lindenmeyr & Sons

Houston, Texas
Southwestern Paper Company

Indianapolis, Ind.
Crescent Paper Company
C. P. Lesh Paper Company
The Whitaker Paper Company

Kansas City, Mo.
Graham Paper Company
Kansas City Paper House
Midwestern Paper Company

Louisville, Ky.
Louisville Paper Company
Rowland Paper Company

Los Angeles, Cal.
Blake, Moffitt & Towne
Zellerbach Paper Company

Minneapolis, Minn.
John Leslie Paper Company
McClellan Paper Company
Minneapolis Paper Company

Newark, N. J.
J. E. Linde Paper Company
Henry Lindenmeyr & Sons

New York City
J. E. Linde Paper Company
Henry Lindenmeyr & Sons
Miller & Wright Paper Co.
M. & F. Schlosser
The Seymour Company

Oakland, Cal.
Zellerbach Paper Company

Omaha, Neb.
Carpenter Paper Company
Field-Hamilton-Smith Paper Co.
Western Paper Company

Philadelphia, Pa.
Charles Beck Company
The Paper House of Pennsylvania
The Thomas W. Price Co.
A. Hartung & Company
Raymond & McNutt Company

Pittsburg, Pa.
The Alling & Cory Company
The Whitaker Paper Company

Portland, Ore.
Blake, McFall Company
Endicott Paper Company
Zellerbach Paper Company

Richmond, Va.
Richmond Paper Company
Virginia Paper Company
B. W. Wilson Paper Company

Rochester, N.Y.
The Alling & Cory Company

St. Louis, Mo.
Beacon Paper Company
Graham Paper Company
Mack-Elliott Paper Company

St. Paul, Minn.
Nassau Paper Company
St. Paul Paper Company
E. J. Stilwell & Company
The Whitaker Paper Company

Salt Lake City, Utah
Carpenter Paper Company
Western Newspaper Union
Zellerbach Paper Company

San Francisco, Cal.
Blake, Moffitt & Towne
Zellerbach Paper Company

Seattle, Wash.
American Paper Company
Mutual Paper Company
Paper Warehouse, Inc.
Zellerbach Paper Company

Spokane, Wash.
B. G. Ewing & Company
J. W. Graham Paper Company
Zellerbach Paper Company

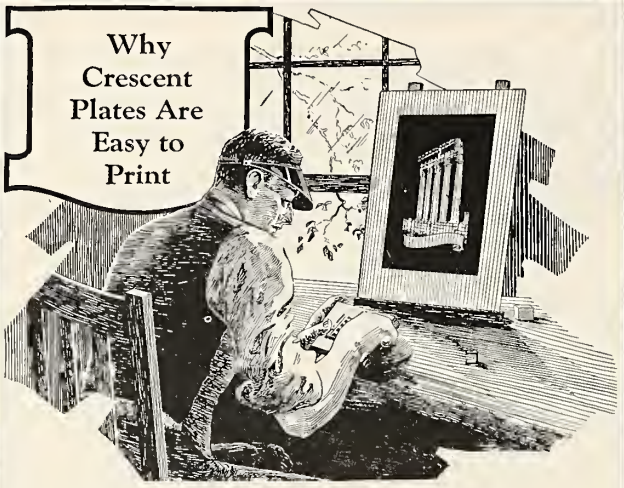
Springfield, Mass.
Paper House of New England

Tacoma, Wash.
Standard Paper Company
Tacoma Paper & Stationery Co.
Zellerbach Paper Company

Toledo, Ohio
Central Ohio Paper Company
Commerce Paper Company

Troy, N.Y.
Troy Paper Company

Washington, D. C.
R. P. Andrews Paper Co.
Barton, Duer & Koch Paper Co.
B. F. Bond Paper Company
Virginia Paper Company



Why Crescent Plates Are Easy to Print

A plate that is properly finished is easy to print.

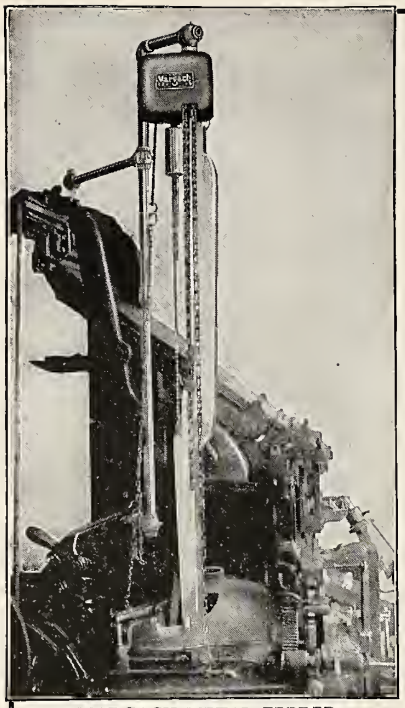
That is why printers everywhere have such unfailing success with Crescent Plates.

Through expert handling, from camera to block, Crescent Plates reach the finishers deep etched, crisp in tones and rich in reproduction values.

And here the final touches, at the hands of men who are masters of their art, make the plates ready for your forms. Press makeready is reduced to a minimum. Printing quality has been *built into* them.

Crescent Engraving Co.

KALAMAZOO, MICH.



MARGACH METAL FEEDER
Linotype, Intertype, Ludlow and Elrod.
Gas or Electric.

The Margach Metal Feeder

$75.00

Can be applied to any slug or single type casting machine. It will save you $1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information call or write.

THE MARGACH MFG. CO.
213-215 Centre St., New York

U. S. REPRESENTATIVES
Economy Products Co.
66 W. Harrison St., Chicago, Ill.
Des Moines Printers' Exchange,
310 Second St., Des Moines, Iowa
H. F. Wiegel,
535 Tuxedo Blvd., Webster Groves,
St. Louis, Mo.
John S. Thompson,
350 Sansome St., San Francisco, Cal.

FOREIGN REPRESENTATIVES
Toronto Type Foundry Co. Ltd.,
120 N. Wellington St.,
Toronto, Ontario
National Paper & Type Co.,
39 Burling Slip,
New York, N. Y.
Representative for
Mexico, Cuba & So. America

DO-MORE

Automatic

PROCESS EMBOSSER

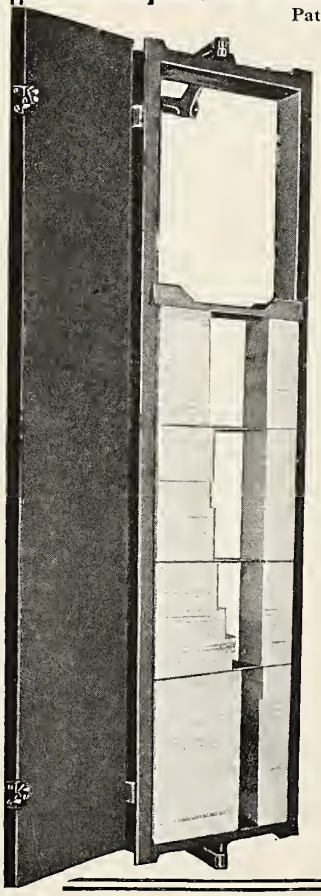


The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to

AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA

The Improved Plate-Lock Padding Press
Patented



What Some Users Think:

"The Model E, Improved Plate-Lock Padding Press recently purchased from you works to our entire satisfaction. We have seen other padding devices but none of them will, in our opinion, work to the advantage of your press.

Anyone will readily see that on a small investment such as you have it will soon pay for itself both in time and table space."

William B. Rand Co., Inc.
Boston, Mass.

"Regarding the Plate-Lock Padding Press purchased from you. We are glad to advise that we are well pleased with this device. It has not only enabled us to produce better pads at a lower cost, but has made the work of padding cleaner and more pleasant."

Larkin Co., Inc., Buffalo, N. Y.
H. Wobig, Printing Dept.

Some Other Installations:

Bensler Press, Buffalo
The Holling Press, Buffalo
C. F. Williams & Son, Albany
The Sutton Press, Pittsburgh
John Spencer, Inc., Chester, Pa.
J. & P. Coats, Inc., Pawtucket
E. L. Freeman Co., Central Falls
American Thread Co., Willimantic
Hood Rubber Co., Watertown, Mass.
Elliott-Foss Bindery, Inc., Boston
Hudson Printing Co., Hudson, Mass.

Circular on Request.

Joseph E. Murphy Co.,
So. Lancaster, Mass.

Atlantic Bond

Economy often dictates the use of a sulphite bond paper. It never dictates the acceptance of a surface mark in lieu of a genuine watermark

Atlantic Bond Distributors

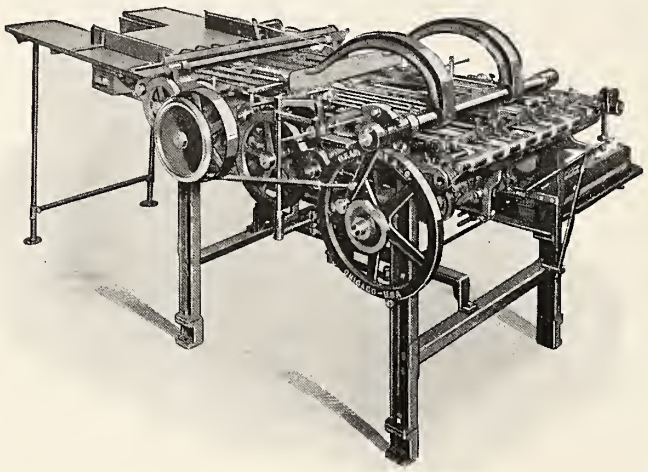
ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Cook-Vivian Company
Von Olker-Snell Paper Company
BRIDGEPORT—The Gorton Paper Corporation
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
CLEVELAND—Millcraft Paper Company
DETROIT—Paper House of Michigan
DULUTH, MINN.—Minneapolis Paper Company
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MANILA, P. I.—J. P. Heilbronn Company
MINNEAPOLIS—Minneapolis Paper Company
NEW YORK CITY—Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York—South America, Mexico and West Indies
W. C. Powers Company, Ltd., London—England and Continental Europe
J. L. N. Smythe, Philadelphia—Australasia and New Zealand
J. P. Heilbronn, Manila, P. I.—Japan, China and Philippine Islands
ENVELOPES—United States Envelope Company, Springfield, Mass.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK

The ANDERSON

High Speed Catalog and Circular Folding Machine



5,000 PER HOUR on any size sheet from 6″ square to 25x38″. Durable construction assures a continuance of this unusual speed (without costly breakdowns). The changes for any folding combination, right angle and parallel, are made by improved simple adjustments. Output is automatically counted and delivered into packing boxes.

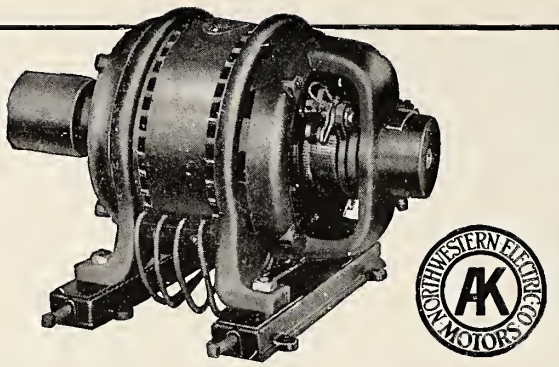
SEND FOR PRODUCTION RECORDS

C. F. ANDERSON & CO.

Builders of

High Grade Folding Machines and Powerful Bundling Presses

3225-31 CALUMET AVENUE CHICAGO, ILLINOIS



Reduced Current Cost
Increased Output
Better Presswork

These are a few of the advantages of the *A-K Push-Button Control Motor*, the only small motor with push-button control for job presses.

With each decrease in speed there is a corresponding reduction in the consumption of current, which is considerable since presses are seldom run at full speed.

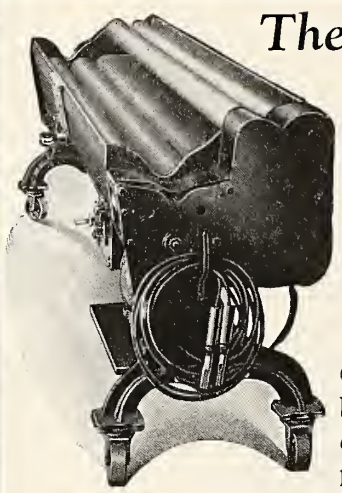
When the speed is adjusted to the requirements of the job on the press the feeder has more confidence and uses the throw-off less frequently.

The quality of the presswork depends a great deal on the speed of the motor. With *A-K Push-Button Control Motors* the press can be speeded up when necessary or slowed down for jobs requiring careful register or heavy color.

Our illustrated folder and price list describing these motors will be a revelation as our prices compare favorably with the older types on the market without push button control. Write for this folder.

Northwestern Electric Co.

408-416 South Hoyne Ave., Chicago, Illinois



The Climax Composition Roller Washing Machine

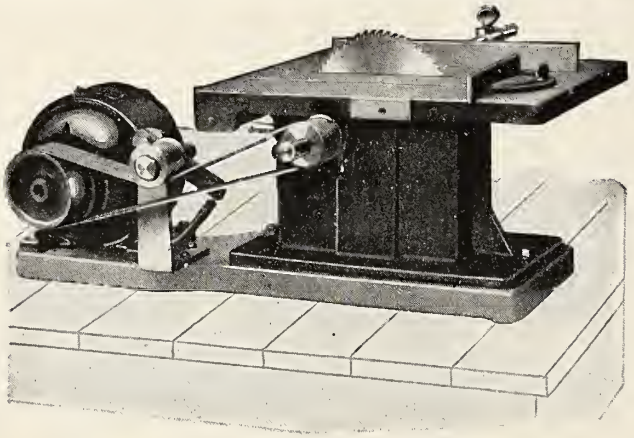
Cost for washing flat bed press rollers, *any color of ink*, 2 cents per press, plus labor.

ROLLERS

Will not be damaged
Will be absolutely clean
Will do better printing
Will last longer
Will restore soft rollers
Will reduce your costs, by saving time, money.

CHARLES H. COLLINS

501 Plymouth Court, Chicago
Phone Wabash 5069



Turn Costs Into Profits

Speed up composition and cut down operating expenses. Saw your slugs, furniture, brass rule, electros, halftones, etchings, etc., on

The Boice Junior Bench Saw

A machine of amazing capacity and utility. Unexcelled for speedy cutting, grooving and outside mortising. Will easily do 90% of all such work necessary in average shop.

EQUIPMENT includes adjustable rip and cut-off guides and wood saw. Printer's guide with sliding arm, grooving saws, smooth-cutting mitre saws, brass saws, type-metal saws, etc., can also be furnished. Special attachments for grinding and sanding.

Accurate and Durable

All metal construction and all parts precision adjusted. Top is 10 x 13 inches and can be elevated for grooving. Machine will cut 1½ inch stock. Easily driven with ¼ h. p. or ⅓ h. p. motor.

Price f. o. b. factory, with rip and cut-off guides and 6 inch wood saw, only..... **$28.75**

Type metal saw 50c. additional. Prices of other equipment on application.

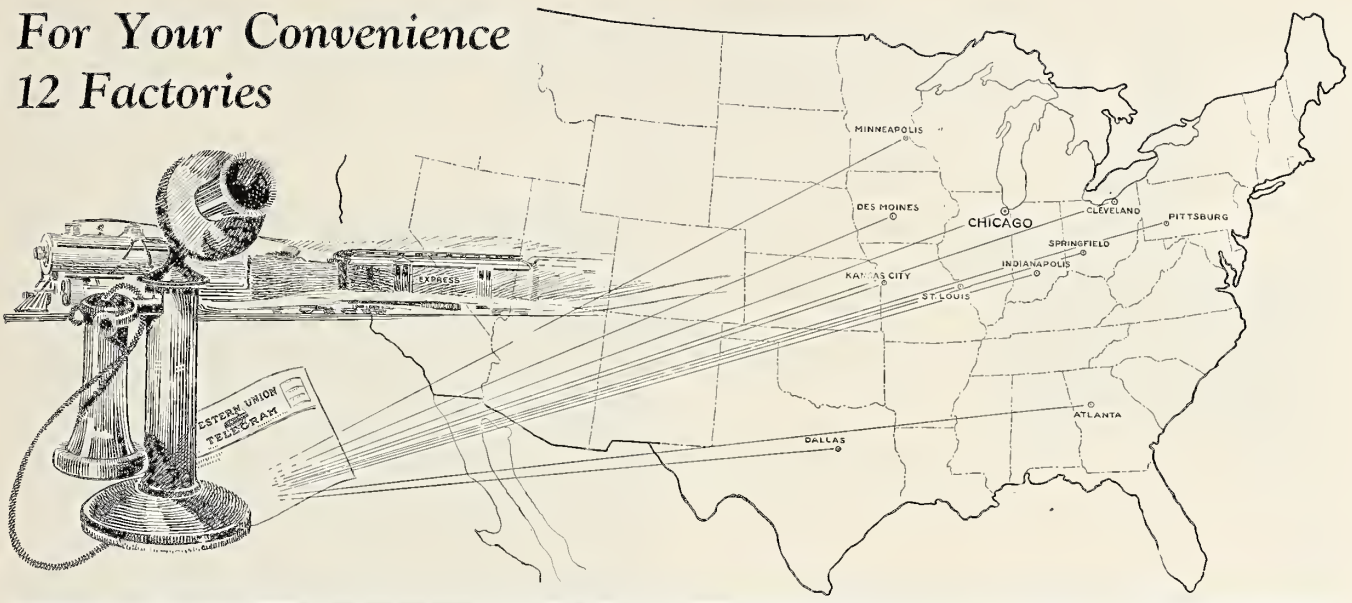
Price with machine mounted on metal base, with ¼ h.p. ball-bearing motor, belt, belt tightener, cord, plug and switch, with same equipment as above, $60.00

Satisfaction Guaranteed or Money Refunded

Send to-day. You take no risk whatever. Also ask for complete circular on other Boice Machines.

W. & J. BOICE, 114 23d St., Toledo, Ohio. Dept. I. P. 12

For Your Convenience
12 Factories



Your Lowest Printing Cost

WHEN you stop to analyze your printing costs and take into consideration the price of ink, paper, labor and each of the other elements which go into every job, you will find that the cost of a set of good composition rollers is the smallest expenditure. Figure it down to cost per 1,000 impressions and the cost of the rollers will be infinitesimal.

A set of good seasonable composition rollers will save ten times their cost in ink alone, without taking into consideration the time saved because of the infrequent wash ups required. Good rollers are as much a necessity as a good press to turn out quality work — and the difference between an average job and a good job often lies entirely in the condition of the rollers.

It is real economy to have plenty of good live seasonable rollers. An extra set each year is an investment worth your while. Send for the "Test" folder showing comparative ink costs on jobs run with good and worn rollers.

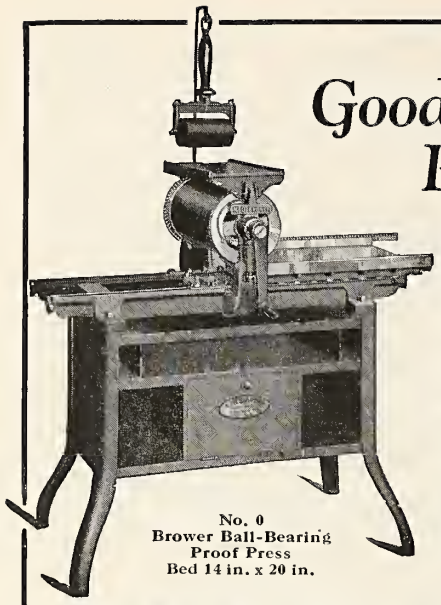
Write, wire or phone the factory nearest you.
Ask for the Red Order Blanks

For 73 Years
BINGHAM'S RELIABLE PRINTERS' ROLLERS

Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

Pittsburgh 80-90 So. 13th Street	St. Louis 514-516 Clark Avenue	Kansas City 706-708 Baltimore Avenue	Atlanta 40-42 Peters Street	Cleveland, Ohio 1285 West Second Street
Indianapolis 151-153 Kentucky Ave.	Dallas 1306-08 Patterson Ave.	Minneapolis 721-723 Fourth St., South	Des Moines 1025 5th Street	Springfield, Ohio Cor. East and Harrison Sts.



No. 0
Brower Ball-Bearing
Proof Press
Bed 14 in. x 20 in.

Good Proofs Pay

They enable the proofreader to catch bad letters before the form goes to press and avoid expensive delays.

They please your customers and get a prompt O. K.

"B.B.B." Proof Press

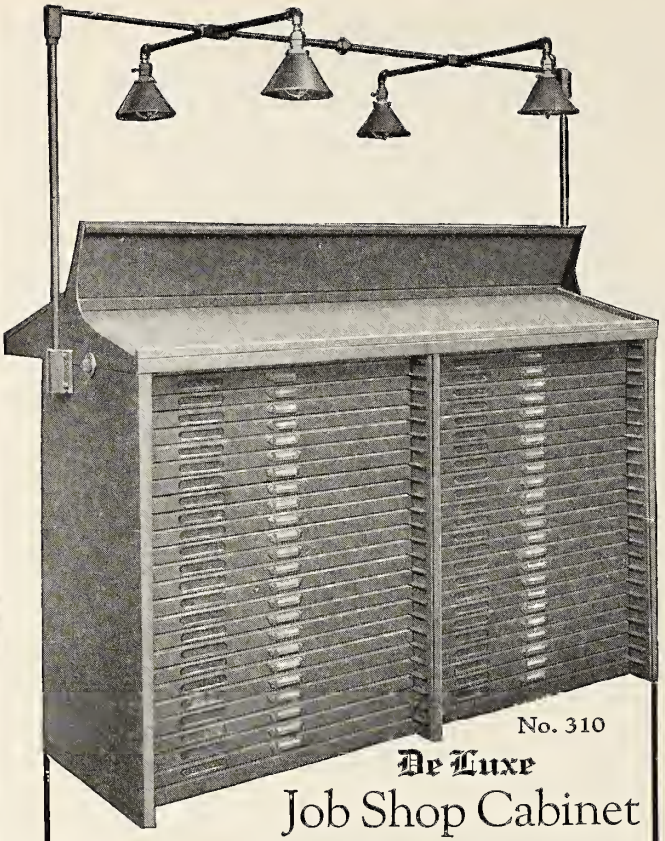
(Brower Ball-Bearing)

gives clear distinct proofs with the minimum of time and effort. It is built with the same care and accuracy as a two-revolution cylinder press and has a simple, direct cylinder impression adjustment which permits compensation for wear on moving parts. It is the only proof press built that has this feature.

Send for Descriptive Circular.

A. T. H. BROWER COMPANY
166 West Jackson Street, Chicago, Ill.

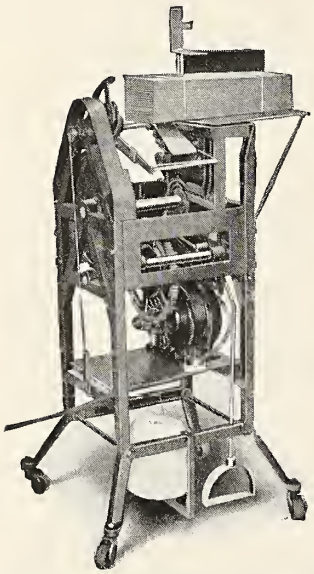
For Sale by the AMERICAN TYPE FOUNDERS COMPANY
For Sale by BARNHART BROS. & SPINDLER



No. 310
De Luxe
Job Shop Cabinet

CHICAGO METAL MFG. CO.
37th and South Rockwell Street
Chicago, Ill.

This Machine Will Speed Up Delivery



It ties the packages securely as fast as the operator can feed them. One girl with

The BUNN Package-Tying Machine

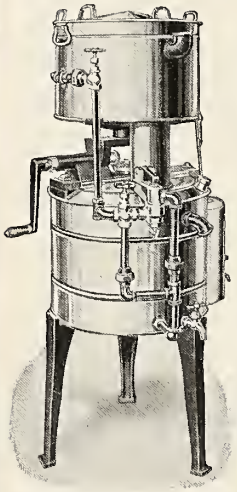
(Saves Time and Twine)

can do as much work as three or four girls tying by hand. Any one can learn to operate the Bunn after a few minutes' practice.

Try it in your plant. You can take advantage of our ten-day free trial offer without obligating yourself in any way. Write for particulars giving maximum and minimum dimensions of packages to be tied so we can tell what equipment is needed.

B. H. BUNN COMPANY
7329 Vincennes Avenue
Chicago, Ill.

Impossible to Spoil Glue With This Heater



The WETMORE
Model A-D
Glue Heater

The Wetmore Model A-D Glue Heater and Pot is an absolutely safe device for heating glue. The Automatic Temperature Controller keeps the glue at a constant temperature of 140 to 150 degrees. It is impossible to overheat the glue.

It is a well-known fact that steam will ruin glue if it comes in contact with it. This is prevented in the model A-D by the patented Instantaneous Dissolver which is of the non-steam contact type.

Every plant and bindery large enough to use a central heater to supply bench pots will find the Model A-D a money saver in time and glue. It is made in five sizes from 2 gallons to 200 gallons daily capacity.

We also manufacture an extensive line of glue equipment for use with electricity and gas. Write for illustrated booklet describing our complete line.

The New Advance Machinery Co.
Van Wert, Ohio

Wood Dry Flong Stereotyping

Is, as predicted, rapidly displacing the electrotype plate for general printing. Prominent printing houses have installed *Wood Planoflong Plants* and now all classes of work are successfully printed from what is unquestionably the *speediest* and *cheapest* printing plate ever devised.

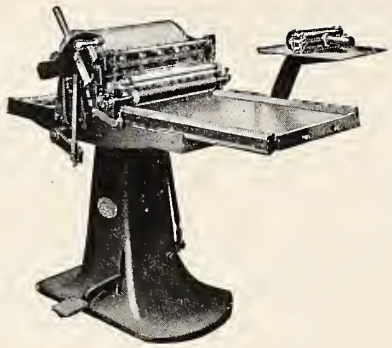
In England, Germany and France dry flong stereotyping is used instead of electrotyping for nearly all printing and the results are astonishingly good, fully as good as from electrotypes.

Twenty-Five *Wood Flong Stereotypes* can be made at the cost of *one* electrotype and in a small fraction of the time. The storage of plates may be entirely eliminated and there is no metal tied up. As the process is cold absolutely no injury is done to type.

Wood Flong Corporation

25 Madison Avenue
New York

Selling Agents:
Barnhart Brothers & Spindler
Monroe and Throop Streets
Chicago, Illinois

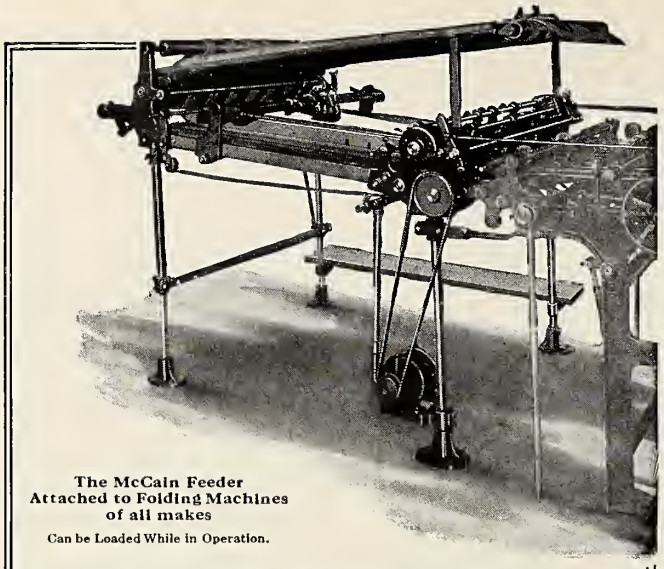


It is what a tool *does* — not what it is supposed to do, or how it looks, or what someone thinks of it — that counts.

The Potter Proof Press DOES. It has a long and honorable record of *doing*. It does all jobs offered to it and does them well — galley proofs, job-form proofs, cut proofs, quick shop proofs and finished customer's proof, register proofs and dummies.

This adaptability to all the practical needs of composing rooms explains the universal use of the Potter Proof Press: it *does* the daily work — without hesitation or fumbling. It gives the kind of service you want.

HACKER MANUFACTURING CO.
320 So. Honore Street, CHICAGO



The McCain Feeder
Attached to Folding Machines
of all makes
Can be Loaded While in Operation.

10% to 25% Increase in Folding Machine Output

Actual records show that gains of 10% to 25% in production are common when a folder is fed automatically. Let us send you production records of folders of both the tape and tapeless types equipped with

THE McCAIN Automatic Feeder

Besides the leading makes of folders the McCain Feeder is highly efficient in feeding rotary perforators, gluing machines and S-1, S-4 Harris Offset Presses.

Write for full information.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

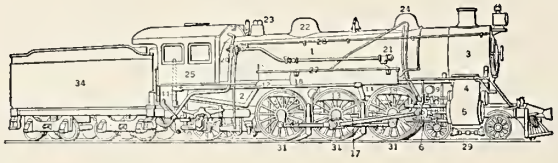
For 1923

IN PLANNING the Franklin Printers Service for 1923, I have been able to secure some wonderful business-getting pointers for printers and publishers — and these will all be issued from time to time throughout the year

¶ Never before in the history of printing has such a Service been issued. What has been done in the past is nothing to what will be done

The PORTE PUBLISHING CO.
Salt Lake City, Utah

Wax Process *of* Engraving



Printers:

Increase your trade by use of **POATES' WAX PLATES** for **Ruled Forms,** maps, charts, diagrams, mechanical and scientific illustrations. We work from any kind of copy—pen and ink drawings are not necessary and all matter (descriptive), symbols, etc., are stamped into the wax matrix with type selected as to weight and face to suit the subject. The finished product is a deep, cleancut electrotype.

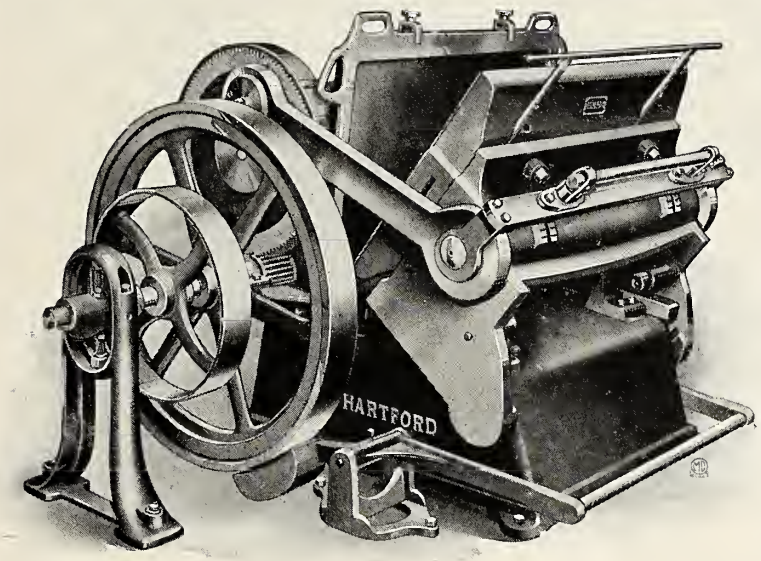
Send your copy for estimate. We will return the same day.

L. L. POATES ENGRAVING COMPANY
4 Washington Place
NEW YORK, N. Y.

Poates' "Wax Engraving Superiority"
For Your Library Shelf
25c to the Trade

A GOOD RECORD BEGETS CONFIDENCE

The HARTFORD *Cutting and Creasing Press*



Consider the remarkable record of the HARTFORD Cutting and Creasing Press. For over 40 years it has stood the test of service and endurance, thousands being used by the leading folding box shops of this and every other country where such work is done. It has left a trail of complete satisfaction behind it. It still leads the field.

When a customer who has used one of these machines from 15 to 20 years sends it to our factory to be rebuilt, as is often the case, he has in mind another 15 or 20 years of service. He will get that additional service as he originally invested in a good press, fundamentally strong and durable, which would not go to pieces as a result of long service. His action in having his press rebuilt is in itself an acknowledgment of the reliability and satisfaction this machine always gives to its owner.

The present machine is better than ever. It carries all the latest efficiency improvements. It meets every requirement. It offers the purchaser the maximum of service and reliability at minimum cost.

Write for catalogue and detailed information.

NEW YORK OFFICE—23-25 East 26th Street
J. Gus Liebenow, Manager.

NATIONAL MACHINE COMPANY
HARTFORD, CONN.

Carried in stock and for sale by Graphic Arts Machinery Ltd., 366 West Adelaide St., Toronto, Canada

THE SIGNS OF THE TIMES

IDEAL GUARANTEED
FLAT FLAT
GUMMED PAPER

No Better Signs can be on your

Jones Li-flat Gummed Paper

GUMMED PAPER

No better Gummed Paper ever labeled than

Ideal Guaranteed Flat *and* Jones Non-Curling

Manufactured by

McLAURIN-JONES COMPANY

Main Office—Brookfield, Mass.

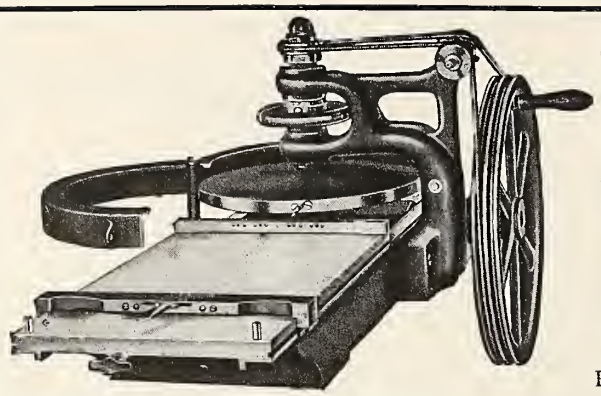
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1858-9 Transportation Bldg.

CINCINNATI OFFICE
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Type-High Planing?

Biggest Cost in Make-Ready.

The TYPE-HI DISC PLANER

No attachments. Does but one thing; but does that well. Either hand or power driven.

Planes Wood *Planes Metal*

Exclusive Export Agents
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BOOKBINDING

Edition Binding, Leather, Cloth, also Catalog.
Efficient Workmanship. Prompt Service.

Correspondence Solicited.

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EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable
Sheets, 6 x 9 inches $1.25 a dozen, postpaid

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Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

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UPRIGHTGRAIN
(Self Contained or Sectional)
PRINTING BASE SYSTEMS
BATH, N. Y.

WOODTYPE

THE BEST
AND
CHEAPEST
IN THE
MARKET

Write for Sample Sheet.

Expert Makers:
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2448 Fulton St., Brooklyn, N. Y.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

METALS

Linotype, Intertype,
Monotype, Stereotype,
Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.
230 N. Clinton St. Chicago — World Building New York

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

THE TYPOGRAPHY *of* ADVERTISEMENTS
By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."
Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors. Price $2.35 postpaid.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

Overlay Knives

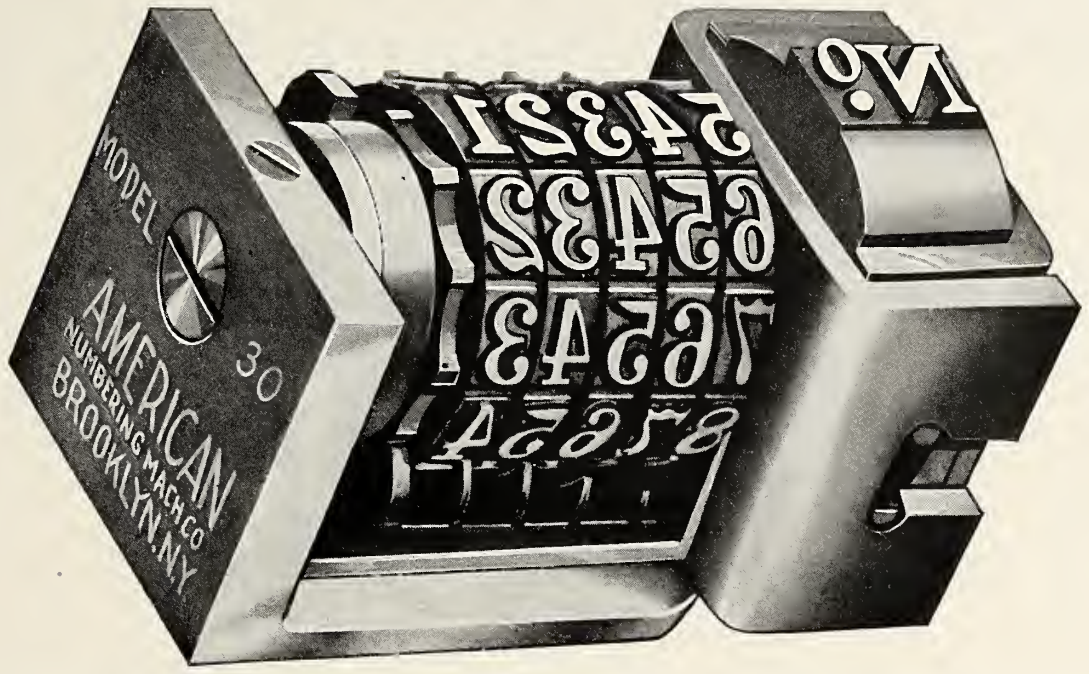
Tested for Quality of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

The Inland Printer Co.
632 Sherman St., Chicago, Ill.



STANDARD TYPOGRAPHIC NUMBERING MACHINE OF THE WORLD

Model 30 — 5 Wheels - - - - - - $16.00
Model 31 — 6 Wheels - - - - - - 18.00

AMERICAN NUMBERING MACHINE CO.
220-230 Shepherd Ave., Brooklyn, N.Y.
BRANCHES
123 West Madison Street, Chicago, Ill.
66 Houndsditch - London, England

SATISFACTION

ESTABLISHED 1875

The proof lies in a trial of the

Blomgren Bros. & Co.

SERVICE

A half century of steady growth has given this house a National reputation for designing and the making of perfect printing plates.

Blomgren Bros. & Co.
Chicago, Illinois



Contrast!

Checks on plain paper are so easily altered that it frequently requires a magnifying glass or photography to detect the change.

But the glaring white spot that shows on National Safety Paper is clearly visible to the naked eye and the fraud is instantly exposed.

Write for our book, "The Protection of Checks."

George La Monte & Son
61 Broadway New York
Founded 1871

IT HAS BEEN A YEAR of shifting winds and variable currents in business, but in concluding 1922 we feel that printers and all industries allied with their interests have strong cause for entering 1923 with aggressive energy. The wholesale merchant touches business at many buying centers, and as Bradner Smith & Co. foresees what is to come through seventy years' observation of the past, there is a new alertness, a new spirit of enterprise now actuating business, reflecting itself in increased demand for more and better printing. Our immense stocks will assist you strongly as new printing orders create an immediate need for wide variety and prompt delivery.

BRADNER SMITH & COMPANY
175 WEST MONROE STREET, CHICAGO

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

A New Service

For All Saw Users

When the Saw Blade or the Trimmer Knives on your saw become dull, send them to us, and we will sharpen them—correctly.

Our improved method of sharpening makes the saw blade perfectly round and all teeth uniform. This insures much easier and better work, as each tooth cuts the same—you thereby obtain a smoother and more even cut.

We have recently enlarged our sharpening and grinding department, and we can give the usual prompt and unexcelled Laclede service to all users of composing room saws—any make. We assure you that our work and service will satisfy.

OUR PRICES—Plus Postage

Sharpening Saws, 4″ to 6″ saw blade . $0.75
Sharpening Saws, 6½″ to 9″ saw blade, $1.00
Retoothing—when necessary, 4″ to 6″ saw blade $1.15
Retoothing—when necessary, 6½″ to 9″ saw blade $1.50
Sharpening Trimmer Knives per set of 3, $0.25

Laclede Mfg. Company

Builders of the Laclede Saw-Trimmer

119-121 N. FIRST STREET ST. LOUIS, MO.

TYPE

Our type is cast on specially built Type Foundry casting machines, and is not to be confused with sorts caster products

All our products are excellent combinations of long years of experience in the Type Foundry game and the use of best materials.

Our sizes range from six to seventy-two point. Write for booklet showing some of our choice, modern, printing types.

LACLEDE TYPE FOUNDRY

Foundry At
119 N. Main St
Saint Louis, Mo

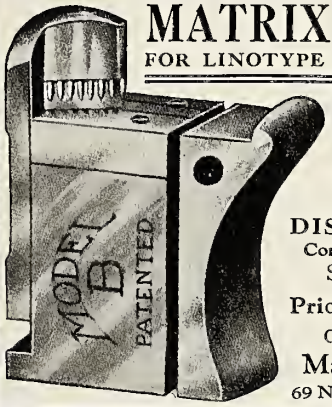
500 Delaware St.
Kansas City, Mo

TYPE

SET IN CASLON ANTIQUE

MATRIX RE-SHAPER

FOR LINOTYPE OR INTERTYPE MATS



For restoring bent or twisted combinations to original accuracy, and compelling the matrix to drop correctly

ELIMINATES
DISTRIBUTOR STOPS
Corrects Defective Combinations
Saves Time—Saves Mats

Price, $12.50 (Well Spent)

Order through your dealer, or
Matrix Re-Shaper Co.,
69 N. Griggs St., St. Paul, Minn.

Fred'k H. Levey Co.

Printing Inks

NEW YORK · CHICAGO

MULTI-
NEW ERA PRESS
PROCESS

Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.
Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reenforcing, eyeletting, numbering, etc.
Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets Paterson, New Jersey

Dont Experiment with Type Metals

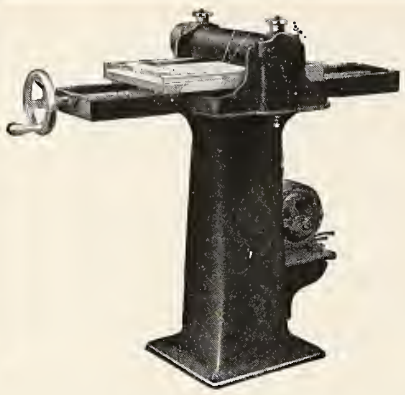
HOYT

Faultless Linotype Metal
N. P. Stereotype Metal
Combination Linotype and Stereotype Metal
AX Monotype Metal
Standard Electrotype Metal

In buying HOYT Metals you buy not just formula but a knowledge and experience which has been growing since 1874. No better type metals can be found anywhere.

Our Service Department is conducted to help YOU with YOUR problems—Just write us.

HOYT METAL CO. St. Louis Chicago New York City Detroit



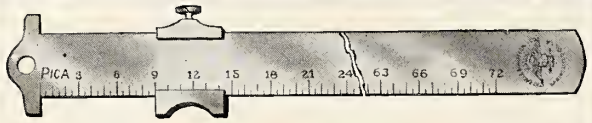
Reduce Your Make-Ready Costs

The Howard Type-High Planer is a money-saver in any pressroom and will soon pay for itself. It reduces idleness of presses, decreases cost of make-ready, permits quick treatment of warped or high cuts.

It planes either wood or metal, produces absolutely accurate surfaces, is rapid, is not damaged by steel nails or tacks and runs for years without grinding the cutter. It is sold at a reasonable price and is within the reach of any printer.

Send for Descriptive Circular and Trial Offer.

WHITE MANUFACTURING COMPANY
GOSHEN, INDIANA



The Page Caliper

Keeps your linotype slugs uniform. It is instantly adjusted and detects the slightest variation in the slugs. With the page caliper it is easy to have both sides of pages of linotype composition the same length before they go to the stoneman.

Send for illustrated circular describing the Page Caliper, the new Eagle Composing Stick and other devices that save time in the composing room.

THE EAGLE ENGINEERING COMPANY
SPRINGFIELD, OHIO, U. S. A.

Size or Thickness of Plates

makes no difference to our Improved Hot Bender. The one bender will handle plates for rotary presses of any size or thickness, whether stereotypes or electrotypes. It is an all-around machine that doubles the efficiency of your foundry 100%. Let us supply you with full particulars.

You also will be greatly interested in our nickel steel-faced stereotypes for which we can supply the formula and vat complete for producing a stereotype that will outwear and outprint the ordinary electrotype. Write for particulars.

ELGIN BENDING MACHINE CO.
Office 565 Douglas Ave., Elgin, Illinois

Mr. PRINTER

Are you in need of a PRACTICAL man as SUPERINTENDENT or FOREMAN in your pressroom?

A RELIABLE man with EXPERIENCE, KNOWLEDGE and ABILITY. No pressroom problems too big either in color or black printing.

A man that knows how to handle his help to get the best results.

A man who will work for your interest at all times to produce the highest grade of printing, and to get the best returns.

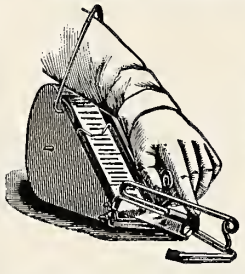
At present holding a good position, but can give satisfactory reason for wishing to make a change.

Best of references furnished.

Address: D 739, INLAND PRINTER

The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED — SIMPLICITY — DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

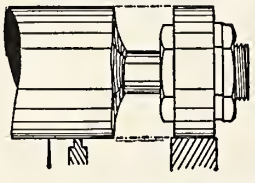
Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

WARNER
Expansion Roller Trucks

For C. & P. Gordon Jobbers



Save their cost in ink, have an expansion of ¼ inch. The tires have ¼ inch *flat* tread on press tracks, tires guaranteed for six months, unaffected by ink or oil. Warner Trucks will not slip on press tracks, will give a more even distribution of ink, impossible to cut rollers on any rule form when they are used. Let us mail you a set of these trucks on thirty days' trial.

Crescent Calendar Company — *Distinctive Printing*
Wyoming, Iowa

W. H. Sloan Company, Toledo, Ohio:

Gentlemen,—We have been using your Warner Expansion Roller Trucks for the past three months and consider them one of the best small investments we ever made. They do all you claim for them and more. Very truly yours,
(Signed) E. R. Marshall, *Manager.* Crescent Calendar Co.

Manufactured and for sale by

W. H. SLOAN CO., 438 Irving St., Toledo, Ohio

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

288 SCHOLES STREET BROOKLYN, NEW YORK

Avoid delay when in need of repairs by sending orders direct to office.

Fine Engraved

Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.

Write for Samples.

KING CARD COMPANY
Manufacturers of Engraved Greeting Cards
149-57 North 12th Street - - Philadelphia, Pa.

ROBERTS Numbering Machines

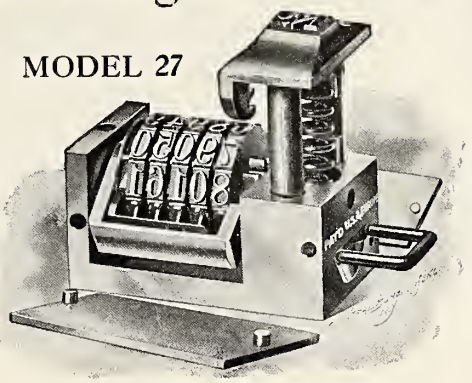
Type-High Model 27 5 Wheels . . $16.00
Type-High Model 28 6 Wheels . . $18.00

The Roberts operates with a positive action —beautifully smooth and accurate. It doesn't easily get out of order. Its life is long—its enduring qualities really remarkable. All of which is due to the *Roberts Direct Drive,* which has no intermediate parts to become worn and cause excessive "play."

The great ease with which the ROBERTS may be taken apart (for cleaning) and put together pleases every pressman who uses it.

To number either forward or backward—Fully guaranteed—Over 75 other models. Write for information. All orders can be filled immediately from stock.

MODEL 27

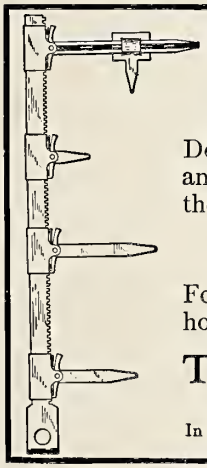


№ 12345

Fac Simile Impression—Size 1½ x 1⅛ Inches
VIEW SHOWING PARTS DETACHED FOR CLEANING

Simplest—Strongest—Fully Patented—Over 300,000 in use.

THE ROBERTS NUMBERING MACHINE COMPANY
694-710 Jamaica Avenue, Brooklyn, N. Y.
Builders of all kinds of Special Numbering Equipments. Branches and Agencies in principal countries of the world.



Casper Grippers *for* Platen Presses

Do away with strings, rubber bands, and other makeshifts. They increase the efficiency of your presses.

10x15 C. & P.—$9.00
Other Prices on Request.

For sale by leading printers' supply houses in all parts of the country.

The Casper Gripper Co.
1525 Williamson Bldg., Cleveland, Ohio
In Canada: Toronto Type Foundry Co., Ltd., Toronto

AUTOMATIC MACHINERY
FOR ALL PURPOSES

Specially designed and constructed to meet every production requirement of pressroom, bindery and envelope plant.

THE MACHINERY LABORATORY
SPECIAL MACHINERY
DON W COY
MECHANICAL ENGINEER
1227 E. 75TH STREET CHICAGO

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office

We carry in stock 132 items of BOOK and 1522 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

Save on Your Roller Bill

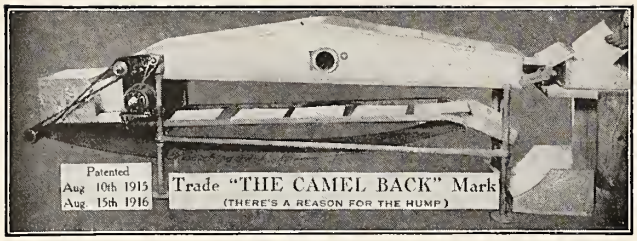
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The National Cleaner and Type Wash

Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

Does Not Harden or Crack the Rollers
Ask your dealer, or write

PRINT-AID COMPANY, Dayton, Ohio



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The art of producing the Patented, **absolute Flexible** and **Permanent,** can't crack off or scratch off **embossed or Engraved effects,** without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. **Don't buy a toy outfit, and expect success.**

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To Eliminate Static Electricity—
Offset—Slip Sheeting, *Use*

The Johnson Perfection Burner
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The Productimeter

You can count on it. Tells what your men and presses are doing. Avoids loss of time and material. Speeds up production.

Write for Bulletin No. 41, and learn what "The Productimeter" can do for you.

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(1254) **653 Buffum St., Milwaukee, Wis.**

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.

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Big Positive Results

—assured from your advertising—small shop or large—when you use this tested successful service. Blotters, booklets, broadsides, folders that win the eye and bring back the order.

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The Printer's Friend
JELLITAC

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Gauge Pins

MORE ACCURATE—DURABLE
RELIABLE—EFFICIENT

Special Offer: Set of 6, $1.00 $1.75 for 12



Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.

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That produced by the Artist on Steel and Copper and EMBOSSED ON OUR PRESSES

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Everything for the Engraving Department

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VARNISHES DRIERS DRY COLORS

441 S DEARBORN STREET
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Eastern Brass & Wood Type Company
Largest Stock. Fonts and Sorts in All Sizes.
114 E. 13th Street
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Let this plant be your bindery. We are equipped to serve you no matter where you are located.

ENGDAHL BINDERY
(HOLMGREN, ENGDAHL & JOHNSON CO.)
Edition Bookbinders

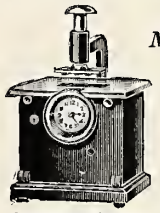
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Re-built THOMPSON and UNIVERSAL Equipments, guaranteed for Satisfactory Service. We supply Type Matrices.

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KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. *Send for catalogue showing various styles with prices.*

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A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; $15 to $20; write for free trial offer.

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GRADES — *Elf, Auk, Monarch, Kosmos No. 1, Kosmos No. 2*

FACTORIES — Cedar Grove and Nancy's Run, W. Va.; Lamkin, La.

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ESLEECK'S THIN PAPERS
MADE AT TURNERS FALLS, MASS.
ESLEECK MFG. COMPANY

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For Copies of Letters and All Other Forms

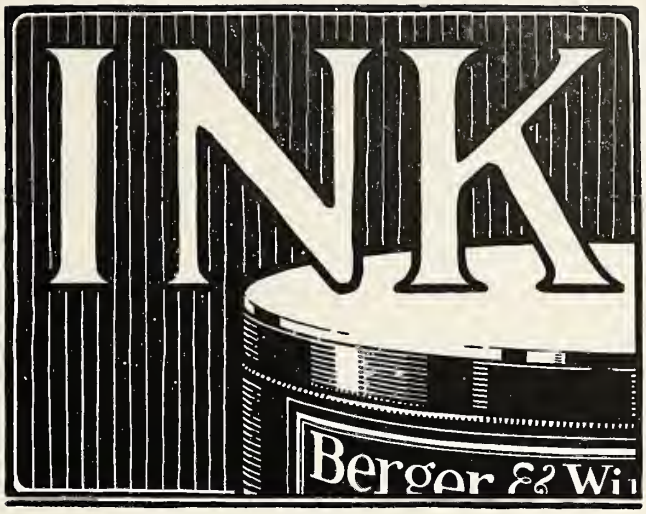
SUPERIOR MANIFOLD
Sub. 8—White and 9 colors

FIDELITY ONION SKIN
Sub. 9—White

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Sub. 10—White and 8 colors

Made from High Grade Rags

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is not merely dependent upon the price per pound—it is the perfect relation of price to value. THINK IT OVER!

Extra Fine Bronze Blue **2197 M B**

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Ink Makers for over 95 Years
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A leather-like cover stock with the right texture, surface and cushion for excellent printing and embossing.

Moderately Priced.

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The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press
Used in the Largest Newspaper Plants in U.S.A. and Europe.

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Built with all Units on floor or with Units superimposed.

The Goss Rotary Magazine Printing and Folding Machine
Specially Designed for Catalogue and Magazine Work.

Goss Stereotype Machinery
A Complete Line for Casting and Finishing Flat or Curved Plates.

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for Sheridan—Perfect Binders and Brush Work

DRAGON FLEXIBLE GLUE *STAYS FLEXIBLE*

Padding Composition — Make-Ready Paste — Mailer Gums and Pastes — Paste Powder — Matrix Paste, Etc., Etc.

Let Us Send You Samples

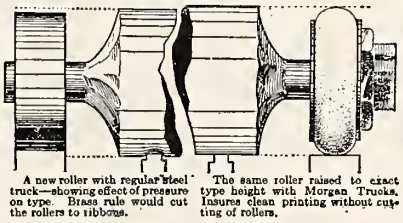
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474-478 Greenwich Street, New York

Morgan Expansion Roller Trucks
for Job Presses—50% Saved

Ask us for names of printers who are now saving 50 per cent.

Prices at your Dealers

8x12	set of	6	C. & P.	$ 7.70
10x15	"	6	"	7.70
12x18	"	6	"	8.80
14½x22	"	8	"	11.00
10x15	"	6	Golding No. 7	7.70
12x18	"	6	Golding No. 8	7.70
12x18	"	8	Golding No. 18	8.80



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks. Insures clean printing without cutting of rollers.

We can refer you to printers in your locality who find our equipment most economical.

Morgan Expansion Roller Truck Co.
Ask your dealer or send direct. 1816 Whitley Ave., Los Angeles, Cal.

There will be but one answer to this advertisement. And it will be from the man who sees in this

Opening for a Salesman of Direct Advertising and other Printing

the opportunity he has been seeking for years.

The man grasping this opportunity will be a salesman who has arrived. His experience, broad and practical, and his study will have given him a sound knowledge of the principles of advertising and an understanding of the technic of printing.

To this man we offer the co-operation of an organization that has within itself all the facilities for the complete preparation and production of direct advertising and other printing—co-operation that will be of material assistance to him in building the income he desires.

The ONE man will write at once to

Evans - Winter - Hebb Inc. Detroit, Michigan

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EAGLE PRINTING INK CO.

NEW YORK CINCINNATI CHICAGO

EMBOSSING COMPOUND

Hardens quickly and makes a better, more durable counter die that stands up under long runs. For Hot or Cold Embossing, especially good with the hot plate process. Let us send you a trial can. **$1 PER CAN**

WALTER JOBSON, 647 W. Hill St., Louisville, Ky.

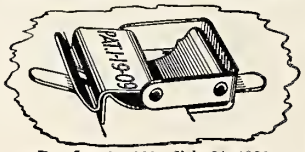
FOR SALE—EMBOSSING PRESS

John Thomson, 12x18. Guaranteed in perfect condition, now running. Will sell very cheap, as will not need it. Act quickly.

THE ROSE COMPANY

804 Sansom Street - - Philadelphia, Pa.

STRAIT'S PATENT LEVER FEED GUIDE



Pat. Jan. 9, 1909, Feb. 21, 1922.

Original Style—Without Tongue
Dozen, $2.00; Half Dozen, $1.10; Set, 60c.

Improved Style—With Tongue
Dozen, $2.50; Half Dozen, $1.35; Set, 75c.

Sold by Dealers Everywhere

H. H. STRAIT, Overland, Mo.

WESEL FINAL BASE

Speed!

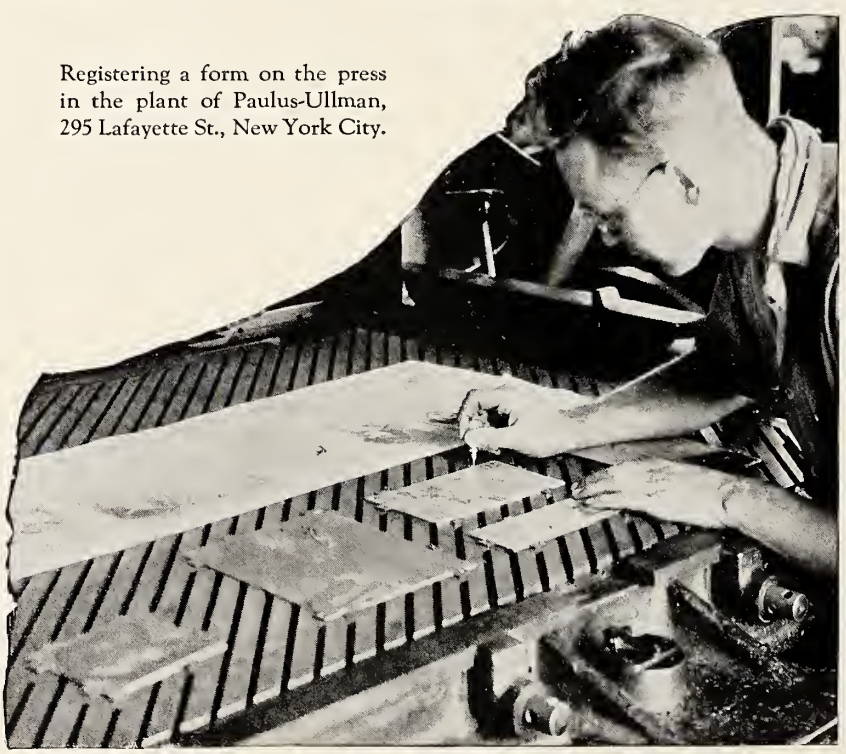
A Wesel Final Base minimizes register time and affords *absolute accuracy*

Compare the Wesel Final System with any other on the market—it's speedier, more efficient, more economical.

F. WESEL MFG. CO.
72-80 Cranberry Street
Brooklyn, N. Y.

Chicago Branch, 431 S. Dearborn Street

Registering a form on the press in the plant of Paulus-Ullman, 295 Lafayette St., New York City.



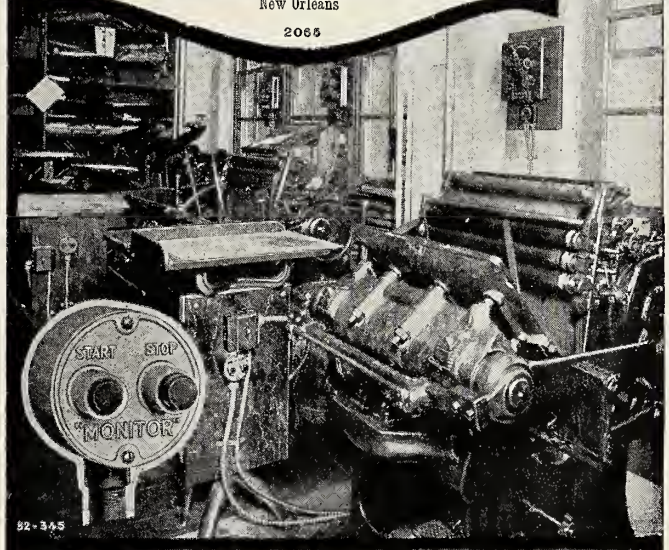
The Monitor System

The Monitor system of automatic motor control for printing presses and other machines makes slow speed operation absolutely precise, puts complete mastery at the pressman's fingertips, for makeready, inching or full speed. The Monitor operator knows that his press will respond instantly. Ask for complete details.

Monitor Controller Company, Baltimore, Md.

New York, Chicago, Buffalo, Detroit, Cleveland, Pittsburgh, Boston, Birmingham, Philadelphia, St. Louis, New Orleans

2065



82-345

"Just Press a Button"

You May Buy

PROCESS INKS

for less money than we charge, but you can not obtain greater value than we give regardless of what you pay. For this reason our **Process Inks** have been recognized as the standard of quality for more than a quarter of a century.

CHARLES HELLMUTH
Incorporated
New York Chicago

Discard Your Old Mailer

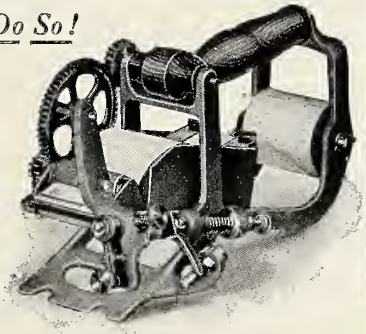
It will Pay You to Do So!

The New Wing
Aluminum Mailer

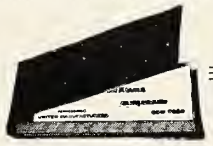
is so light and can be operated so rapidly by small girls and boys that the saving of time effected by its use will pay its cost in a short time.

Complete particulars, price, etc., on request to

Chauncey Wing's Sons
Greenfield, Mass.



Weighs Only Two Pounds!



Easy Money for You

There is money for you in Wiggins Peerless Book-Form Cards—just what your customers are looking for. They're always fresh and white and detach from handy leather booklets with a smooth straight edge. No waste, as they never rub and get soiled.

Scored cards supplied in blank form to be printed in your own plant. Lever binder cases permit cards to be carried firmly in place without delay and expense of binding.

Wiggins Cards bring orders for high-grade printing *and they sell on sight.*

Write today for samples and prices.

WIGGINS Peerless Book Form CARDS

THE JOHN B. WIGGINS CO.
Engravers, Plate Printers, Die Embossers
1101 S. Wabash Ave. CHICAGO 705 Peoples Gas Bldg.

"Some Good Stuff" FREE!



TO JOB PRINTERS

who know that local business can be easily and substantially increased by printing and distributing *the right sort* of advertising, our folder—*Some Good Stuff*—will be interesting. No mere theories, but sensible ideas and *the facts* by a printer-publicity man with many years' actual experience. Just put your letterhead in an envelope *now* and address it to

Printer Publicity Bureau
Hewitt Building
Des Moines
Iowa

YOU DO NOT FIGURE ON POOR ELECTROTYPES

Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization—give your pressroom a chance to equal in practice the anticipation of your estimator.

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185

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By C. S. PARTRIDGE

A THOROUGHLY practical treatise on the art of electrotyping and the various processes used. A full description of electrotypers' tools and machinery is given with complete instructions. The reference list of terms, processes and apparatus is of great assistance in solving the numerous problems connected with electrotyping.

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A HANDBOOK FOR PRINTERS

Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:

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Folder Forms
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Sixteen page Forms
Eighteen-page Forms
Twenty-page Forms
Twenty-four-page Forms
Thirty-two-page Forms
Thirty-six-page Forms
Imposition for Folding Machines—
Dexter Folders, Chambers
Folders, Brown Folders.

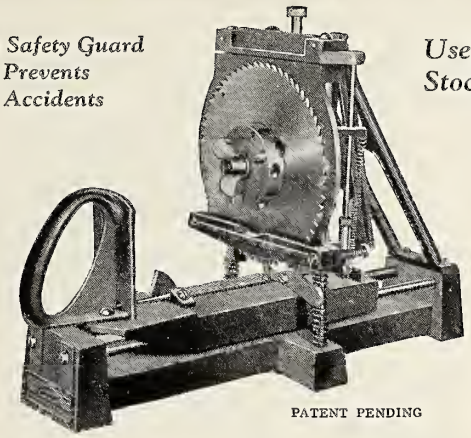
72 pages, fully illustrated, 4 x 6 inches, flexible leather, gold side-stamped, $1.25. Postage, 5 cents extra.

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632 SHERMAN STREET, CHICAGO, ILL.

The Safety Guard Prevents Accidents

Uses a Stock File



PATENT PENDING

Minute Saw Filer

Sharpen your Trimmer Saws with this accurate Filer

Don't stick to the old-fashioned, inaccurate way of sharpening Trimmer Saws. Place the Minute Saw Filer in your shop—in three minutes' time any one of your employees can sharpen your Trimmer Saw accurately and keep the teeth uniform in size and the saw perfectly round.

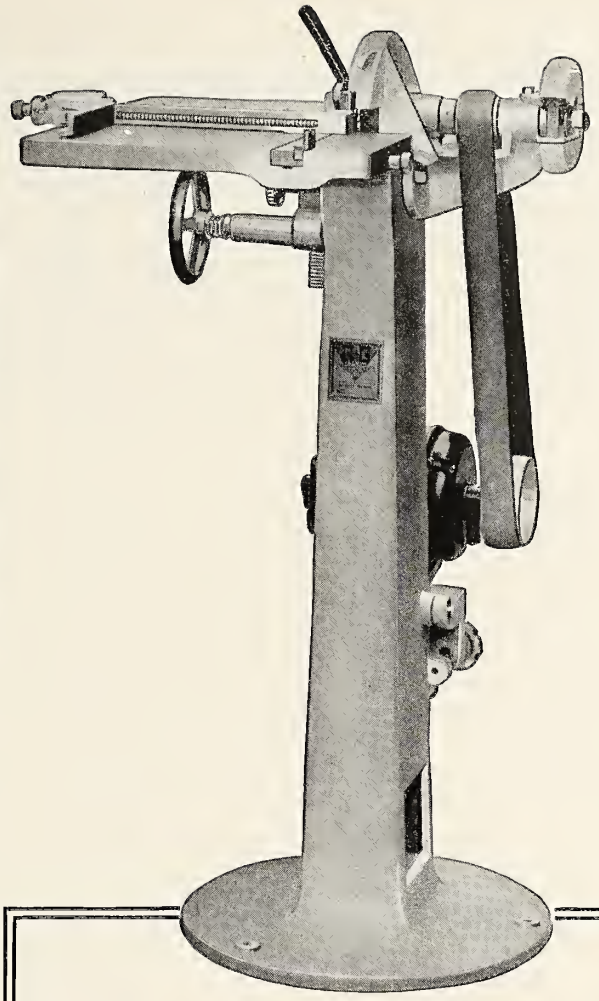
This sturdy, all iron and steel machine files saws with or without trimmer holder. Simple adjustment sets saw to file and permits repeated sharpening. Pawl is easily adjusted to saws with different sized teeth.

Price, $30.00 f. o. b. Milwaukee

If your supply house can not furnish the Minute Saw Filer, we will. Write for booklet.

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The Trimmiter Excels

Merely to say *the best* does not mean anything, but compare these features with any other saw on the market and you will buy a Trimmiter:

—A powerful, quick work-holding vise;
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—Motor off floor and attached to adjustable bracket enabling you to keep the belt at even tension;
—and other distinctive features all of which are contained in the

C. & G. Trimmiter

the fastest, best and safest composing room saw on the market. Made in three sizes—one of which will suit your requirements. Write us for "Proof" of users' comments, specification sheet and prices.

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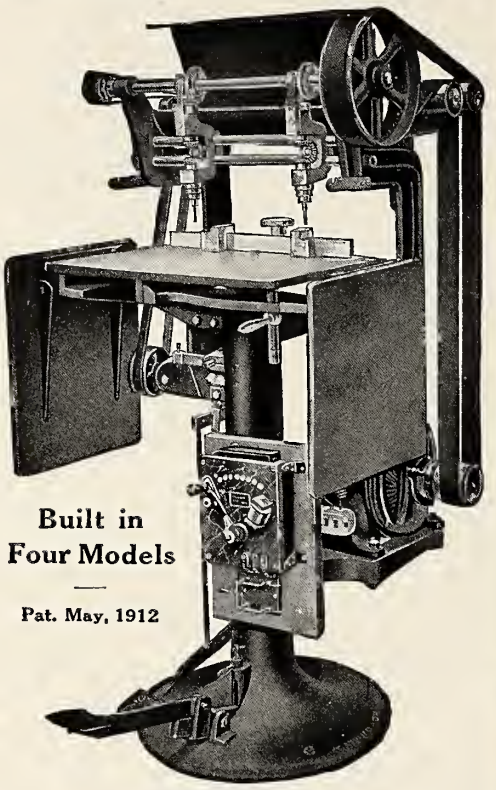
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Round-Hole Cutter

CUTS PERFECT HOLES

Clean and smooth through paper sheets five to ten times as fast as a die-punch. For speeding output and lowering costs on all classes of work its capacity is unlimited. It is equally efficient for boring through cardboards, binder's board or fibre stock. Glance over the representative list of users below, where the Berry Round Hole Cutter has proved its merit and is daily giving new proof of savings. Write us today for full information. We'll gladly tell how you, too, can make big savings.

Write for Complete Details and Prices.



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With Automatic Lift.

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The Albrecht Company, Baltimore, Md.
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Adam Brothers Co., Topeka, Kan.
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American Sales Book Co., Elmira, N. Y.
American Pad & Paper Co., Holyoke, Mass.
Associated Students Store, University of California, Berkeley, Cal.
Edward Barry Company, San Francisco, Cal.
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Brown & Bigelow, St. Paul, Minn.
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Case, Lockwood & Brainard Co., Hartford, Conn.
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Democrat Printing Company, Madison, Wis.
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The Herold Company, Milwaukee, Wis.
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Shelby Sales Book Co., Fremont, Ohio.
Times Mirror Printing & Binding Co., Los Angeles, Cal.
S. C. Toof & Co., Memphis, Tenn.
Wheeler Index Card Co., Los Angeles, Cal.
Westinghouse Electric & Mfg. Co., South Pittsburgh, Pa.
Wilmington Printing Co., Wilmington, N. C.
J. R. Watkins Co., Winona, Minn.

FOREIGN.

Bemrose & Sons, Midland Place, Derby, England.
Government Printing Office, Adelaide, S. A.
Government Printing Office, Brisbane, Australia.
Japan Paper Industries Co., Ltd., Tokyo, Japan.
Sand & McDougall, Ltd., Melbourne, Australia.
Saults & Pollard, Winnipeg, Canada.
S. B. Foote Company, Ltd., Montreal, Canada.
Appleford Counter Check Book Co., Hamilton, Canada.
Manifoldia Limited, West Bromswich, England.
R. M. Nosworthy, Barcelona, Spain.
J. Brandt & Zoon, Rusland 24, Amsterdam, Holland.
Business Systems Limited, Toronto, Canada.
Southman Press, Toronto, Canada.
Department of Public Printing and Stationery, Ottawa, Ontario.
Hurley Printing Co., Brantford, Ontario.
Linkopings Litogr-A. B., Linkoping, Sweden.
A. B. Hasse, W. Tuelberg, Stockholm.
R. W. Statlander, Stockholm, Sweden.
A. B. Sydsvenska Biljettryckeriet, Landskrona, Sweden.
A. B. J. O. Oberg & Son, Eskilstuna, Sweden.
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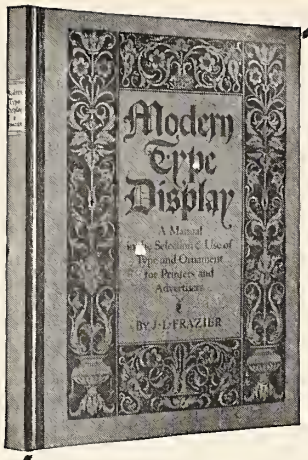
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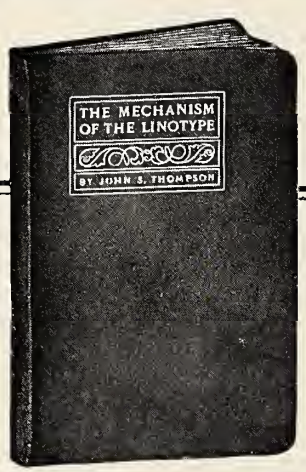
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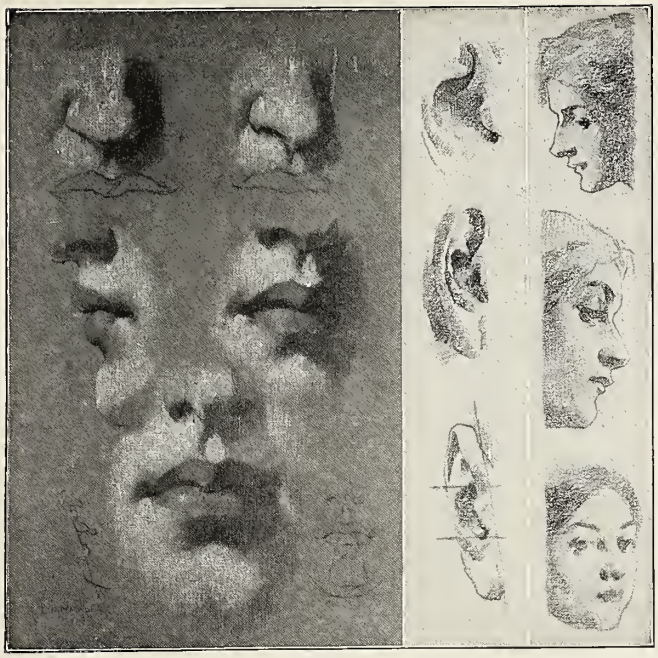
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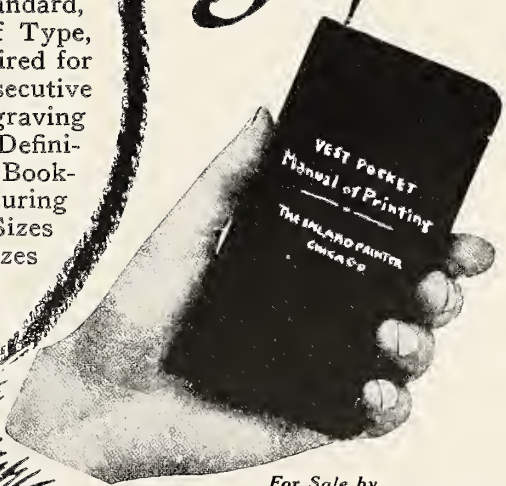
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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

JAN 12 1923

VOLUME 70 JANUARY, 1923 NUMBER 4



"GOOD FOLKS"

AT THIS time of the year we come to a realization that there are lots of good folks in the world. We reflect over the days that have passed and look to the coming year, and we come to find out that even business itself is better for us all when it has a foundation of friendliness—when we can count up such a long list of "good folks" with whom we have dealt. They have helped us and we have tried to help them. Taking it all in all, our business friends have contributed a very great deal to the happiness we have had.

Confidence is the foundation of business, and friendliness plays its important part in it. We may not know these friends personally. We may only vision them through the letters they write us, or through hearing their voices over the phone—but they are just as real and just as close to us as the other friends who help us to enjoy life outside business hours.

Every good business concern takes stock at the end of the year. One important item that should be included in the inventory is friendship. Business intercourse develops friendships that are dependable to the last degree. And business friendships are mutual—they are on a "give and take" basis. The real satisfaction and happiness of our daily work, the finest assets we have—assets which no one could represent by figures—these are the mutual confidence and friendship developed through the way we work for and serve each other.

These friends in business are the "good folks"—the folks who understand, who encourage, who help. To you, as one of the "good folks," we extend our greetings and our sincere wish that the New Year may bring you increasing success and its full quota of happiness.

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McClellan Paper Company
Zenith City Paper Company
Butler Paper Company
Central Michigan Paper Company
Mississippi Valley Paper Company
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Systems Bond

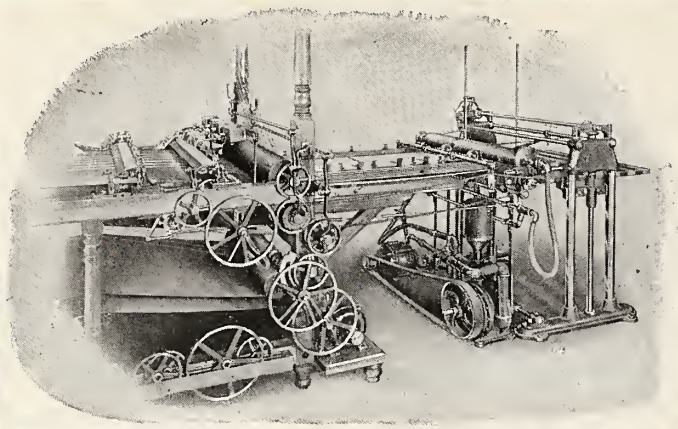
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ATLANTA—Sloan Paper Company
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The Paper Mills Company
CINCINNATI—The Chatfield & Woods Company
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DES MOINES—Pratt Paper Company
DETROIT—The Union Paper & Twine Company
DULUTH, MINN.—Minneapolis Paper Company
HARRISBURG—Johnston Paper Company
KANSAS CITY—Bermingham, Little & Prosser
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MILWAUKEE—E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Company
NASHVILLE—Clements Paper Company
NEWARK—J. E. Linde Paper Company
NEW HAVEN—The A. Storrs & Bement Company
NEW YORK—J. E. Linde Paper Company
Miller & Wright Paper Company
OMAHA—Carpenter Paper Company
PHILADELPHIA—A. Hartung & Company
Riegel & Company, Inc.
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE.—Blake, McFall Company
QUINCY, ILLINOIS—Irwin Paper Company
RICHMOND—Virginia Paper Company
ROCHESTER—Geo. E. Doyle Paper Company
SALT LAKE CITY—Carpenter Paper Co. of Utah
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
SPRINGFIELD, MASS.—The Paper House of N. E.
ST. LOUIS—Beacon Paper Company
ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

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W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.
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TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

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501 FIFTH AVENUE · NEW YORK

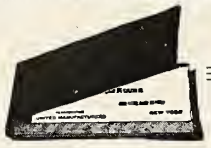


HICKOK
Automatic Paper Feeder

When you purchase a Hickok Feeder you derive much more profit than we do. We get our profit from a machine, while your profit extends over a long term of years. Before buying a feeder, look over all makes carefully—**you will then decide on a HICKOK.**

Write for prices and circular of names and letters of satisfied users.

THE W. O. HICKOK MFG. CO.
ESTABLISHED 1844
HARRISBURG, PA., U. S. A.
Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery



Dollars for You

There are dollars for you in Wiggins Book-Form Cards. It's surprising how much profit they are making for Printers.

Wiggins Cards are always fresh and white—no waste, as they never rub and get soiled. They detach from handy leather booklets with a smooth edge.

Scored cards supplied in blank form to be printed in your own plant. Lever binder cases permit cards to be carried firmly in place without delay and expense of binding.

Wiggins Cards bring orders for high-grade printing *and they sell on sight.*

Write today for samples and prices.

WIGGINS
Peerless Book Form CARDS

THE JOHN B. WIGGINS CO.
Engravers, Plate Printers, Die Embossers
1101 S. Wabash Ave. CHICAGO 705 Peoples Gas Bldg.

The INLAND PRINTER

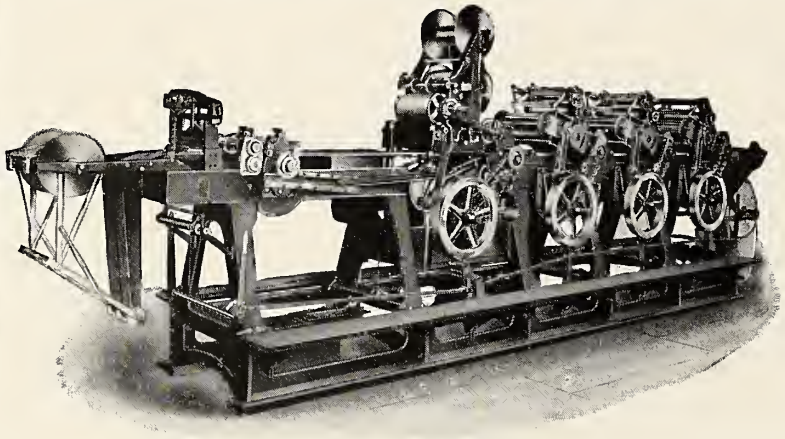
Vol. 70, No. 4 HARRY HILLMAN, Editor January, 1923

Published Monthly by
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copies, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

Once Through the Press Completes the Job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The NEW ERA Multi-Process Press can be assembled to print in any number of colors on one or both sides of the stock.

A great variety of operations can be performed. Send us samples of your multi-color or difficult operation work and let us show you how economically they can be produced on the

NEW ERA MULTI-PROCESS PRESS
Built by
The New Era Manufacturing Company
Straight and Cedar Streets Paterson, N. J.

ROUSE

You Can't Compete

If your competitor operates two Cross Feeders for $1,500 a year *less than it costs you*—you can't compete with him.

If you *hand feed heavy cardboard* on cylinder presses, you use one more man to each press than your competitor uses if he is equipped with Rouse Paper Lifts. You can't compete under such conditions.

If your press feeders are exhausted by the middle of the afternoon—from carrying heavy paper from the floor to the feed board—you can't compete with the concern that serves paper to its presses with Rouse Paper Lifts.

A Rouse Paper Lift increases the daily output of *any* cylinder press not less than 1,000 sheets a day, and in many cases pays for itself within less than six months. The proof that you can not afford to delay installation lies in the fact that there are

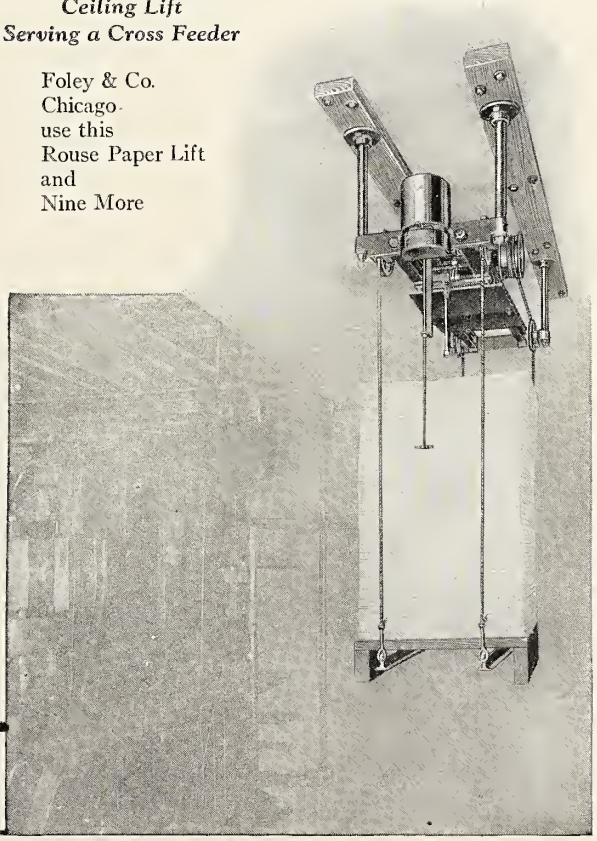
500 ROUSE Paper Lifts Now In Use

A Few Users of ROUSE PAPER LIFTS:

American Colortype Co.	Chicago
Atwell Printing & Binding Co.	Chicago
J. P. Black & Co.	Chicago
Blakely Printing Co.	Chicago
Chicago Label & Box Co.	Chicago
Cuneo-Henneberry Co.	Chicago
Foley & Co.	Chicago
Franklin Co.	Chicago
W. F. Hall Printing Co.	Chicago
International Harvester Co.	Chicago
D. F. Keller & Co.	Chicago
Kenfield-Leach Printing Co.	Chicago
Max Lau Colortype Co.	Chicago
Manz Engraving Co.	Chicago
Magill-Weinsheimer Co.	Chicago
Mercantile Printing Co.	Chicago
Toby Rubovits	Chicago
Henry O. Shepard Co.	Chicago
Sleepeck-Helman Printing Co.	Chicago
The Wallace Press	Chicago
G. B. Williams Co.	Chicago
Woman's World Magazine Co.	Chicago
Wagner & Hanson Co.	Chicago
Walton & Spencer Co.	Chicago
Wells & Co.	Chicago
American Colortype Co.	New York
Isaac H. Blanchard Co.	New York
Thomas B. Brooks	New York
Globe Litho Co.	New York
Oberly & Newell	New York
Rogers & Co.	New York
Stirling Press	New York
Williams Printing Co.	New York

Ceiling Lift
Serving a Cross Feeder

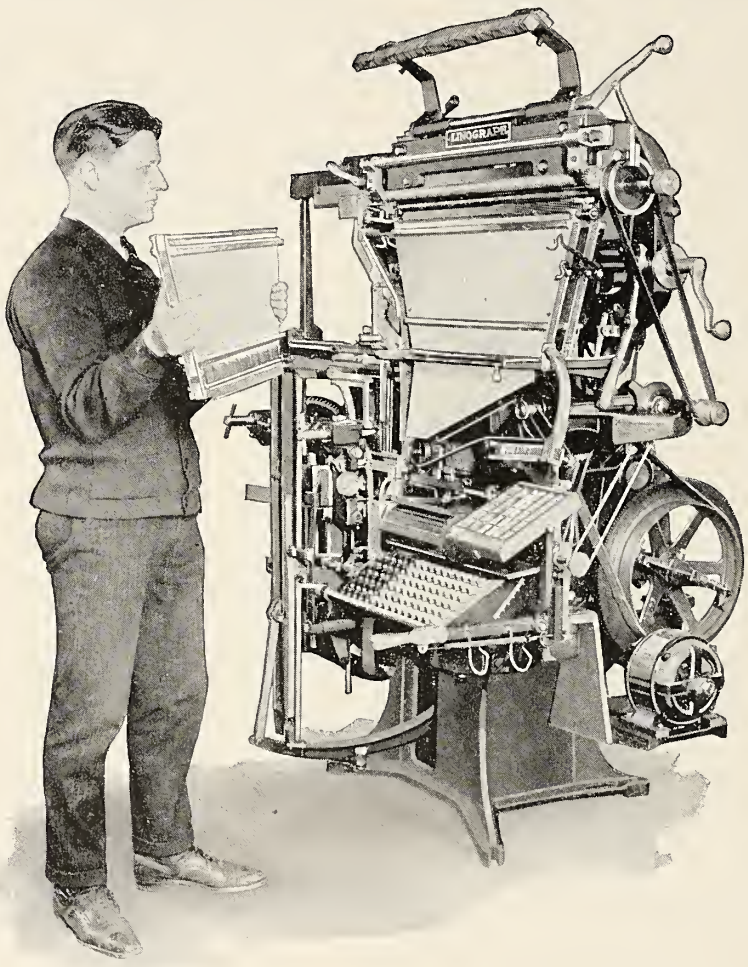
Foley & Co.
Chicago
use this
Rouse Paper Lift
and
Nine More



H. B. ROUSE & CO.

2214 Ward St., CHICAGO

WHY LINOGRAPH SIMPLICITY MEANS EFFICIENCY



Quick—Almost Effortless—Magazine Changes

Just raise the hooks, lift the magazine off and hang it on the wall. Take another magazine, set it on the machine, and drop the hooks into place.

That is all there is to a Linograph magazine change.

The magazines are made of a special metal that is light weight and very durable. They are placed on the front of the machine at a convenient point. The whole operation takes less than 10 seconds.

Magazines on Model 3 Linograph can be shifted in from 3 to 5 seconds without any physical effort. All three magazines may be removed and replaced by three others in 50 seconds.

Shifts and changes are made without strenuous exertion or mechanical knowledge.

All other Linograph parts are built on the same principles of simplicity, ease and economy of operation and efficiency. They will bear your investigation.

THE LINOGRAPH COMPANY

DAVENPORT, IOWA, U. S. A.

NOTE: THIS IS THE FOURTH OF A SERIES OF ADVERTISEMENTS EXPLAINING HOW THE LINOGRAPH CAN BE THE SIMPLE, EFFICIENT MACHINE THAT IT IS. OTHERS WILL FOLLOW.

Tested and Proved in Daily Service

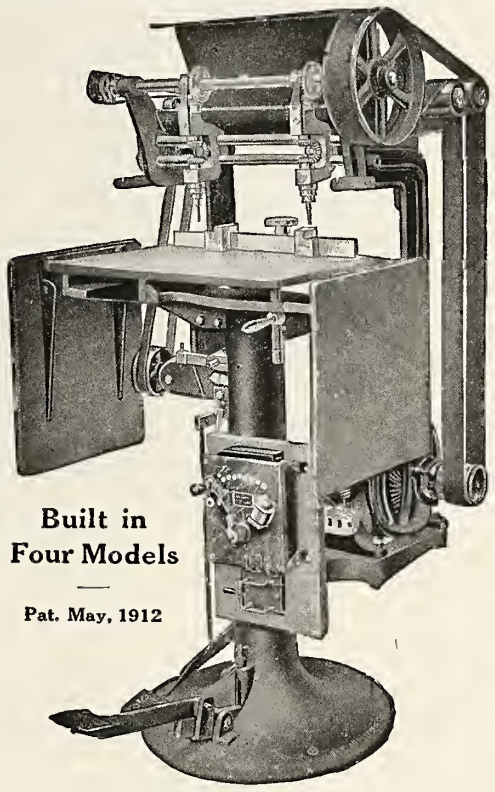
BERRY

Round-Hole Cutter

CUTS PERFECT HOLES

Clean and smooth through paper sheets five to ten times as fast as a die-punch. For speeding output and lowering costs on all classes of work its capacity is unlimited. It is equally efficient for boring through cardboards, binder's board or fibre stock. Glance over the representative list of users below, where the Berry Round Hole Cutter has proved its merit and is daily giving new proof of savings. Write us today for full information. We'll gladly tell how you, too, can make big savings.

Write for Complete Details and Prices.



Built in Four Models

Pat. May, 1912

BERRY No. 4
With Automatic Lift.

Berry Machine Company

309 NORTH THIRD ST. - ST. LOUIS, MO.

Read this List of Daily Users:

CHICAGO, ILL.

Ackerman-Quigley Printing Company, 727 W. Van Buren St.
Armour Printing Works, Union Stock Yards.
H. J. Armstrong & Co., Rand McNally Bldg.
Bankers Supply Co., 60th and State Sts.
R. R. Donnelley & Sons Co., 731 Plymouth Court
Ditto Incorporated, 123 W. Kinzie St.
Duplicator Mfg. Co., 123 W. Kinzie St.
The Faithorn Company, 500 Sherman St.
Glennon & Kern, 626 South Clark St.
W. F. Hall Printing Company, Superior and Kingsbury Sts.
The Harvester Press, 600 W. Adams St.
Hedstrom Barry Company, 618 South Sherman St.
J. W. Hoodwin Company, 2949 W. Van Buren St.
Live Stock Press, Union Stock Yards.
Magill-Weinsheimer Company, 1322 Wabash Ave.
Methodist Book Concern, Superior and Rush Sts.
Metropolitan Syndicate Press, 118 N. Jefferson St.
Poole Brothers, 81 West Van Buren St.
Rockwell Barnes Co., 815 S. Wabash Ave.
Rogers & Hall Company, Polk and La Salle Sts.
H. O. Shepard Co., 632 Sherman St.
Sears Roebuck Co. (4).
Stationery Mfg. Co., 732 Federal St.
Shea Smith Co., 320 Federal St.
Wilson Jones Loose Leaf Co., 3300 Franklin Blvd. (3).

ST. LOUIS, MO.

Becktold Printing Mfg. Co., 210 Pine St.
Blackwell-Wielandy Book & Stationery Co., 1602 Locust St.
C. P. Curran Printing Co., 8th and Walnut Sts.
Cupples Company, 401 S. 7th St.
Gast Bank Note Co., 210 Morgan St.
Garrison Wagner Printing Co., 17th and Locust Sts.
Isler Thompsett Litho Co., 1602 Locust St.
Superior Book & Stationery Co., 320 N. 3rd St.
St. Louis Bindery, 9th and Walnut Sts.
Stewart Scott Printing Co., 131 Chestnut St.
Von Hoffman Press, 9th and Walnut Sts.
Woodward & Tiernan Printing Co. (3).

NEW YORK CITY, N. Y.

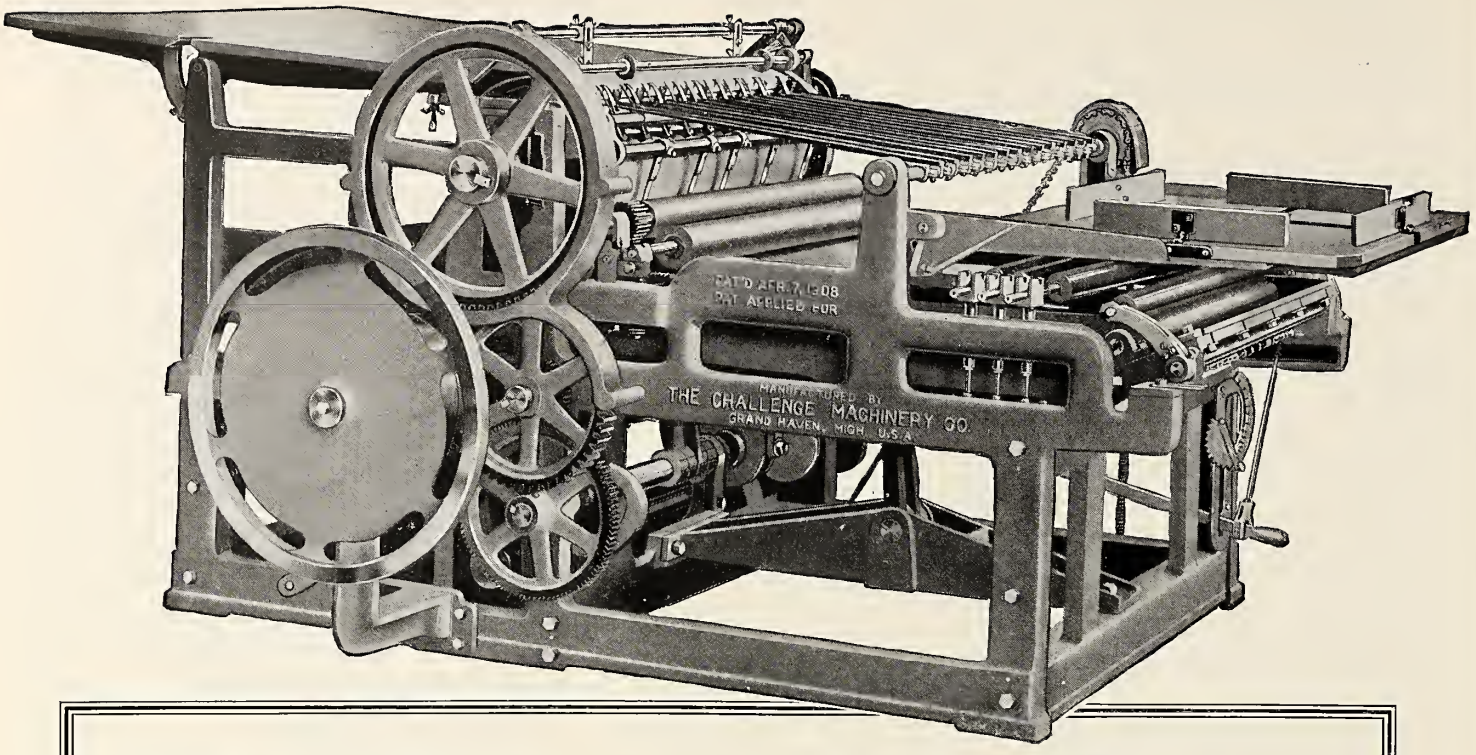
Gardiner Bindery & Mailing Co., 76 Lafayette St.
Metropolitan Life Insurance Co.
New York Public Library, 476 Fifth Ave.
The Reading Printing Co., 106 Seventh Ave.
E. C. Lewis Co., 461 Eighth Ave.
Robert Gair Company, Foot of Washington St.
Wyncoop-Hallenbeck-Crawford Co.

MISCELLANEOUS.

The Aughinbaugh Press, Harrisburg, Pa.
The Albrecht Company, Baltimore, Md.
Atlanta Printing Works, Atlanta, Ga.
Adam Brothers Co., Topeka, Kan.
American Sales Book Co., Niagara Falls, N. Y.
American Sales Book Co., Elmira, N. Y.
American Pad & Paper Co., Holyoke, Mass.
Associated Students Store, University of California, Berkeley, Cal.
Edward Barry Company, San Francisco, Cal.
Baker Vawter Company, Benton Harbor, Mich.
Brown & Bigelow, St. Paul, Minn.
J. C. Blair Company, Huntingdon, Pa.
Brown & Howland, Boston, Mass.
Bureau of Engraving & Printing, Washington, D. C.
Caton Lithograph & Printing Co., Kansas City, Mo.
The Colwell Press, Minneapolis, Minn.
Case, Lockwood & Brainard Co., Hartford, Conn.
Courier Journal Job Printing Co., Louisville, Ky.
J. W. Clement Co., Buffalo, N. Y.
Cussons, May & Co., Richmond, Va.
W. B. Conkey Company, Hammond, Ind.
Democrat Printing Company, Madison, Wis.
Desaulniers & Company, Moline, Ill.
Division of Publications (Agriculture), Washington, D. C.
Dodson Printers Supply Co., Atlanta, Ga.
Everett Pulp & Paper Co., Everett, Wash.
Eastman Kodak Co., Rochester, N. Y.
General Manifold & Printing Co., Franklin, Pa.
Gerlach Barklow Company, Joliet, Ill.
Gibson Art Co., Cincinnati, Ohio. (3).
Government Printing Office, Washington, D. C. (5)
Gaylord Brothers, Syracuse, N. Y.
The Herold Company, Milwaukee, Wis.
J. C. Hall, Co., Providence, R. I.
Hargreaves Printing Company, Dallas, Tex.
J. C. Hub Mfg. Co., Cleveland, Ohio.
International Textbook Co., Scranton, Pa.
Imperial Wall Paper Co., Glen Falls, N. Y.
Irving Pitt Mfg. Co., Kansas City, Mo. (3).
Jersey City Printing Co., Jersey City, N. J.
Kalamazoo Stationery Co., Kalamazoo, Mich.
Keyser-Doherty Co., Norfolk Va.
W. H. Kistler Stationery Co., Denver, Colo.
Keystone Printed Specialties Co., Scranton, Pa.
Livermore & Knight Co., Providence, R. I.
Lechtman Printing Co., Kansas City, Mo.
Lord Baltimore Press, Baltimore, Md. (2).
Mitchell Printing Co., Minneapolis, Minn.
The Macey Company, Grand Rapids, Mich.
C. R. Moore Company, Pittsburgh, Pa.
The McKee Printing Co., Spokane, Wash.
Narrow Fabrics Corporation, Reading, Pa.
National Blank Book Co., Holyoke, Mass. (2).
National Tribune, Washington, D. C.
National Carbon Coated Paper Co., Sturgis, Mich.
National Envelope Co., Waukegan, Ill.
Chas. A. Nanz, Inc., South Orange, N. J.
Pacific Manifold Book Co., Emeryville, Cal. (2).
The Reimers Company, Fort Worth, Tex.
Simple Accounts Sales Book Co., Fremont, Ohio.
Security Bank Note Co., Philadelphia, Pa.
Schooley Stationery & Printing Co., Kansas City, Mo.
Strathmore Paper Co., Mittineague, Mass.
Sullivan Printing Works Co., Cincinnati, Ohio.
Jno. P. Smith Printing Co., Rochester, N. Y.
Shelby Sales Book Co., Fremont, Ohio.
Times Mirror Printing & Binding Co., Los Angeles, Cal.
S. C. Toof & Co., Memphis, Tenn.
Wheeler Index Card Co., Los Angeles, Cal.
Westinghouse Electric & Mfg. Co., South Pittsburgh, Pa.
Wilmington Printing Co., Wilmington, N. C.
J. R. Watkins Co., Winona, Minn.

FOREIGN.

Bemrose & Sons, Midland Place, Derby, England.
Government Printing Office, Adelaide, S. A.
Government Printing Office, Brisbane, Australia.
Japan Paper Industries Co., Ltd., Tokyo, Japan.
Sand & McDougall, Ltd., Melbourne, Australia.
Saults & Pollard, Winnipeg, Canada.
S. B. Foote Company, Ltd., Montreal, Canada.
Appleford Counter Check Book Co., Hamilton, Canada.
Manifoldia Limited, West Bromswich, England.
R. M. Nosworthy, Barcelona, Spain.
J. Brandt & Zoon, Rusland 24, Amsterdam, Holland.
Business Systems Limited, Toronto, Canada.
Southman Press, Toronto, Canada.
Department of Public Printing and Stationery, Ottawa, Ontario.
Hurley Printing Co., Brantford, Ontario.
Linkopings Litogr-A. B., Linkoping, Sweden.
A. B. Hasse, W. Tuelberg, Stockholm.
R. W. Statlander, Stockholm, Sweden.
A. B. Svdsvenska Filjettryckeriet, Landskrona, Sweden.
A. B. J. O. Oberg & Son, Eskilstuna, Sweden.
Berliner Gramophone Co., Montreal, Canada.



The Economical Press

(Economical in its First Cost
Economical in its Operation
Economical in its Up-Keep)

A Noteworthy Achievement in Press Construction

Size of Bed 26 x 38 — Takes Form up to 22 x 35 — Takes Sheet up to 24 x 36

The Lee Two-Revolution Press was designed especially to meet the great demand for an economical, easily handled, high class, two-revolution, two-roller, pony press that will turn out all kinds of commercial and job work as well as publication work—in fact it's the general "all-around" press. It represents the ripe experience of a third of a century.

The Lee Two-Revolution Press is a modern machine, and its unyielding impression, perfect register, fine distribution, unfailing delivery, superior product and easy, quiet running are only a few of its many distinctive features that will appeal to all up-to-date printers and publishers. From feed-board to delivery-table it will make good every claim.

The Lee Two-Revolution Press has Rack-and-Screw and Table Distribution, Two Form Rollers with Rider Roller which is interchangeable with the form rollers, Counter, Jogger, Micrometer Feed Guides, Trip, Quick-Stop Brake, and many other conveniences usually found only on much larger presses costing a great deal more.

YOU OWE IT TO YOURSELF TO SEND TODAY FOR COMPLETE SPECIFICATIONS AND PRICES

Canadian Representatives: Graphic Arts Machinery Limited, Toronto.

THE CHALLENGE MACHINERY CO.

Challenge Creations for Printers

MAIN OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
461 Eighth Avenue

Hamilton Work Bench and Storage Cabinet



No. 13646

A cabinet that will prove its worth every day, in actual saving in time and labor, in any printing plant—large or small. One that should increase the output and thereby reduce the "hour cost" of every employe. An actual necessity in every composing room—and at a price within reach of all.

DETAILS

Entire cabinet built of steel, except top, which is of select Rock Maple, $1\frac{1}{16}$ in. thick.

Shelves adjustable on 3 in. centers, and two are supplied with each cabinet. (Illustration shows shelves spaced to provide three compartments each $8\frac{1}{2} \times 24\frac{1}{2} \times 14\frac{3}{4}$ in.)

Compartments are of proper length to accommodate full-length (24 in.) strip material, together with ample storage space for tools, brushes, etc.

Lead and Rule Cutter and Mitering Machine may be placed on top.

Door has knob and lock with key.

Legs have shoes to facilitate moving and prevent scratching of floors.

Finish: Top, natural wood; body, olive green baked enamel.

Overall dimensions: $36\frac{1}{4}$ in. high; $24\frac{1}{2}$ in. wide; 16 in. deep.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN

Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by All Prominent Type Founders and Dealers Everywhere

A "Testimonial Letter Signed" by 27,000 Printers

CRAFTSMEN OF
THE WORLD

The Chandler & Price Co.
Cleveland, Ohio

Gentlemen:-

During November, 1922, we bought the 75,000th press built by your company. On those presses, we have turned out millions of dollars worth of printed matter -- matter which has influenced millions of minds all over the world.

From Press #1, your machines have served us dependably and profitably. We could depend upon getting the same high standard of quality in each additional press we bought. Even your "war presses" were perfect at a time when perfection was at a premium.

We have appreciated it. We have shown our appreciation by the fact that during the twelve month period ending October, 1922 our American membership bought more presses from you than in any other twelve month period in the history of your company.

While hundreds of other presses have come and gone, we have become bigger boosters for Chandler and Price.

Yours for PROFIT

The Users of 75,000
Chandler & Price Presses

Chandler & Price Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities



The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage

A coal consumption of over *1900 tons* is required *each 24 hours* to produce the Westvaco Mill Brand Papers

A substantial part of this supply is obtained from mines owned by the West Virginia Pulp and Paper Company



Behind the WESTVACO trade-marked brands is a paper manufacturing organization unequalled for producing pulp and high grade printing papers

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

Atlanta	The Chatfield & Woods Company
Augusta, Me.	The Arnold-Roberts Company
Baltimore	Bradley-Reese Company
Birmingham	Graham Paper Company
Boston	The Arnold-Roberts Company
Buffalo	The Union Paper & Twine Company
Chicago	West Virginia Pulp & Paper Company
Cincinnati	The Chatfield & Woods Company
Cleveland	The Union Paper & Twine Company
Dallas	Graham Paper Company
Des Moines	Carpenter Paper Company
Detroit	The Union Paper & Twine Company
El Paso	Graham Paper Company
Houston	Graham Paper Company
Kansas City	Graham Paper Company
Milwaukee	The E. A. Bouer Company
Minneapolis	Graham Paper Company
Nashville	Graham Paper Company
New Haven	The Arnold-Roberts Company
New Orleans	Graham Paper Company
New York	West Virginia Pulp & Paper Company
Omaha	Carpenter Paper Company
Philadelphia	Lindsay Bros., Incorporated
Pittsburgh	The Chatfield & Woods Company
Providence	The Arnold-Roberts Company
Richmond, Va.	Richmond Paper Company, Inc.
Rochester	The Union Paper & Twine Company
St. Louis	Graham Paper Company
St. Paul	Graham Paper Company
Washington, D. C.	R. P. Andrews Paper Company
York, Pa.	R. P. Andrews Paper Company

WESTVACO QUALITY

The Ludlow of Today

Helps Your Salesman

YOUR salesman sallies forth each day in fair or foul weather, to satisfy old customers and win new ones. He ventures into strange doors, uses strategy to get a hearing—and meets some rebuffs. Yet he tirelessly works to keep a full hook for the compositors and feed the hungry presses.

Must Get Orders---And Insure Profits

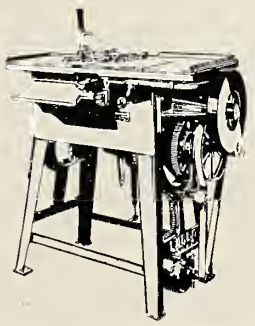
Big jobs of composition often stagger the salesman and compel him to withdraw from competition on work his shop cannot do! Yet these are "non-competitive" jobs and carry attractive profits. The Ludlow furnishes unlimited new type in every font.

Close figures on regular jobs are necessary to get the orders, and to guard against loss. Composition from the cases is uncertain as to cost. Ludlow composition goes up as planned, the first time. There are no delays from running out of sorts, picking old forms or from pied lines.

Avoid losses from figuring too low. Ludlow composition comes out according to estimate every time. There are no hang-overs—no distribution of forms after the job is billed.

Promises of quick delivery are possible with the Ludlow. Some of the quickest big deliveries on record were Ludlow-set. You may set once and print 8 on or 32 on, instantly without plates. This is accomplished by recasting each line for multiples to fill your press.

Profitable scoops are frequent by salesmen for Ludlow-equipped shops. The recasting principle saves cost of plates, as well as time to get them. And used forms may be stored the year around—which makes the reprint highly profitable.



Ask us, on your letterhead,
for descriptive literature

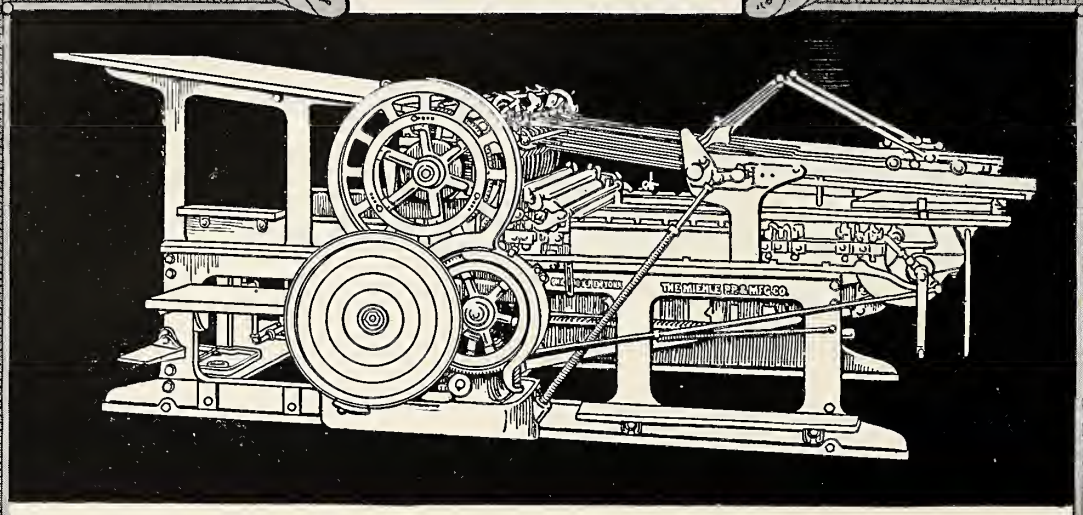
Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

The Miehle



THE UPWARD SWING

General prosperity is here. It is daily gathering momentum. Miehle equipment is the magnet that draws prosperity to the printer.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

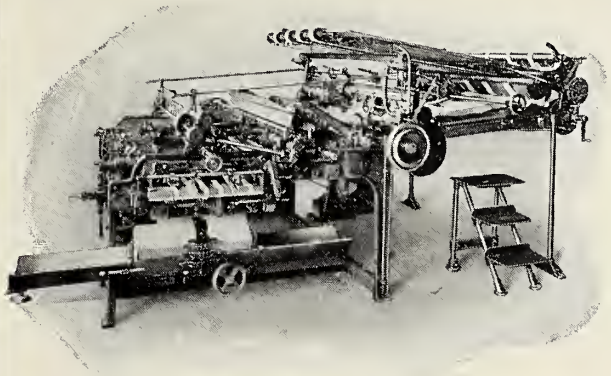
Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block
PHILADELPHIA, PA., Stephen Girard Bldg
BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2840 Woolworth Bldg.
DALLAS, TEX., 611 Deere Bldg.
SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co.
DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

PRINTERS' AND BOOKBINDERS' EQUIPMENTS

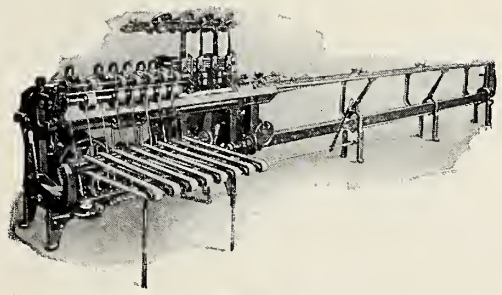
of Proven Merit



CHAMBERS FOLDERS AND FEEDERS

The Chambers Double Sixteen Folders and Chambers King Continuous Feeders have been installed recently in some of America's finest plants.

Without exception, they are the finest folding and feeding units manufactured *in one plant. Investigate and learn why!*

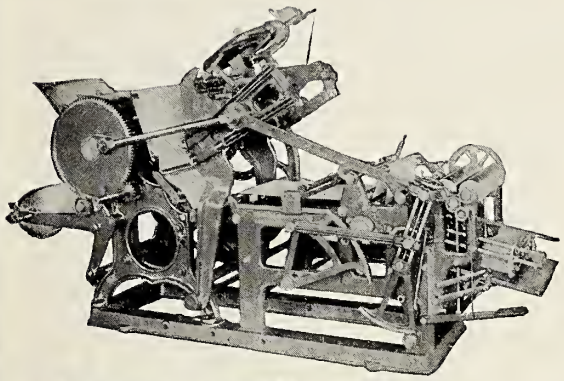


CHRISTENSEN WIRE STITCHER FEEDERS

For all classes of saddle wiring

High speed; simple adjustments; increased production insures the lowest possible production costs—immaterial whether long or short runs, single books, signatures or gang strips.

Only machine on which extended covers can be automatically gathered and stitched.

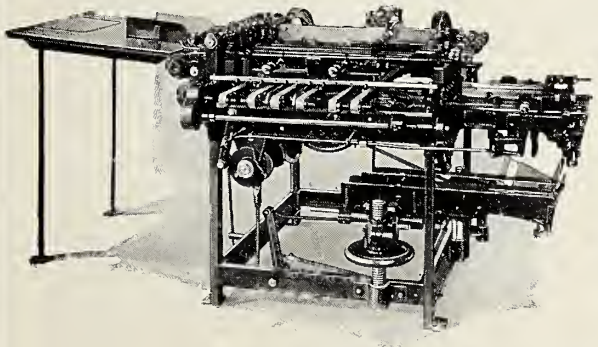


SHATTUCK & BICKFORD ROLL FEED JOBBERS

in conjunction with C & P Job Presses

Exact register, combined with speed, low cost, a great variety of work and high quality of production can be obtained. Feeds any kind of stock from tissue to medium tag. *Easy to adjust and operate.*

Cuts, slits, punches and perforates automatically. Printed sheets delivered either cut to size or rewound.



GRS BOOK & PAMPHLET FOLDERS

Benefited by years of experience, we have produced *Model Jobbing Folders,* superior in design. *Scientifically geared* to get an even distribution of power, reducing friction and strain, permitting speed and reducing upkeep.

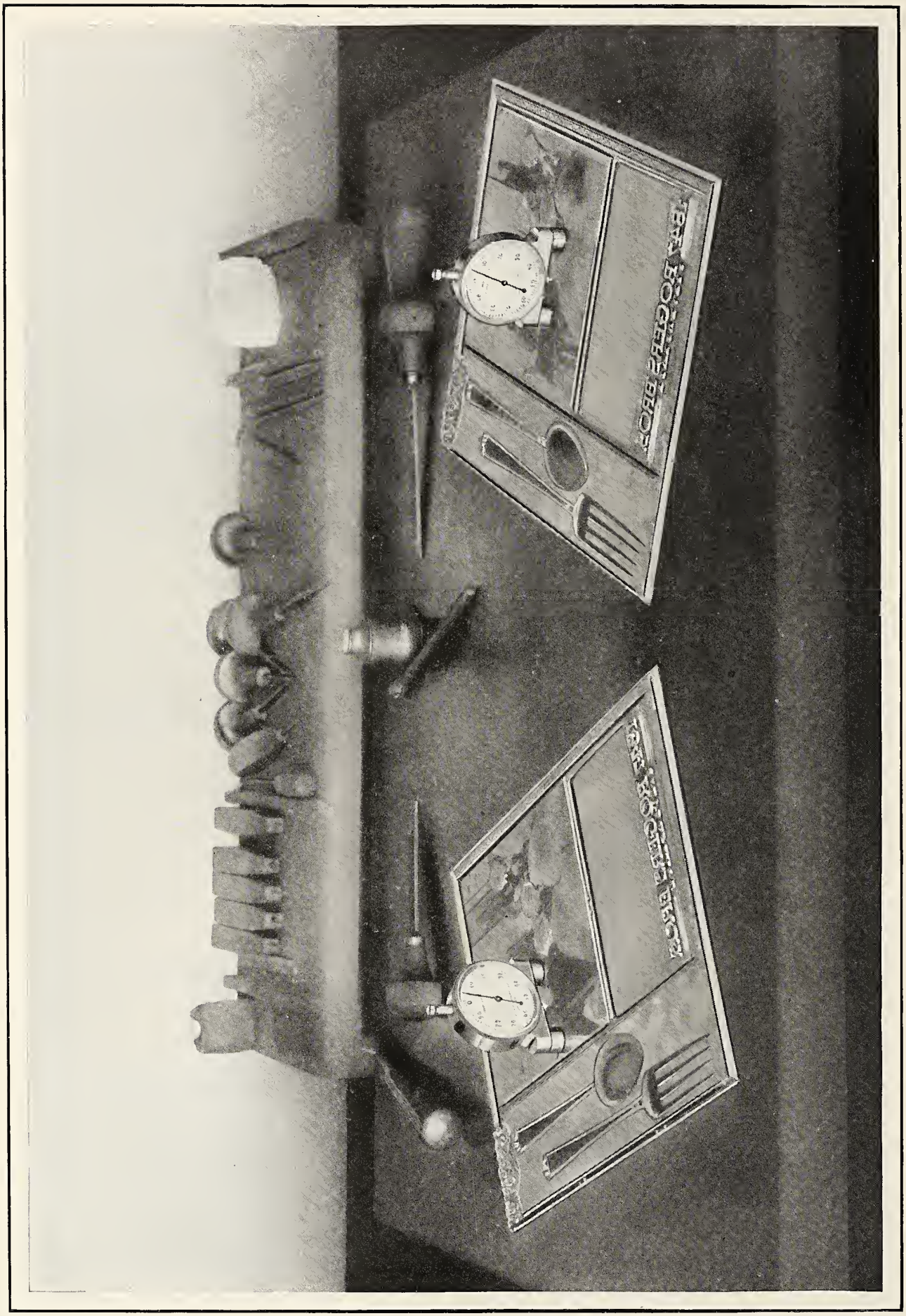
Built in various sizes. Data cheerfully furnished.

GEORGE R. SWART & CO., Inc.

PRINTING CRAFTS BLDG.,
461 EIGHTH AVE.,
NEW YORK

TRANSPORTATION BLDG.,
608 S. DEARBORN ST.,
CHICAGO

Sole and Eastern Sales Agents: CHAMBERS BROS. CO., *Philadelphia, Pa.* CHRISTENSEN MACHINE CO., *Racine, Wis.*
L. J. FROHN CO., *Brooklyn, N. Y.* BERRY MACHINE CO., *St. Louis, Mo.*
SHATTUCK & BICKFORD, INC., *San Francisco, Cal.*



Duplicating the Depth of the Halftone Dot

Another Royal Refinement

Those little instruments you see resting on the plates shown on the opposite page are depthometers. One is placed on the original and the other on the duplicate. The dials register the depth of the halftone dots, so that it is a simple matter to check the depth of the dots of the duplicate with those of the original.

The average high-light dot in an original halftone never measures over three one-thousandths of an inch in depth, and seldom over two one-thousandths.

Obviously, getting true depth is a matter of extreme accuracy in moulding—especially *lead* moulding—for, contrary to general belief, a lead-moulding press is not a fool-proof machine. The judgment of the operator controls the quality and accuracy of the mould. Also, it is well to remember that an electrotype can be no better than its mould.

Royal Electrotypes are made with this vital truth in mind, and the depthometer test is one we are always willing to have applied to our product. Thus we stand ready to provide you with duplicate plates guaranteed 100% equal to your originals, and containing no hidden faults for you to discover after some very important job has gone to press.

So get in touch with Royal when your dependence upon electrotypes is the answer to the success of the job. The cost will be no more than you are probably paying elsewhere.

Send for a Royal Scale

Royal Electrotype Company

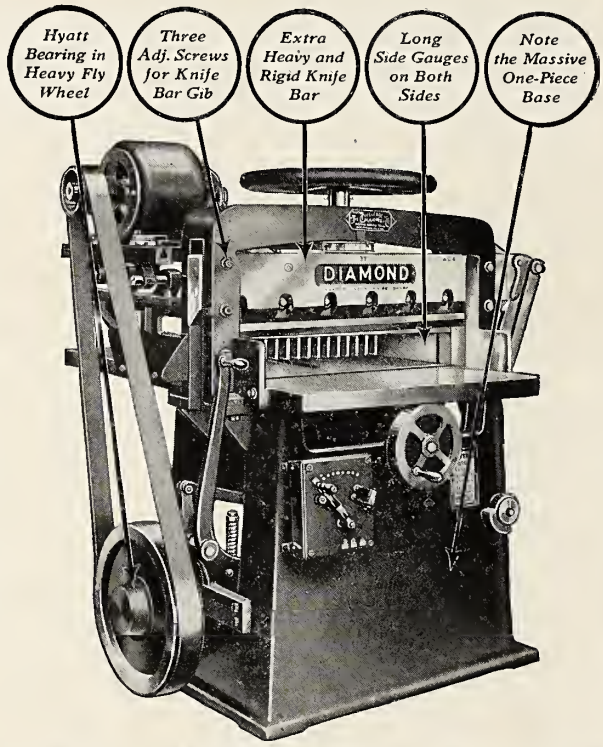
624 Sansom Street, Philadelphia

Member International Association of Electrotypers

Diamond Power Cutters

IN the Diamond Power Cutter we offer you the result of more than a third of a century of engineering study and research. The Diamond is constructed of the very best materials that money can buy, insuring long life and indestructive value, with the idea of great durability, accessibility and simplicity.

Quality can not possibly be argued or written into a paper cutter—it must be *built in*—an actual part of the mechanical construction—design, material and conscientious workmanship. The Diamond is strongly and carefully built to produce the maximum amount of accurate cutting with the minimum effort at a minimum cost.



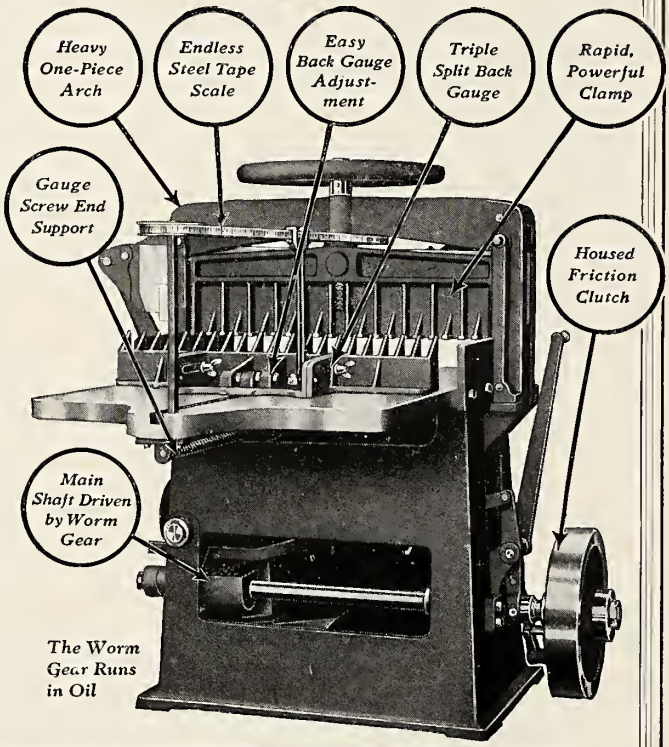
Made in 30, 32 and 34 Inch

Diamond Power Cutters meet every possible production requirement expected of a modern power cutter and excel in speed, accuracy, durability, safety and unusual conveniences in operating.

Paper cutting is not one whit less productive than typesetting or presswork. It is just as much a saving to have a cutting machine doing *better work in less time* as it is to have proportionate economy in any other machine in a printing plant or bindery.

Diamond Power Cutters will yield the maximum results at the least operating and up-keep expense.

Write us or any live Dealer in Printers' Supplies for full particulars and prices.



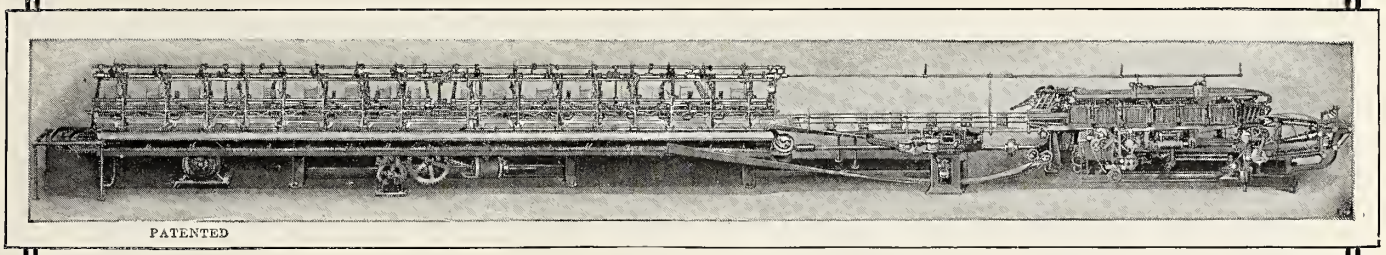
The Challenge Machinery Co., Grand Haven, Mich.

Chicago, 124 South Wells Street **New York, 461 Eighth Avenue**

Canadian Representatives: Graphic Arts Machinery Limited, Toronto

JUENGST
Gatherer, Stitcher and Coverer

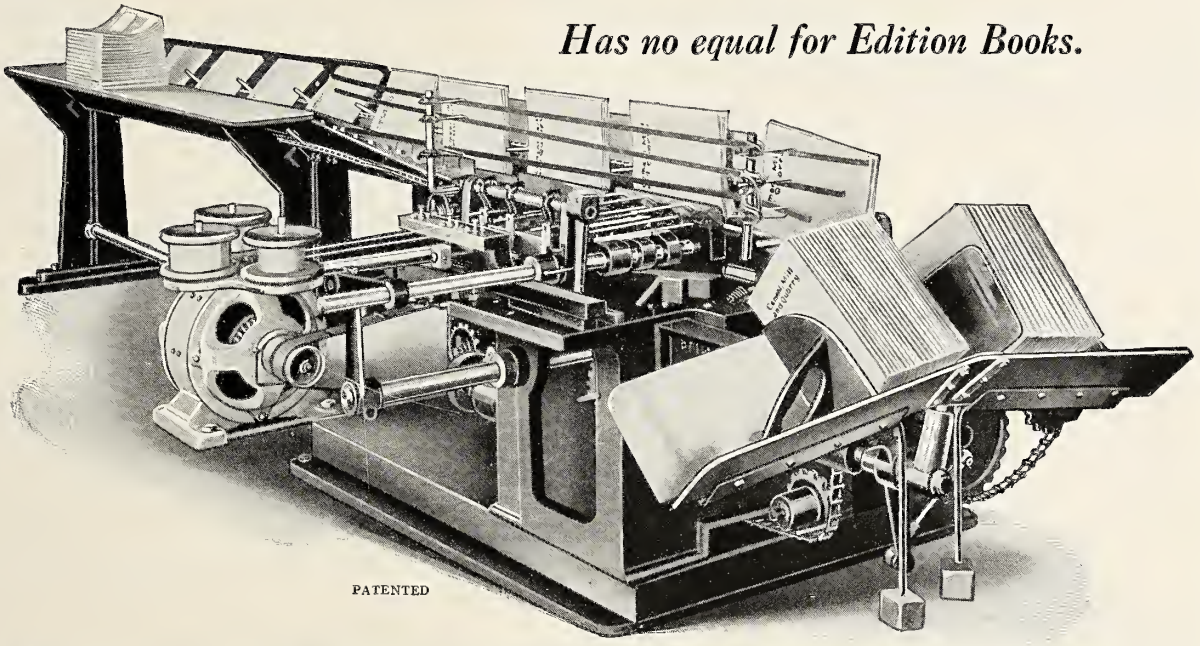
THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



PATENTED

Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



PATENTED

Juengst Continuous Side Stitcher

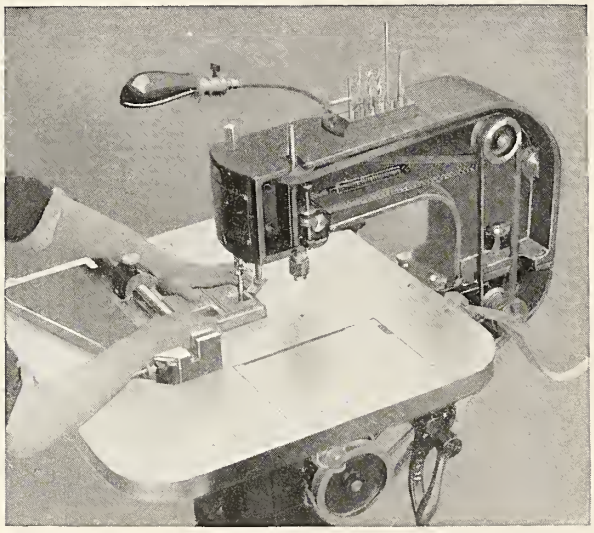
The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

Why You Can't Afford Not to Own a TRIMOSAW

5th OF A SERIES OF FACTS AND PROOFS—Watch for them and learn the difference between this modern all around utility machine and the old ways of doing sawing, trimming, mitering, routing, etc.

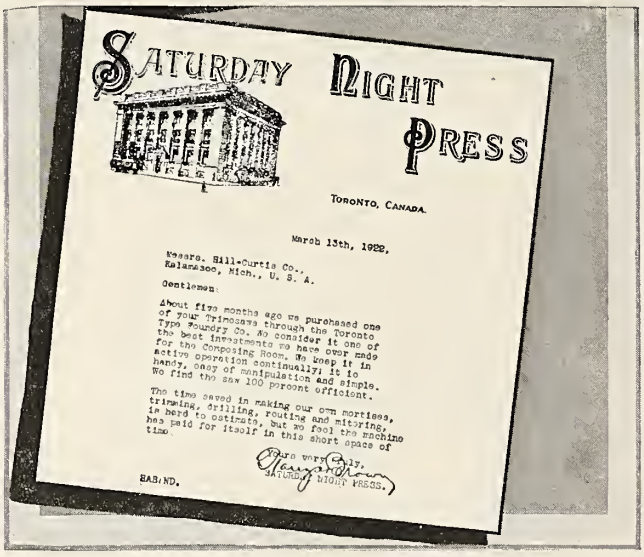


Broaching after cutting inside mortises with jig saw. Use of micrometer point gauge means mortise will be size you want. TRIMOSAW has the necessary sturdiness and power to do real broaching, and is equipped with gauges insuring absolute accuracy.

You can have no appreciation of the speed, accuracy, and economy with which inside mortising can be done until you have a TRIMOSAW.

TRIMOSAW paid for itself in five months

This Letter is Worth Reading


SATURDAY NIGHT PRESS

TORONTO, CANADA.

March 13th, 1922.

Messrs. Hill-Curtis Co.,
Kalamazoo, Mich., U. S. A.

Gentlemen:

About five months ago we purchased one of your Trimosaws through the Toronto Type Foundry Co. We consider it one of the best investments we have ever made for the Composing Room. We keep it in active operation continually; it is handy, easy of manipulation and simple. We find the saw 100 percent efficient.

The time saved in making our own mortises, trimming, drilling, routing and mitering, is hard to estimate, but we feel the machine has paid for itself in this short space of time.

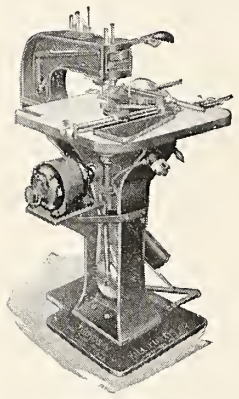
Yours very truly,
SATURDAY NIGHT PRESS.

BAB/ND.

Trimosaw comes complete — No Extra Attachments

to buy later, and by complete we mean including all gauges, etc., required for standard operations—plus

- Any Angle Gauge (is not and can not be had with any other machine)
- Right Hand Miter Vise
- Electric Lighting Fixture complete
- Micrometer Point Measure Gauge — capacity, 85 picas.
- Register Gauge
- "See Thru" Guard
- 12-Point Attachment



Type A-3 Trimosaw

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

Guaranteed for 5 years

Ask for "Proof from Printers" and name of nearest representative and user.



Raising Saw
"Quick as a Wink"

FOREIGN REPRESENTATIVES

ENGLAND—Walker Brothers, Inc., London, E. C. 4
AUSTRALIA—F. T. Wimble & Co.. Ltd., Sydney
CANADA—Toronto Type Foundry Co., Ltd., Toronto, Montreal, Winnipeg, Regina.

USE AND SALE OF ELROD MACHINES ENJOINED BY UNITED STATES COURT

The users, as well as sellers, of the Elrod machine are infringers under the final decree and injunction recently issued by the United States Court at Wilmington, Delaware, in the case of Lanston Monotype Machine Company against Pittsburgh Type Founders Company. The defendant both sold machines and used them in its business for the making of slugs and rules. The Court found that claims of the Monotype Company patents for both the machine itself and for the process which is practiced in the use of the machine in making slugs and rules were valid and infringed. The injunction was issued pursuant to the Mandate of the United States Court of Appeals for the Third Circuit, in the following language:

« NOW, THEREFORE, KNOW YE, that you the said « Pittsburgh Type Founders Company, your officers, agents, « servants, workmen, and every person acting by and on « behalf of said defendant, and each and every of you, « are hereby strictly enjoined and restrained, permanently « and forever, under the pains and penalties that may fall « upon you in case of disobedience, from the further manu- « facture, use or sale, directly or indirectly, in any way, of « any device, devices, apparatus or mechanism containing, « embodying or employing the inventions set forth in either « or both of the said claims numbered 1 and 2 of Letters « Patent No. 1,222,415, and from the further use or prac- « ticing of the process, either directly or indirectly, in any « way, of said claims 4 and 6 of Letters Patent No. 1,237,058, « or either of them. »

The claims of the patents referred to are as follows:

PATENT No. 1,222,415:

« 1. An apparatus for casting type metal elements for « printing forms, embodying means for confining molten « metal, in contact with a surface of a previously congealed « portion of the element being cast whereby the two por- « tions are caused to unite by fusion, means for intermit- « tently advancing the element with relation to the confin- « ing means as succeeding increments congeal, and means « for forcibly injecting molten metal within the confining « means to form succeeding increments of the element. »

« 2. An apparatus for casting type metal elements for « printing forms embodying means for confining a body of « molten metal in contact with a surface of a previously « congealed portion of the element being cast, whereby the « two portions are caused to unite by fusion, means for « intermittently advancing the element as succeeding in- « crements congeal, means for intermittently injecting « molten metal within the confining means, and means for « directing the incoming metal along the face of the previ- « ously congealed portion of the element. »

PATENT No. 1,237,058

« 4. The method of forming a distinctive finished strip of « material for use in a form of printing type which consists « in intermittently forcing increments of molten metal into « a mold cavity the exit to which is closed by the congealed « metal forming the strip, intermittently feeding the metal « forwardly through the exit of the mold cavity and in caus- « ing the molten metal to congeal in the mold cavity during « the intervals between feed movements. »

« 6. The method of forming a distinctive finished contin- « uous strip of metal for use in a form of printing type, which « consists in intermittently forcing molten type metal into « a mold cavity the exit to which is closed by the congealed « metal of a previous increment, causing the succeeding « increments to unite by fusion, intermittently feeding the « metal forwardly through the exit of the mold cavity and « in causing the molten metal to congeal in the mold cavity « during the intervals between feed movements. »

To avoid further liability, owners and users of Elrod machines will have to stop using the Elrod; but the Monotype Company is in position and ready to supply its machines, so that the trade may readily obtain machines (or material) manufactured and sold under proper and legal authority from the Lanston Monotype Machine Company, owner of the patents.

LANSTON MONOTYPE MACHINE COMPANY

Philadelphia

December 1, 1922

We Electrotypers

Are Eager to Work With You Printers

The prosperity of both our industries is dependent upon our collective courage in adopting approved practices and charging right prices.

Good typesetting, good electrotyping, and good presswork go hand in hand. You printers need not be told of the technical advantages of good electrotypes as affecting the quality of printing—BUT, *the buyer of printing needs to be told*, and we suggest, since you come in direct touch with him, that you tell him the following truths:

Tell him that for you to deliver workmanship that is mechanically perfect, you *must* be permitted to supply *suitable* electrotypes. Get him interested in the fact that the main purpose of electrotyping is to give greater efficiency in handling the work. Correct the false impression that electrotyping is nothing but an additional and unnecessary item of expense, and finally, through having educated him, you will have rid *yourself* of the fear that the cost of good electrotypes is an item for which the buyer will not pay.

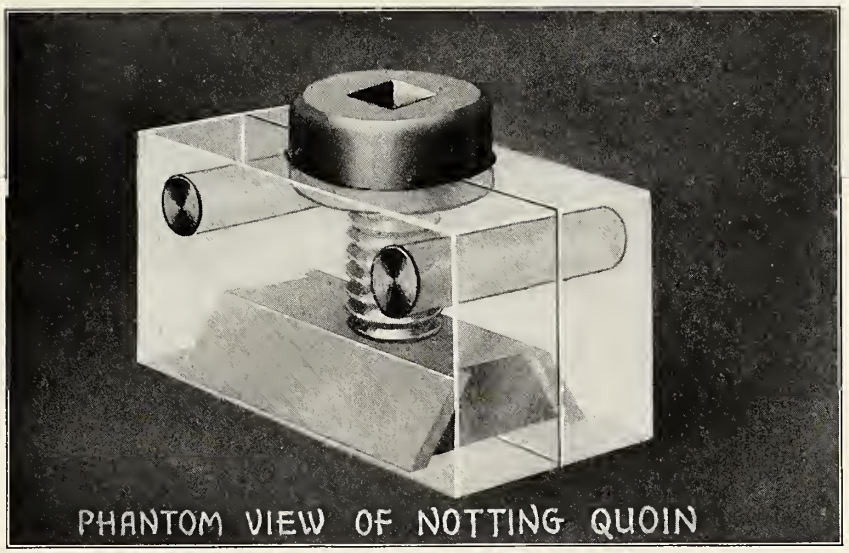
Both our industries are fettered with fellows who fear to do work as it should be done, and demand a price commensurate with quality methods. To give *them* courage, let us work together in educating the consumer of printing.

INTERNATIONAL ASSOCIATION *of* ELECTROTYPERS

HEADQUARTERS: 147 FOURTH AVE., NEW YORK

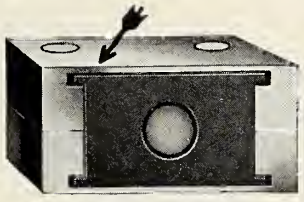
THE Notting Steel Quoin

AMERICAN AND CANADIAN PATENTS OWNED BY THE AMERICAN TYPE FOUNDERS COMPANY

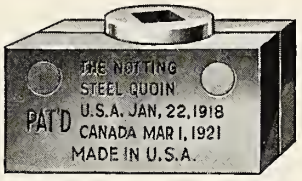


THE BEST AND STRONGEST PRINTER'S STEEL QUOIN EVER MADE

THE NOTTING PATENT STEEL QUOIN is made entirely of steel, all parts being machined from the solid. There are no castings used, it has no cams, and there are no springs. The expansion movement is simple and direct. The parts are accurately made and are interchangeable. Each quoin is self-contained, and is so constructed that it cannot fall apart nor can the wedge drop out. Only a small space is needed for the insertion of the quoin—it is 48 points wide and 96 points long. The height from base to top of screw is approximately three-quarters of an inch. It opens more than one-third its width. The keys are manufactured from high-carbon steel of the best quality. They are accurately milled from the solid to fit the square holes in the key screw.



Note This in the Notting



The Notting Steel Quoin—Life Size

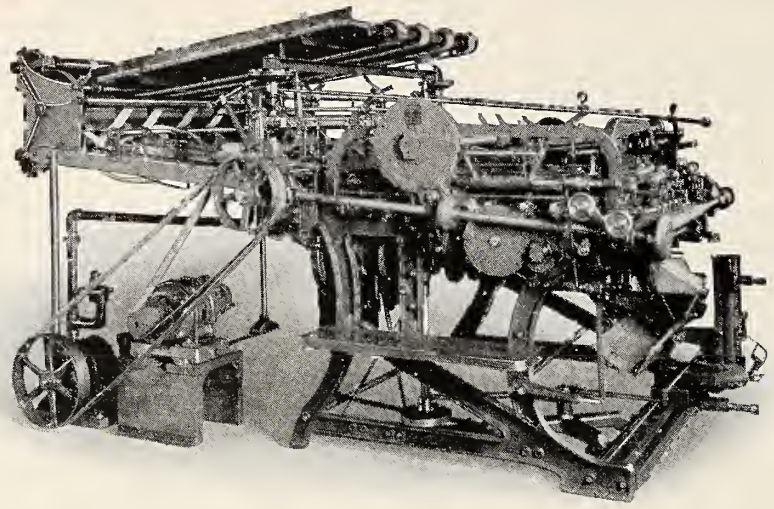
NOTTING STEEL QUOINS ARE SUITABLE FOR EVERY CLASS OF WORK AND WILL BE FOUND UNEQUALLED WHERE LOCKING-UP SPACE IS LIMITED OR FOR REGISTER WORK

Notting Steel Quoins, $4.00 per Dozen; Keys, 40c Each

American Type Founders Company

Best of Everything for the Printer

SET IN MEMBERS OF THE GOUDY FAMILY



Drop Roller Jobbing Folder No. 442

With the King Continuous Feeder

Manufactured by

CHAMBERS BROTHERS CO., Philadelphia, Pa.

GEO. R. SWART & CO., Inc., *Sale Agents*, New York and Chicago

Protect Pressroom Profits

—With the CRAIG Electro-Magnetic Gas Device

LONG press runs are the greatest source of profit in your plant if the presses are working efficiently. But if offset and static electricity slow down the presses, spoil stock and necessitate slip-sheeting the estimate on the job won't cover the cost, to say nothing of profits.

The Craig Electro-Magnetic Gas Device will stop these leaks and put your pressroom on a paying basis. It works on any press, flatbed or rotary, with carriage or fly delivery.

Satisfied users are the best advertisements of our device. Their opinions are given in our booklet "Speeding Up the Presses," a copy of which will be sent free upon request.

You take no chances in ordering a Craig Device. If after a fair trial it does not prove 100% satisfactory, it may be returned at our expense and the charge will be cancelled.

Craig Sales Corporation

636 Greenwich Street, New York City

SUCCESS is not gained by high sounding phrases, by claims that have no basis and cannot be sustained by proof of accomplishment, or by the hope that a printing machine may produce a volume and quality of work which its design and construction plainly show it is unfitted for.

The KELLY & the Printer's Profit

Only Solid Merit, a Long Period of Faithful Performance, A Consistent Operating Record, are Dependable as Evidence of Superiority for Production and Cost Reducing Qualities

THE KELLY AUTOMATIC PRESS, STYLE B, after eight years of accomplishment in the largest and best equipped, as well as in hundreds of smaller plants in this country and abroad, is a proven success, not only in volume of output and low operating costs, but in its ability to withstand hard, constant usage (sometimes in unskilled hands); in the superiority of the design of the printing unit, which makes it easy for the operator to place, adjust and make ready forms quickly, and finish the job in many cases before the more cumbersome machines can be prepared for the work.

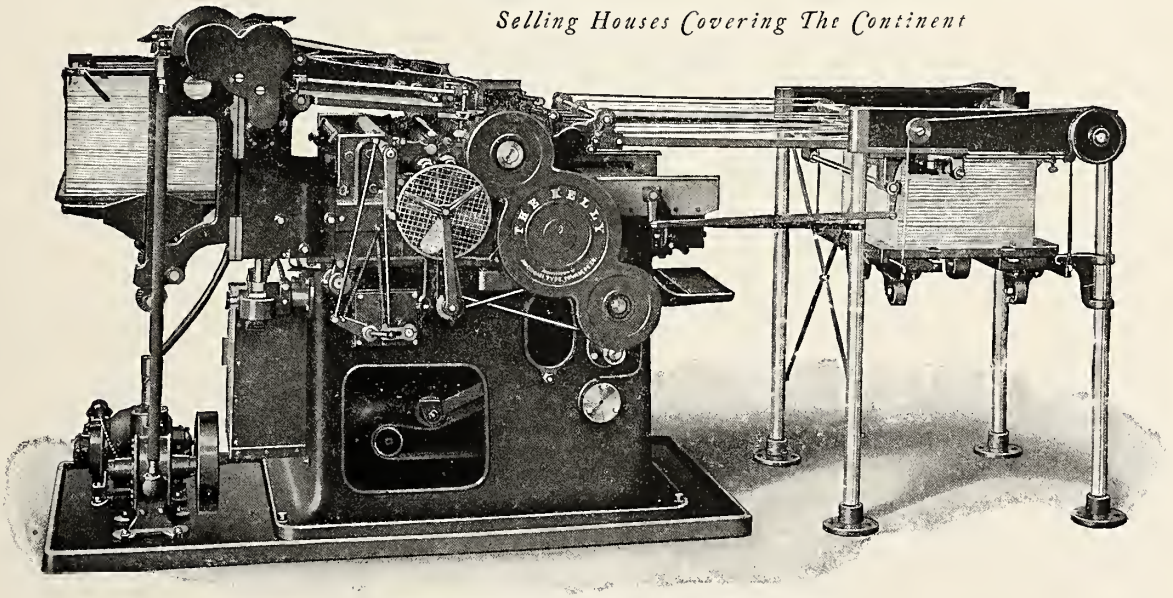
Such in part is the story of the Kelly, proved by the experiences of hundreds of satisfied users; and upon this basis it is offered to you as the only press of its class which will respond to every demand within its capacity, and the only one with an untarnished record of years of successful accomplishment.

ARE YOU A PROFIT SEEKING PRINTER?

If so write to any of our Selling Houses for catalogue and quotation, and remember that we have service departments conveniently located in the principal cities that are always at your command.

American Type Founders Company

Selling Houses Covering The Continent



THE STYLE B KELLY WITH EXTENSION DELIVERY (an extra)

SET IN CASLON OLDSTYLE NO. 471 WITH SWASH CHARACTERS



Discriminating Printers

Electrotypes made and sold on a basis of merit are not disappointing. This dependability is responsible for the increasing use of "Lead Mould" electro duplicates by the discriminating printers.

Plate Makers to LEAD MOULD ELECTRO-TYPE FOUNDRY INC. *the Graphic Arts*

LEAD MOULD ELECTROTYPE FOUNDRY

504 W. 24th Street INCORPORATED *New York, N. Y.*

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

PHOTOGRAPHERS long ago discarded glossy papers, for portraits and art studies, in favor of papers having a "matte" or "semi-matte" surface. It was natural therefore, that M. Emil Dejonge, out of his long experience in the making of photographic papers, should some fifteen years ago have conceived and later perfected a similar paper for printers. Natural, too, that he should have given to this new paper of his a name of photographic derivation—ART MAT.

Dejonge ART MAT has proved time and time again suitable for the best illustrated work. It reproduces halftones with photographic fidelity; color plates with beauty and charm; type with dignity and refinement. Its velvety surface absorbs rather than reflects light, is pleasing to the eye, and agreeable to the touch. These are some of the reasons why ART MAT has become a "daily habit" with leading printers everywhere, and the first choice of hundreds of America's nationally known direct advertisers. *Rich, distinctive, different*—Art Mat appeals to those who appreciate quality. We invite comparison.

LOUIS DE JONGE & COMPANY

Ernest W. Lutgraf

PRESIDENT

NEW YORK
PHILADELPHIA
CHICAGO

Art Mat is sold exclusively by the manufacturers and authorized agents in leading cities throughout the United States

The Prima Donna of the Press Room

Printing Ink, as every Pressman knows, is a very uncertain element. It is as temperamental as a Prima Donna. Different weather conditions, the varying temperature of press rooms, the many grades and variations in the finish of paper stock, the condition of the stock—all these factors make it impossible to always secure the same results from the same ink on the same stock.

They also make it impossible for any manufacturer to make an ink that will meet these varying conditions and work satisfactorily on all grades of paper in all seasons and in all changes of weather. All the ink maker can do is to make an ink that will meet average conditions. It is up to the Pressman to adjust it to the requirements of each day's work.

That is where Reducol comes in. Reducol is an equalizer—an *adjuster*, of printing ink. Unlike most so-called ink "reducers" and home-made "dopes," Reducol does not thin the ink, but *softens* it by breaking up the pigment, thereby improving the distribution and giving more impressions per pound of ink.

Reducol takes the excessive tack out of ink, and eliminates picking and mottling. It cuts down offset and slip-sheeting. It prevents sheets from sticking to the form. It reduces wash-up during a run to a minimum. It preserves the rollers by preventing them from overheating and running down. It prevents crystallization and rubbing off of ink. On process work it makes possible perfect register and overlapping. On heavy solids a soft, smooth effect is produced.

Where paper stock is green, or possesses an unusual amount of moisture on account of storage, or when there is considerable humidity, the ink will not take to the stock readily. Under these conditions Reducol absorbs the moisture, thus making the ink lay on the paper and preventing too slow drying.

Reducol is, in short, insurance against ink troubles, from whatever cause they may arise. It makes possible cleaner and faster printing, cuts printing costs and enables you to make the profit you figured on.

Reducol is unconditionally guaranteed to adjust the ink exactly to each job, and to have no harmful effects of any kind. Order a trial shipment of Reducol (5 or 10 pounds) and judge it for yourself, in your own shop—on your own work. If it doesn't give *complete satisfaction,* our charge will be cancelled.

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-1, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA

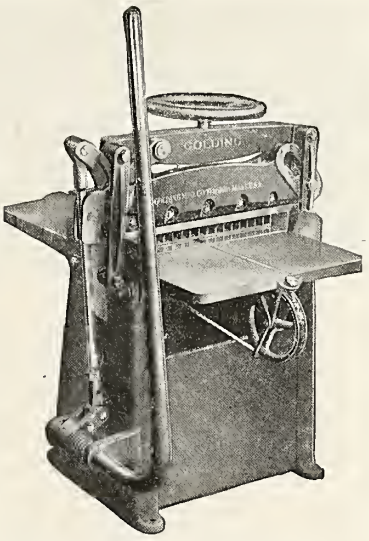
23-25 East 26th St., New York City — 608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Sinclair, Valentine & Hoops, Ltd.
Toronto, Montreal, Winnipeg

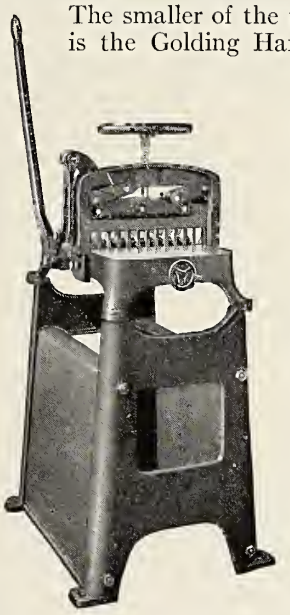
British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. I.

Small Paper Cutters
for Small Print Shops



Here are two paper cutters that will fit into the small print shop where room is at a premium and money is none too plentiful.

The smaller of the two cutters illustrated is the Pearl Cutter; the larger is the Golding Hand Lever Cutter.



The Pearl Cutters are available in sizes of 14½ and 19 inches. Both sizes cut to a depth of two inches. They have an interlocking split back gage, a double shear action of the knife, powerful frames and durable parts. The larger size has a graduated scale set in the front of the bed. Both sizes are furnished with or without the base for waste.

Golding Hand Lever Cutters are made in sizes of 26 and 30 inches. They cut to a depth of three inches. Each cutter has a scored table, an interlocking split back gage, graduated scale set in the table, and a graduated brass band in control of the back gage. The hand lever is counter-balanced and the knives have the "double shear" action.

All Golding Cutters are broadly guaranteed as to accuracy, durability and workmanship. *Write now for prices and information concerning floor space required.*

GOLDING MANUFACTURING COMPANY
FRANKLIN, MASSACHUSETTS

We also manufacture the Golding Art Jobber, Golding Jobber, Pearl Press, Golding Auto-Clamp and Hand-Clamp Power Paper Cutters, Boston and Official Card Cutters and Golding Tablet Presses.

We Specialize in

COMPOSING AND PRESSROOM EQUIPMENT

Save Time, Improve Quality of Work
Increase Your Profit

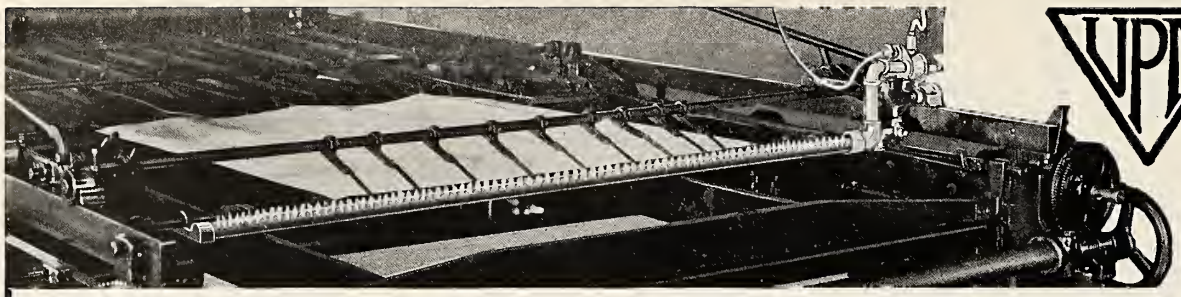
THE LATHAM WAY

Latham Automatic Registering Co.

CHAS. J. KANERA, *General Manager*

608 S. Dearborn St., Chicago, 170 Fifth Ave., New York

Latham Register Hooks and Bases
Warnock Century Hooks and Bases
Wesel Hooks and Diagonal Bases
Rouse Hooks and Bases
Challenge Hooks and Bases
Hancock Perfection Lineup Machine
Mashek Patent Form Trucks
Rouse Paper Lifts
Rouse Roller Cooling Fans
Hacker Plate Gauge and Rectifier
Hacker Poco & Potter Proof Presses
Riebe Quoins, Guides and Keys
Challenge Quoins
Rouse Mitering Machines
Page Fountain Dividers
Johnson Roller Racks and Overlay Tables
Rouse Tympan Holders
Cylinder Press Seats
Electric Welded Steel Chases for Cylinder and Job Presses
Morgans & Wilcox Iron Furniture, Regular and Mammoth
Challenge Iron Furniture, Regular and Mammoth
Morgans & Wilcox Slauson Cylinder and Job Press Locks
Doyle Electric Heater for Cylinder, Kelly and Miller Presses
Utility, Johnson & Dietrich Gas Heaters for Cylinder Presses
Warnock & Hoerner Shute Boards for Patent Base Plates and Mounted Plates
Premier Lineup and Register Table



Automatic Ink Dryer

The SAFE Gas Attachment for Printing Presses

Automatic Control Makes It Safe

Patented magnetic control automatically ignites the gas when electric button or controller starts press—cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged. Even though press stops when sheet is over burners, there is no danger of fire.

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset.

Causes ink to begin setting before delivery—sheets retain heat after they are dry.

For cylinder or rotary presses—simple in construction and always in commission.

An inexpensive attachment that will pay for itself in a few months.

United Printing Machinery Co.

38 Park Row, NEW YORK
83 Broad Street, BOSTON
604 Fisher Bldg., CHICAGO

AGENTS FOR
Static Control Co., Inc.
NEW YORK CITY

It is Conservatively Estimated that more than

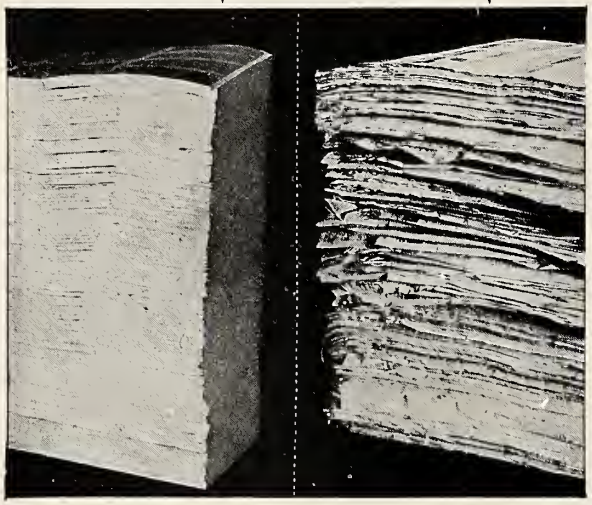
$1,000,000 a Year

is Saved to the Printing Industry by the Chapman Electric Neutralizer.

Are You Getting Your Share of This Large Saving?

Chapman Electric Neutralizer

Makes Presses Deliver Light Paper Like this ↓ instead of like this ↓

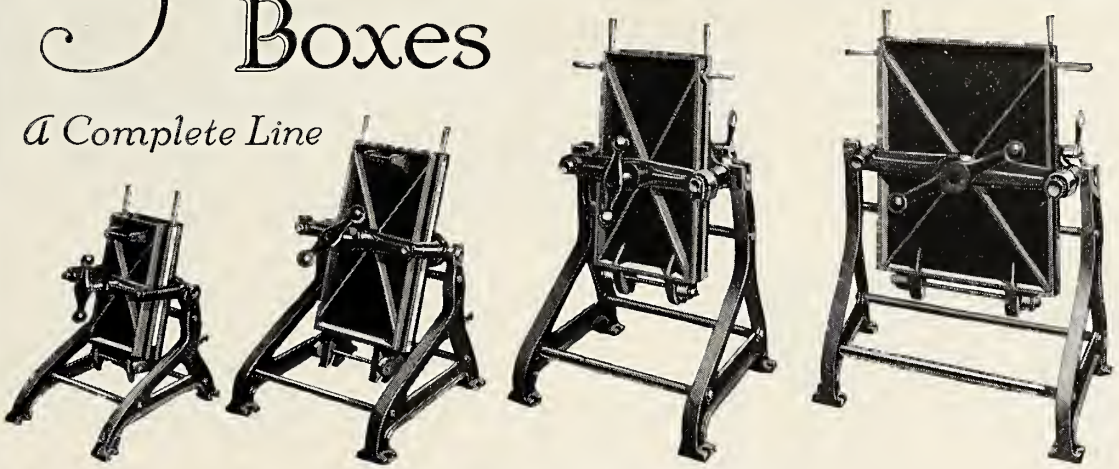


United Printing Machinery Company

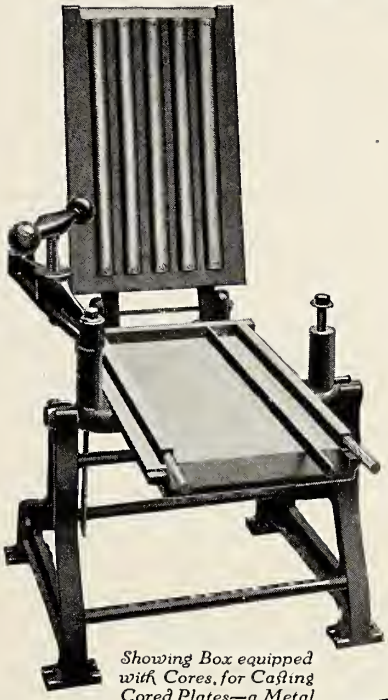
38 Park Row, New York — 83 Broad St., Boston — 604 Fisher Bldg., Chicago

Superior Stereo Casting Boxes

A Complete Line



Sizes to Suit Every Job Printer and Publisher



Showing Box equipped with Cores, for Casting Cored Plates—a Metal Saver for Newspapers

The awakening of printers to a realization that something must be done about the high cost of plates and excessive tieup of capital in metal where forms are kept standing—has brought the perfected dry mat stereotyping process to the fore. These outfits are now in great demand by job printers, book and publication printers, as well as newspaper publishers. Many electrotyping plants are using the process for a large class of plates.

With a Dry Mat Cold Process Stereotyping Outfit the printer may substantially reduce his electrotyping expenditure, as dry mat stereotype plates are very quickly and cheaply made by this simplified process, and fully meet the requirement of clearfaced, durable plates for an extensive variety of work. A considerable saving is effected by release of standing forms—as from a dry mat kept on file any desired number of plates may be cast when wanted.

Superior Stereotype Casting Boxes are made in sizes 9½x14, 13½x22, 14x26 and 20x28 inches, and are obtainable with accurate gauges for casting both typehigh stereotypes and thin plates for mounting on wood or metal base—and they may also be used for casting metal bases for plates.

SUPERIOR PRODUCTS SINCE 1869

We supply everything needful for Stereotyping—metal, furnaces, mold pans, ladles, skimmers, brushes, saws and typehigh planers

Barnhart Brothers & Spindler

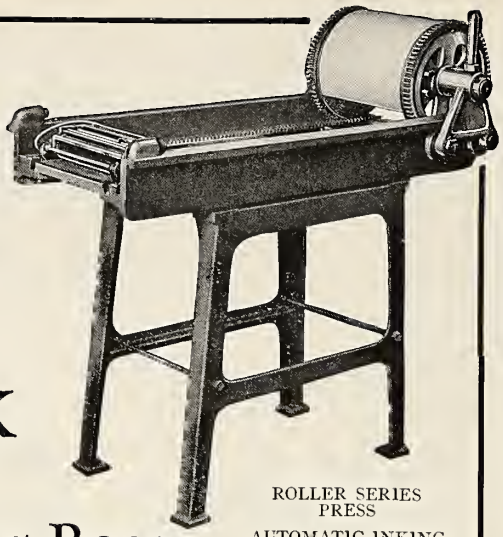
Superior Specialties for Printers

Washington, D.C. Chicago Saint Paul Omaha Seattle Vancouver, B.C.
Saint Louis Dallas Kansas City

Set in Pencraft Faces Brass Rule No. 5193 Pencraft Border No. 445

Used where Quality and Speed in taking proofs are most needed

The Amalgamated Press of London, the largest printing office in the British Empire, when recently refurnishing their composing room, selected VANDERCOOK PROOF PRESSES, following the example, in this respect, of the Curtis Publishing Co., R. R. Donnelley & Sons Co., and other firms of like importance in the United States.

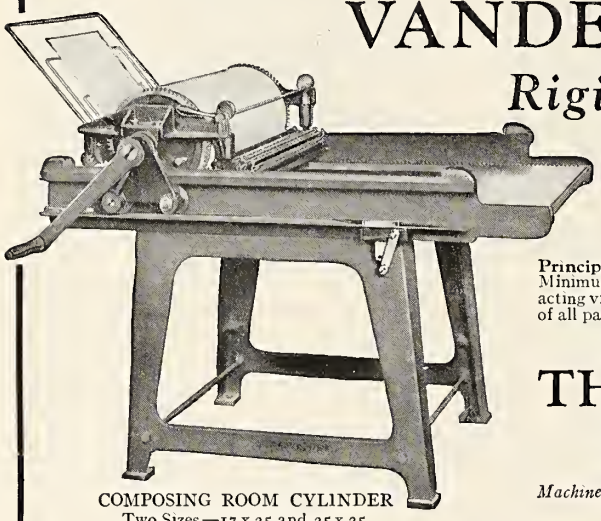


ROLLER SERIES PRESS
AUTOMATIC INKING
Size, 10 x 24
HAND INKING
Size, 12 x 24

VANDERCOOK

Rigid Bed

Composing Room Presses



COMPOSING ROOM CYLINDER
Two Sizes—17 x 25 and 25 x 25

Principles of Construction—Rigid, immovable bed. The moving parts are the lightest parts. Minimum floor space required. Automatic Inking. Large ink plates and no fountain. Double acting vibrator and parallel riders. Under feed. "Safety Grippers." Accessibility and simplicity of all parts. "Unit" construction.

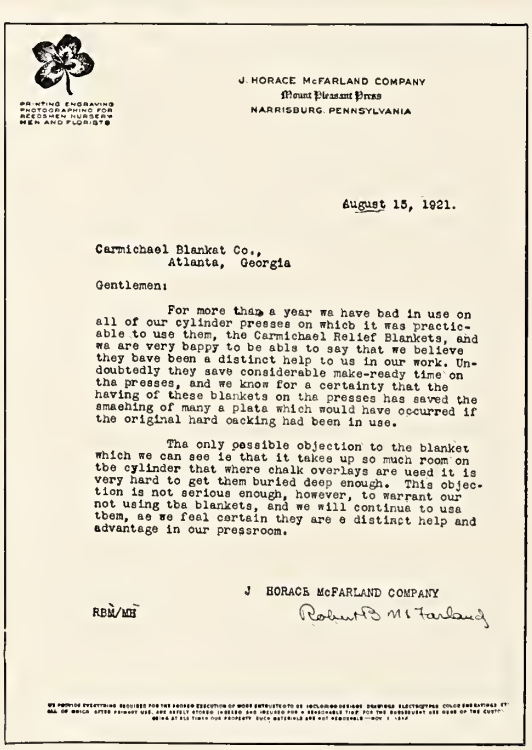
Made and Sold in the United States with the minimum selling expense by

THE VANDERCOOK PRESS

(R. O. Vandercook & Sons, Originators of the Modern Proof Press)

452-456 North Ashland Avenue, CHICAGO

Machines carried in stock and demonstrated in Canada, Graphic Arts Machinery Ltd., 366 W. Adelaide St., Toronto. In London, Baker Sales Co., 21 Faringdon Avenue
New York City service station, American Steel Chase Co., 122 Center Street



PRINTING ENGRAVING PHOTOGRAPHING FOR SEEDSMEN NURSERYMEN AND FLORISTS

J. HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY

RBM/MH

Robert B. McFarland

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

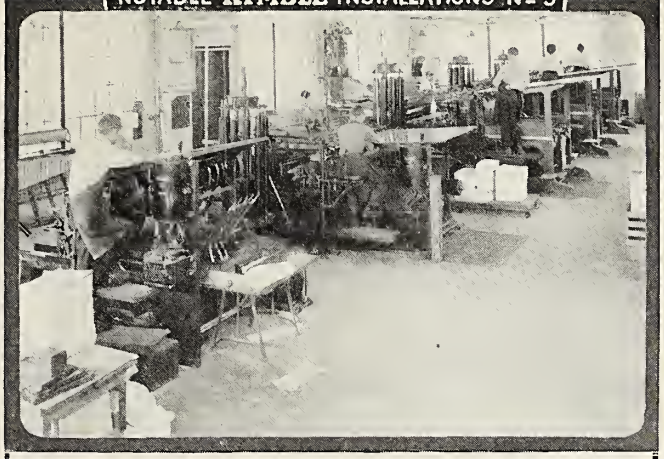
Write for booklet and price list.

CARMICHAEL BLANKET COMPANY

ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

NOTABLE KIMBLE INSTALLATIONS No 5

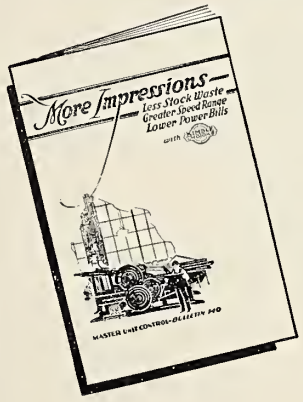


Gray Printing Co. *Fostoria, O.* selected KIMBLE Motors in 1917

A disastrous fire destroyed the old plant of the Gray Printing Company in 1917. But from the ashes of the old arose a new, fireproof building, spacious and well-lighted.

And the motor equipment selected for the new plant was furnished by the Kimble Electric Company, embodying all the new developments in job and cylinder press control.

Are you considering ways and means for improving your plant, also? Then don't overlook the motor equipment. Remember, Kimble engineers have studied your problems for years; they are at your service.



GET YOUR COPY

of the latest Kimble bulletin on cylinder press control. It is easily understood, being written in non-technical style.

Write, to-day.

KIMBLE ELECTRIC COMPANY

635 N. Western Ave. Chicago, U. S. A.

Single-phase Motors — KIMBLE MOTORS — Polyphase Motors

Go to Goes for

The Goes Steel-Engraved
Certificate Blanks, Bordered Blanks and Bond Blanks

An entirely new and original assortment of
Steel-Engraved Blanks

produced upon Crane's Bond paper; so designed and arranged that they can easily be overprinted either from type or by the lithographic process, and thus present an unusually high-grade, refined, handsome appearance.

The Goes Steel-Engraved Blanks will be constantly carried in stock in quantities that will insure the usual Goes service *for all your requirements.*

A written request for samples and further information will bring a prompt reply.

Goes Lithographing Company
45 West 61st Street, Chicago

You Can Do More Work With Less Equipment If—

You have a Cleveland Folding Machine in your bindery.

A CLEVELAND gives you the means of speeding up delivery on rush jobs. It enables you to do the folding in less time—and do it better.

You can make 210 different folds with one piece of equipment—if you have a Cleveland. And you can make every fold that is made on any of the various machines on the market.

Let us emphasize this: *There is not a folding machine made that will fold anything that can not be folded on the Cleveland.*

But the Cleveland can do things the others cannot do. Do you know of any folder other than the Cleveland that will fold a 20-page and a 28-page booklet in one form?

The Cleveland takes sheets from 4x7 to 26x58 inches, and all sizes between them. Remember it is *one machine* takes all these sizes, and folds them at a *lower cost* than machines that are made to fold a few forms only.

It will do all your folding quicker, better, at less expense and with greater satisfaction to yourself and to your customers than any other method or means you can use.

The Cleveland will prove itself a valuable addition to your equipment, and it will pay you to investigate its advantages. Why not talk it over with one of our representatives? Doing so will not obligate you in any way, but may show you a few things about folding and folding costs that you as a printer will be interested in. Simply write under your letter head, "Have your man call here," sign and mail it.

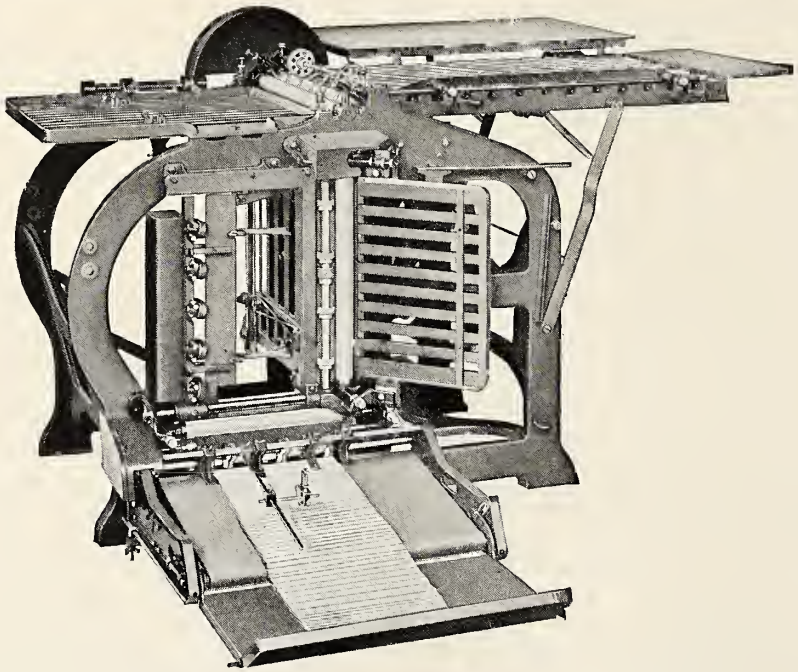
THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building CHICAGO: 532 S. Clark Street BOSTON: 101 Milk Street
PHILADELPHIA: The Bourse

Represented by Printers Machinery-Supply Co., San Francisco and Los Angeles; American Type Founders Co., Portland, Oregon; Barnhart Brothers & Spindler, Seattle

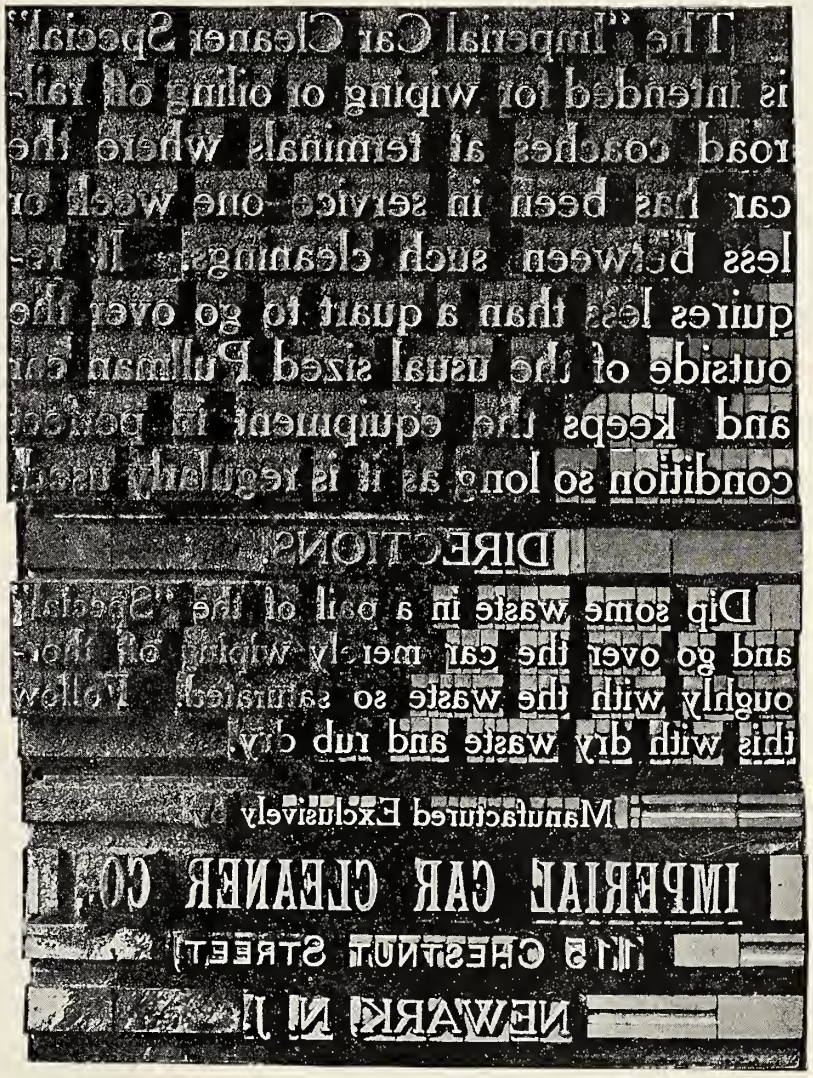
The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada



PHENOID
TRADE MARK

INSTANTANEOUS
Type Cleaner

Here is an exact reproduction of a type form over a year old, which was not properly washed when it was lifted from the press, with the consequence that the ink hardened and dirt accumulated upon it.



A few drops of PHENOID TRADE MARK *Instantaneous Type Cleaner* were used to clean up part of the form, no special effort being made to have it show to advantage.

Make the same test for yourself.

A Powerful Solvent for Ink, Grease and Dirt, *absolutely free* from acid, alkali, abrasive or water. Takes the old, dried Ink into solution rapidly. No action whatever on metal or wood.

SUCCEEDS Where Others Fail!

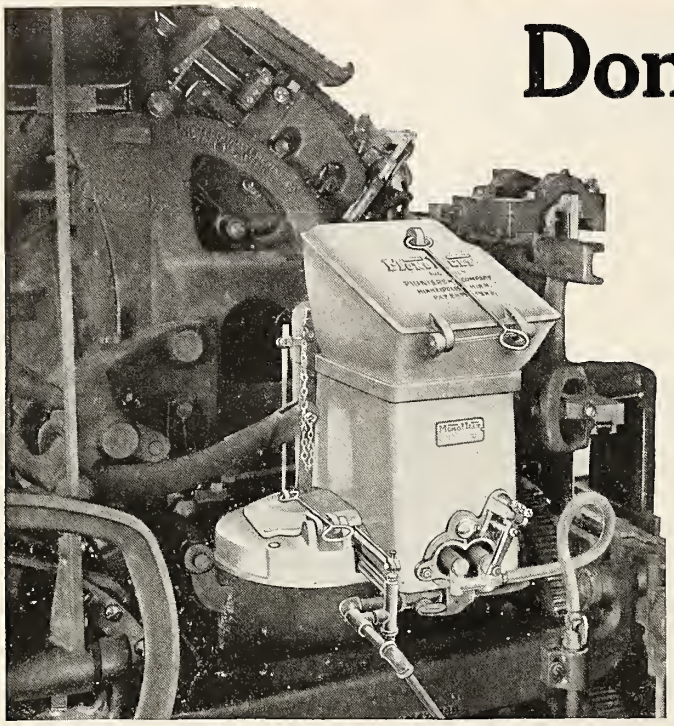
Write for Attractive Proposition to Wholesale Supply Houses.

MANUFACTURED BY

CHALMERS CHEMICAL COMPANY

Specialists in Solvents and Detergents for over Twenty Years

121 Chestnut Street **Newark, New Jersey**



Don't "Pig" Metal

Just attach MonoMelt Slug Feeders to your Linotypes and banish your metal furnace forever.

It is an additional metal pot, or reservoir, which sits on top the regular Linotype (or Intertype) pot, replacing the jacket cap. Fill it with 90 pounds of slugs, trimmings or pigged metal and every time a slug is cast it automatically feeds exactly the same amount of hot metal into the pot.

Dispense with Your Metal Furnace

It is now a needless expense. The MonoMelt saves labor, time, metal and gas. It increases production and insures perfect slugs. Perfect temperature and uniform metal height in the regular Linotype pot are among its many advantages. Its thermostatic heat control prevents overheating and injuring metal.

Efficiency *Proved* by Grilling Tests

The MonoMelt was invented by a practical machinist with eighteen years' experience with type casting machines. It is not a half baked idea but has been in actual use under the most severe conditions for over a year. The experience of users is proof positive of its efficiency.

What a Trade Compositor Says

The Mono Melt Slug Feeder functions perfectly. It does away with the necessity of casting pigs. The metal in the lower pot is maintained at a high level, free from all dirt, and we are producing slugs that can't be beat.

Periodical Typesetting Company
Minneapolis

The Verdict of a Metropolitan Daily which Melts about 16 Tons of Metal Weekly

We have had Mono Melts in use in our composing room for over eleven months and find them to be all the manufacturers claim for them. They are satisfactory in every way. Our first order, after giving them a thorough trial, called for 22 of them. We are adding three more Linotypes and three more MonoMelts. We think them far superior to any feeders on the market.

The Minneapolis Tribune Company
Minneapolis

A Small Printing Company's Experience

We have installed a Mono Melt Slug Feeder on our Linotype machine and find it a time, labor and gas saver.

We are more than pleased with it.

Saturday Post Printing and Publishing Co.
Minneapolis, Minn.

Guaranteed!

MonoMelt Slug Feeders are positively guaranteed by a responsible firm that has over $100,000 invested in equipment. It is easily and quickly installed. Fool proof mechanism. No holes to drill. All parts of Linotype easily accessible, including plunger.

MONO MELT
SLUG FEEDER

Every user a booster! You will boost, too, if you give it a trial. You will appreciate its great saving and convenience.

Cleans Metal

Has sufficient agitation of metal to force dirt and ink to top to be skimmed off. Nothing but clean metal can get into Linotype pot. By utilizing waste heat of Linotype pot it is extremely economical of operation.

More High Grade Salesmen Wanted

Our Sales Force is unable to properly take care of the veritable flood of inquiries we are receiving and we have exceptional opportunities for a few high grade men. Successful applicants must have composing room experience, must furnish bond and very best references regarding character and ability.

SPECIAL FREE TRIAL INTRODUCTORY OFFER

If you are located in a territory where we have no representative, you can save money by taking advantage of our open territory Free Trial Introductory Offer. Don't delay writing, as territories are being filled rapidly. Satisfaction absolutely guaranteed.

Printers Manufacturing Company

Specializing in Composing Room Specialties

1604 EIGHTH STREET, S. E., MINNEAPOLIS

MEISEL Adjustable Rotary Presses

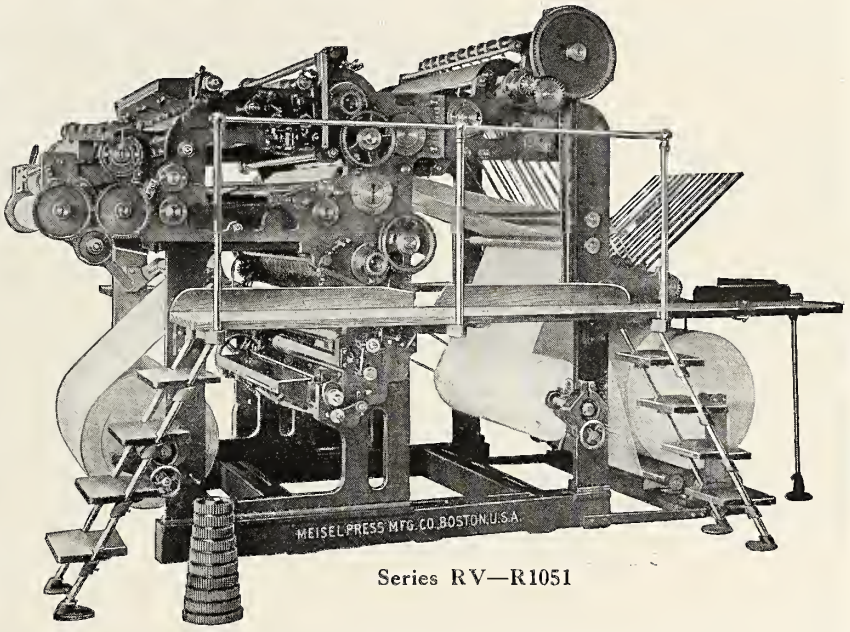


This trademark is the sign of efficiency in Automatic Printing Machinery.

Meisel Features which Speed Up Production

Feeding from the roll
Numbering
Perforating both ways
Slitting
Cutting to length
Rewinding Collating
Counting
Removing Counted Packages
—and other operations all performed automatically.

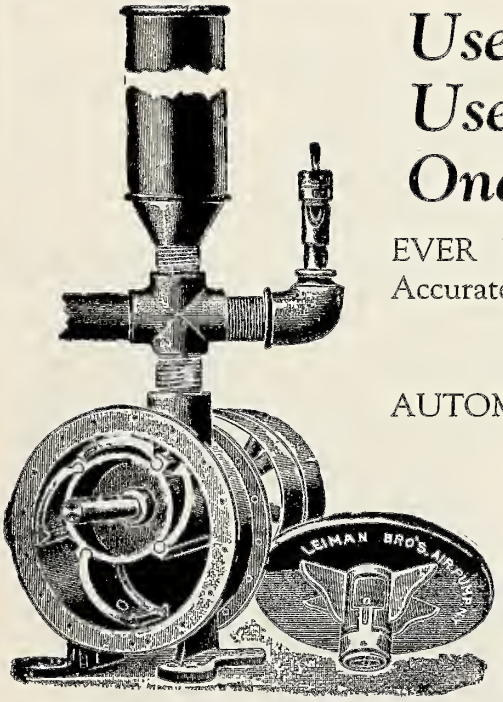
Write us about your requirements in specialty printing. We shall be pleased to send full information about machinery for your needs without putting you under any obligation.



Series RV—R1051

MEISEL PRESS MANUFACTURING COMPANY

944-948 DORCHESTER AVENUE, BOSTON, MASS.



Use a Feeder? Use an Automatic One? One that Feeds?

EVER INSPECT IT to see what makes it feed Rapidly, Accurately, Unerringly? Most likely you'll find—

LEIMAN BROS.

AUTOMATIC, ROTARY POSITIVE, HIGH PRESSURE

AIR PUMP

Most feeders have them—all the reliable worth while feeders—any that don't will eventually—because *they're reliable.* They take up their own wear—a size for every use—also used for agitating electrotype solutions.

Feeders Save Money for Your Bank Account!

81-BD4 Walker Street **LEIMAN BROS.** NEW YORK

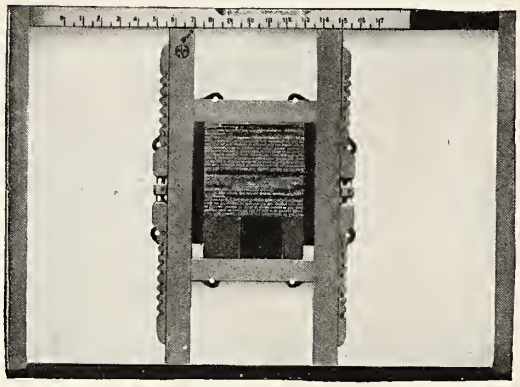
MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS

90% Less Furniture—No Quoins

(KARL PATENT)

Adjustable Steel Chases and Lock-Ups

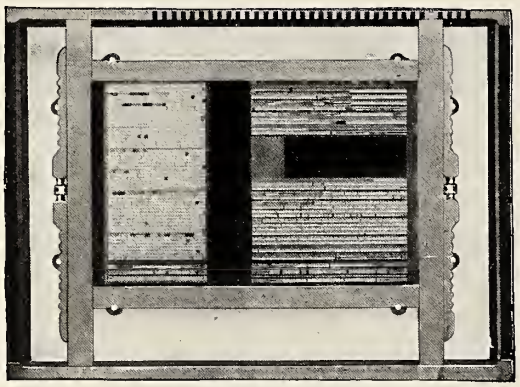
A Labor-Saving Solution to the Locking-Up Problem



Modern and practical. Acclaimed by all users as a remarkable aid to efficiency in the composing room. The illustrations show two of various sizes of forms locked in our 12 x 18 Adjustable Chase.

SIZES

8 x 12, 10 x 15, 12 x 18, 14½ x 22



Write for full particulars and prices.

Here's the Proof

1—Ninety per cent of furniture and all quoins are eliminated.

2—While the four bars of an ordinary chase are forced away from form when locked with quoins, this device draws the bars inward, with equal pressure from all sides.

3—Added resistance, when under strain, given to the longer lengths of horizontal bars because of a slight inward bend in such bars.

Manufactured by

The American Adjustable Chase Co.

TORRINGTON, CONN.

New York Office, 112 West 42d Street

Don't Pass It By

4—No spring. No buckling.
5—Assures absolutely even impression.
6—Vise-like closing in from four sides. No forcing to any one side.
7—Instantaneous lateral adjustments of inner chase while in press.
8—No loosening in long and fast runs.
9—Furniture selecting simplified.
10—Outer chase remains in press always.

Chandler & Price New Series Presses

MADE IN FOUR SIZES:
8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches
(inside chase measurement)

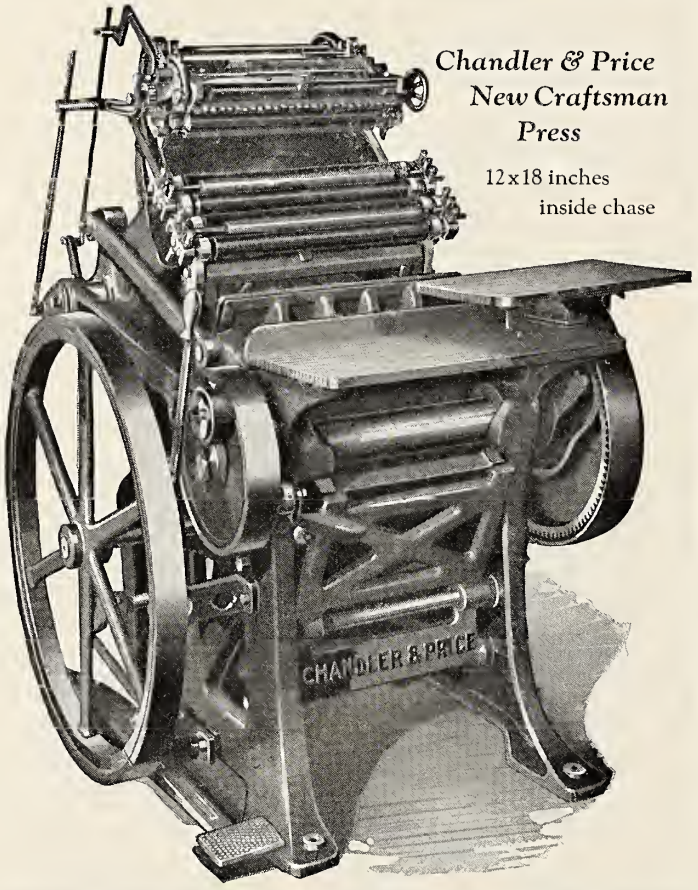
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

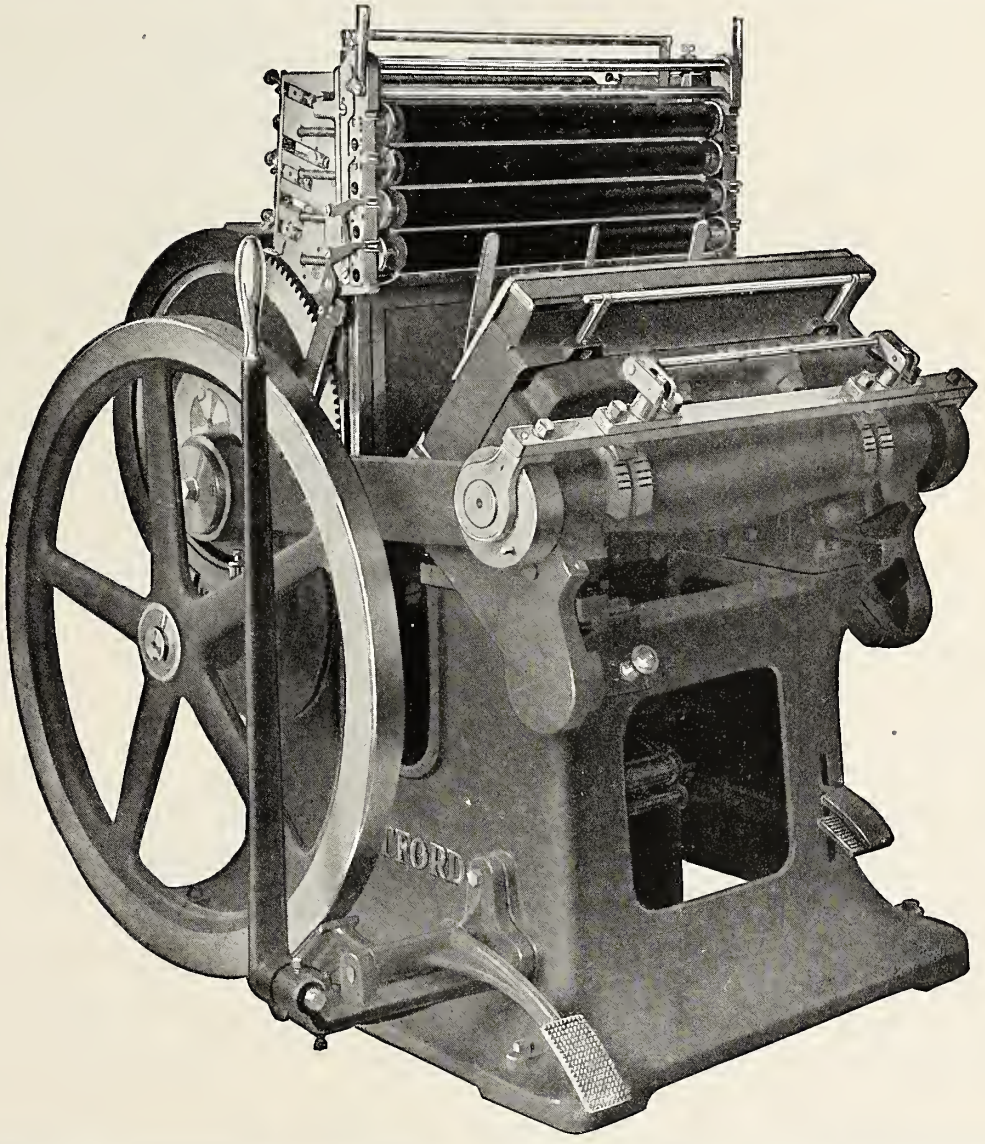
American Type Founders Company



Chandler & Price New Craftsman Press

12x18 inches inside chase

New Series 4-Roller Hartford Printing Press



The manufacture of printing presses is an old industry — as old as printing itself.

Thousands of printers have formed their opinions as to what a platen press should be and have reached their conclusions after having had experience with what has been offered them.

The progressive printer is always looking for a press which will respond to his own ideals for the advancement of the art. That press has now been developed, perfected and marketed. It is the New Series 4-Roller HARTFORD.

This machine is so far in advance of every other platen printing press that comparison is decidedly to its advantage. For the very finest half-tone, color-plate and letter press work it has no equal. In the matter of improvements for the highest efficiency, speed and ease of operation, it has no competitor.

A new press like this must convince a skeptical clientele. It must prove its right to be classed as the leader. The HARTFORD has done this. It has been demonstrated to and approved by some of the best platen printing press authorities in the United States. It has turned out some of the finest work that can be done on any type of printing machine regardless of size, style or price. It has done this work at a speed never heretofore believed to be possible with a heavy duty platen press. Its speed is 2,000 IMPRESSIONS PER HOUR without the least injury or undue wear of the machine, and this is evidence of correct mechanical principles.

In design, construction, smoothness of operation, output and general appearance, it easily takes its place as the leading platen printing press.

GOOD PRINTERS are always interested in the BEST PRESS.

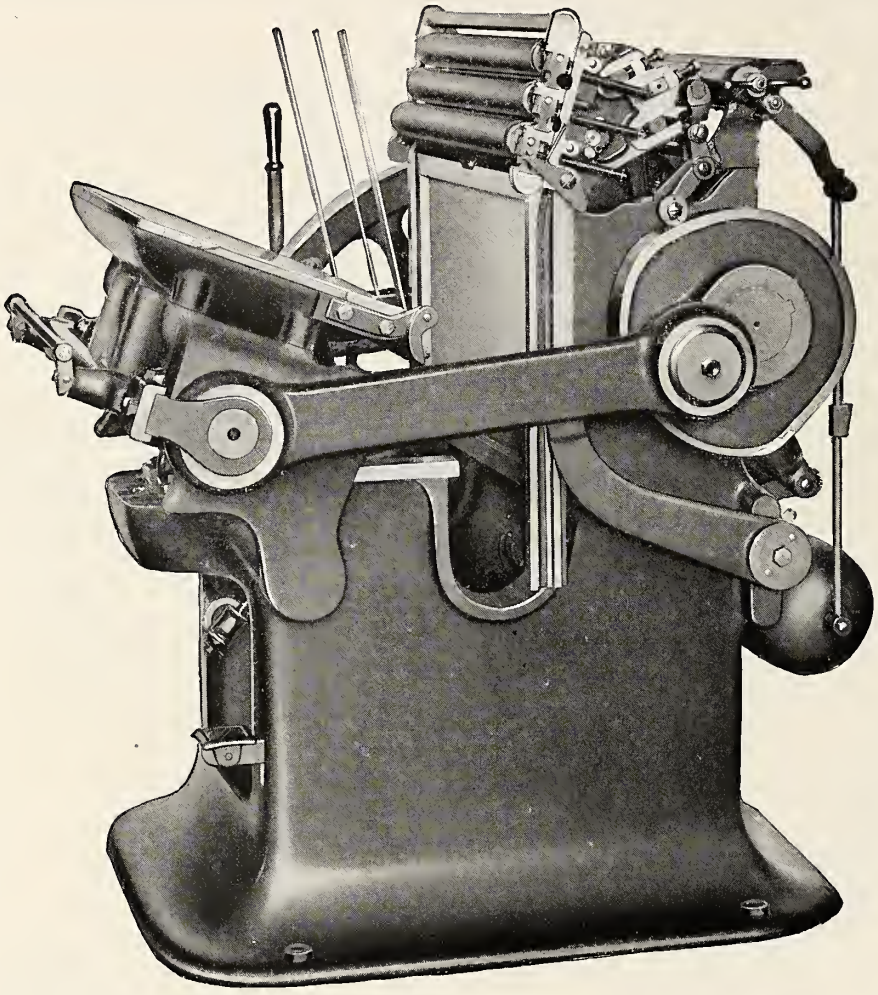
Let us tell you more about it. Write for detailed information.

NATIONAL MACHINE COMPANY

HARTFORD, CONNECTICUT

New York Office: 23-25 East 26th St.

Carried in stock and for sale by Graphic Arts Machinery Limited, 366 West Adelaide Street, Toronto, Canada



Keep The Upkeep Down

Your Colt's Armory press needs mechanical attention when it does not run quietly at 2,000 impressions per hour.

The cost of your Colt's Armory, including its upkeep, covering a period of 20 years is less than any other item entering into the production of the printed job.

There are Colt's Armory presses in active use nearly forty years.

Confer with your printing press machinist who will show you how to increase production, making the repair job pay for itself.

These presses are built to run as fast as they can be fed.

If your local machinist cannot improve the condition of your Colt's Armory press, we offer our assistance.

Ten thousand Colt's Armory presses
are distributed over the Universe.

John Thomson Press and Manufacturing Company

253 Broadway, New York City 604 Fisher Building, Chicago

Factory: Long Island City

Continuous Production—*The Secret of Low Cost*



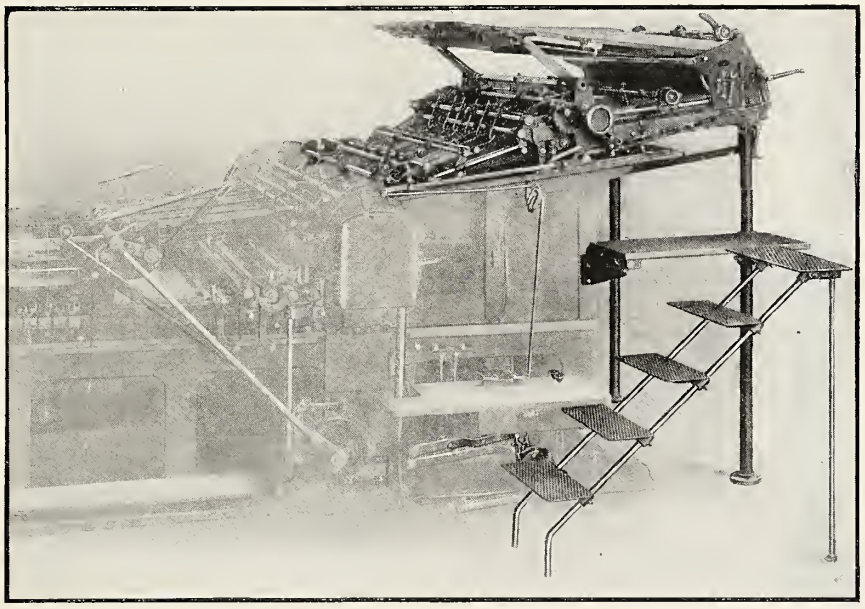
THE time lost in stopping, reloading and starting the press, turned into productive time, would pay the cost of an automatic feeder in 12 to 16 months. Continuous production can't be maintained when the press stops running every 300 to 500 sheets while another lift is being loaded.

Your assistant pressman can load the Cross Continuous Feeder while the press is running and has time to watch the job for color and workups as well. He can relieve your pressman from interruption while making ready the job on the other press.

WE are now operating in our pressroom twenty-two Cross Feeders. It is our opinion that there is an increased production over hand feeding of from 30% to 35%.

We also find that we are able to run on our cylinder presses large light-weight sheets which would be practically impossible to feed by hand.

J. W. CLEMENT CO.
BUFFALO, N. Y.



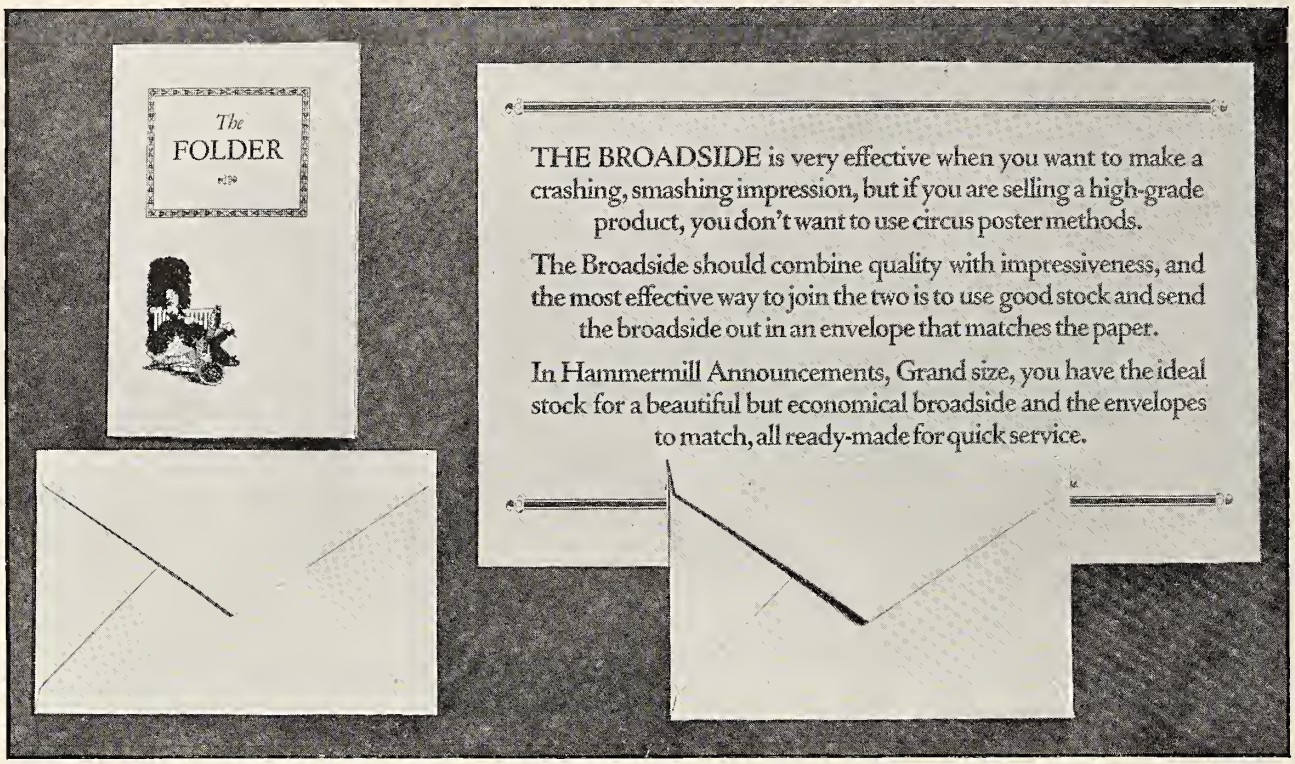
The Non-Stop Feature of the Cross Continuous Feeder adds 2000 to 3000 extra sheets to the printed pile during a day's run without increasing the speed of the press or adding to its overhead. And it is the size of the printed pile at the end of the day that counts.

The Cross is the pioneer continuous feeder and has maintained its superiority throughout the world over any feeder of its type for a period of twenty years.

DEXTER FOLDER COMPANY · 28 West 23rd Street, New York

Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS DALLAS ATLANTA SAN FRANCISCO



The adaptability of Hammermill Announcements

WHEN you are called upon to produce small booklets or circulars or fine folders which must be kept within a moderate price, see what you can do by using Hammermill Announcements — paper, cards, and envelopes to match.

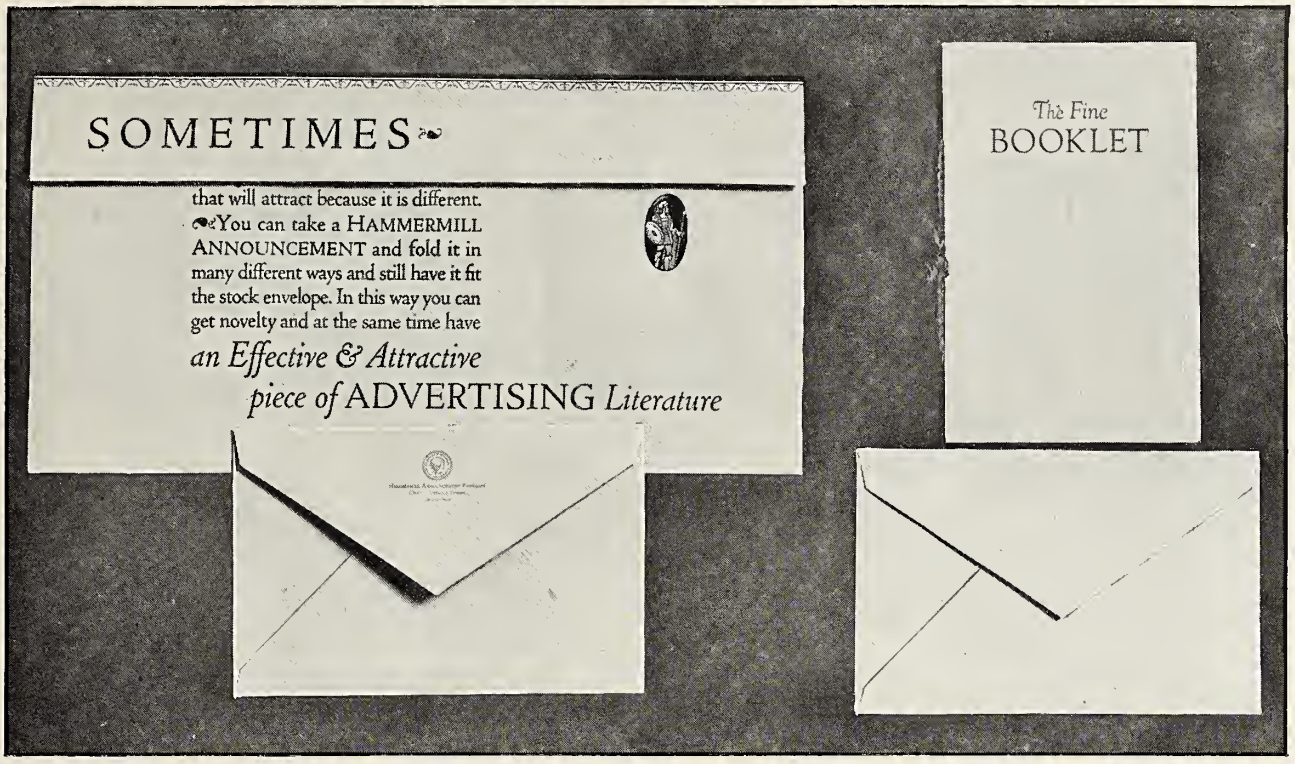
You will find Hammermill Announcements very adaptable. The sizes are good, the colors and finishes are attractive, the price is very low, and the sheets,

Hammermill Announcements

HAMMERMILL ANNOUNCEMENTS

SOLD BY OUR AGENTS

Prepared by P. P. KELLOGG & CO. DIVISION, Springfield, Mass.



for small Booklets, Circulars and Novel Folders

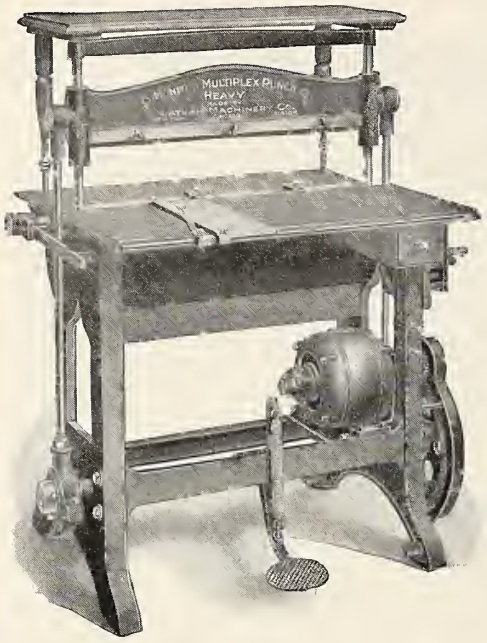
cards, and envelopes to match give you a versatile combination. The sheet can be folded in many different ways, or used as the cover for a booklet, or the cover and stock for an eight- or sixteen-page booklet. The card can be used for supplementary advertising or return postcard.

Let us send you samples of Hammermill Announcements which show how easily they can be adapted for Circulars, Folders, Booklets, Announcements, Programs, Invitations, Broadsides, and many of the jobs which come to you every day, jobs that you can turn into fine pieces of advertising at a reasonable cost by using Hammermill Announcements.

WRITE FOR SAMPLES

that will help you get this business

HAMMERMILL PAPER COMPANY, Erie, Pennsylvania



The MONITOR Extra Heavy Multiplex Punching Machine can be furnished with direct-connected motor as shown or equipped with pulley for belt drive.

MONITOR
Quality, Speed, Service

HERE IS WHAT A USER SAYS ABOUT THE MONITOR MULTIPLEX PUNCHING MACHINE

"The ease with which the dies are locked in place is surely sufficient reason for its purchase, if there was no other. Most of our punching consists of short jobs and the time of setting the punch on other machines would be greater than the actual time of punching.

The long side gauge insures an accuracy in a loose-leaf binder that is impossible with a short gauge."

This letter was unsolicited. If you are considering new punching equipment, let us give you the writer's name. You can then write him direct.

The MONITOR Multiplex is described in Booklet No.D-1-27.

LATHAM MACHINERY CO.

Builders of Bookbinders' Machinery for over 30 Years

1153 Fulton Street, CHICAGO

BOSTON	PHILADELPHIA	NEW YORK
531 Atlantic Ave.	Bourse Bldg.	45 Lafayette Street

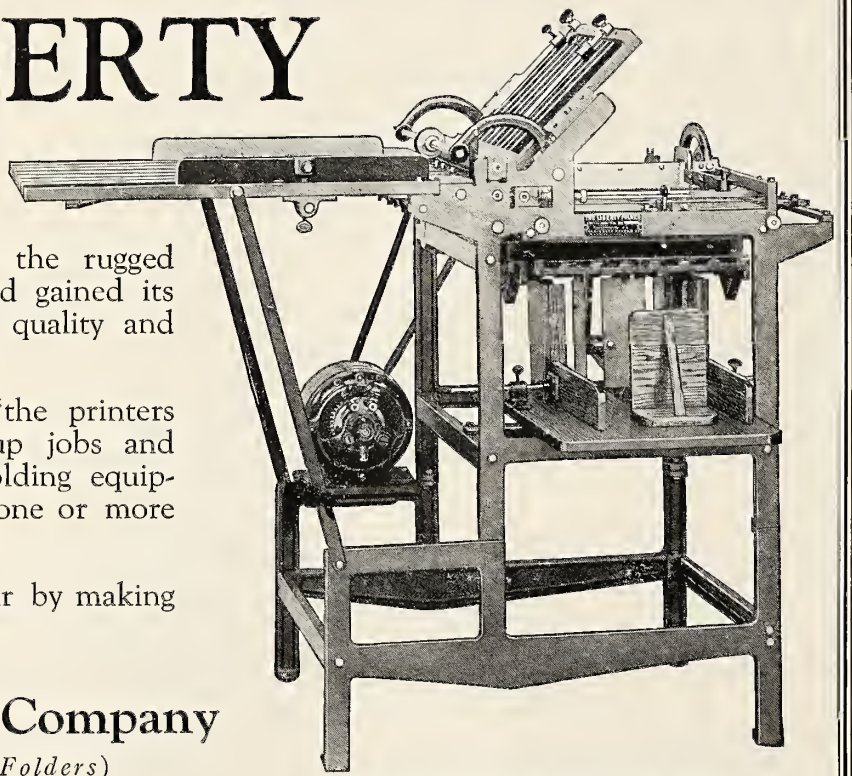
FOREIGN REPRESENTATIVES

JOHN DICKINSON & Co.....Cape Town, South Africa
DAWSON, PAYNE & ELLIOTT, Ltd.....Otley, England
CARMICHAEL & Co., Ltd.....Sydney, Australia

CANADIAN REPRESENTATIVES

GRAPHIC ARTS MACHINERY, Ltd.....366 W. Adelaide St., Toronto, Canada

The LIBERTY



The Liberty has climbed the rugged heights of competition and gained its leadership purely through quality and service.

The Liberty is virtually "the printers safety valve" on hurry up jobs and steady production. No folding equipment is complete without one or more Liberties.

Prepare for the coming year by making your investigation now.

The Liberty Folder Company

(Originators of Simple Folders)

Sidney, Ohio

Agencies in all the Principal Cities



Intertype Factory No. 1

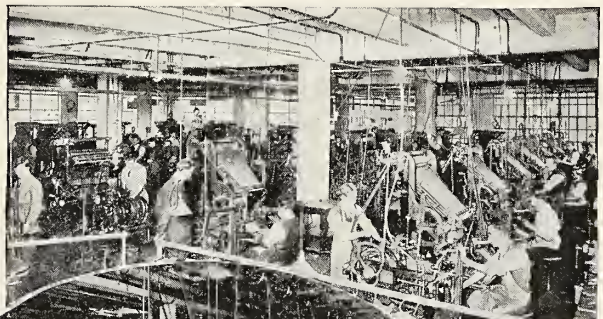


Intertype Factory No. 2

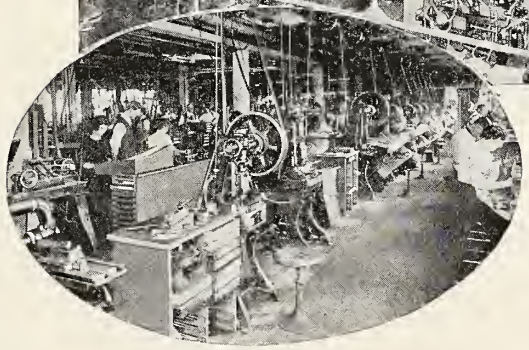
125 Intertypes monthly

The original Intertype factory capacity was 40 machines per month. To-day the Intertype factories can build 125 Intertypes monthly, from raw materials to finished machines, besides an enormous quantity of supply parts and more than a million matrices, and this production must soon be increased to keep pace with Intertype sales.

The prospective purchaser who sees an Intertype in operation, and then visits the Intertype factories, is almost sure to become an Intertype user. For when he sees the obvious superiority of Intertype design, how carefully the machine is built, and how thoroughly it is inspected, he chooses the Intertype with the utmost confidence in the machine itself and the organization which stands behind it.



Assembling Department



Matrix Blanking Machines

IntertypeCorporation

50 Court St., Brooklyn, N. Y.

Middle Western Branch, Rand-McNally Bldg., Chicago
Pacific Coast Branch, 560 Howard St., San Francisco
Southern Branch, 160 Madison Ave., Memphis

Canada: Toronto Type Foundry Co., Ltd.
England: Intertype Ltd., 15 Britannia St., London, W. C. 1

INTERTYPE

This advertisement was set throughout on an Intertype, including the 36-point display, in the Intertype Bodoni Series.

"90%

of this improvement we attribute to

STAFFORD-TONES"

The publishers of *The Athletic World*, Columbus, Ohio, recently wrote us as follows:

"With our December issue just coming off the presses we wish to take this opportunity of voicing the satisfaction which we have received through the use of your Stafford-Tones, together with the excellent service which you have given us.

"Printed on the same quality of stock, on the same presses, with the same makeready as used on our November issue, the December issue shows a decided improvement. It is without exaggeration that *we attribute 90% of this improvement to the use of your plates.*

"It was with some hesitancy that we changed engraving companies, because of the distance between us; but we can assure you at this time that *we could not have received any better service had you been located next door.*"

Stafford-Tones are original copper halftones with a nickel face. Because nickel is harder than copper, Stafford-Tones stand up better for long runs and give many more *perfect* impressions than are obtainable with copper halftones. And because nickel, unlike copper, has no affinity for printing ink, Stafford-Tones print cleaner and brighter than copper halftones.

Stafford-Tones produce clear and sparkling highlights and rich, deep blacks. The pressman gets a better distribution of ink, with less danger of offset. Process color printing from Stafford-Tones is marked by fresh, clean color, true to tone.

Stafford-Tones cost no more than ordinary copper halftones. The process is fully protected by patents, and they can be secured only from

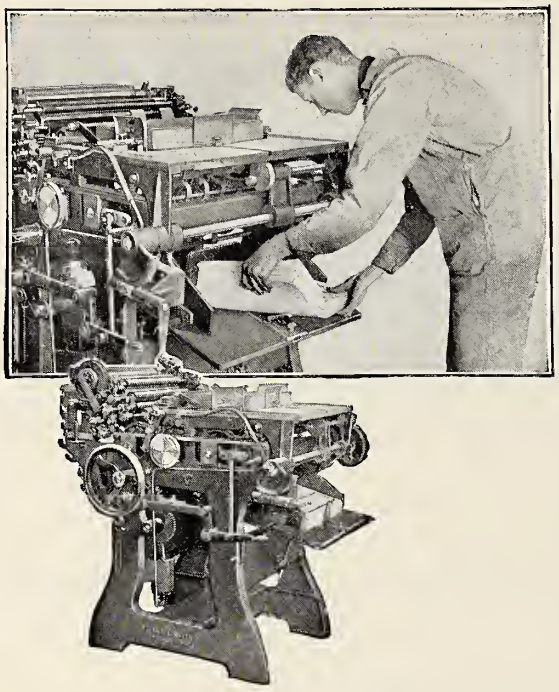
Stafford Engraving Co.

"The House of Ideas"

Artists : Designers : Engravers

Engraved and Steel Die Embossed Stationery

INDIANAPOLIS



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size 16½″ x 19″
Minimum Size 3″ x 6″

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

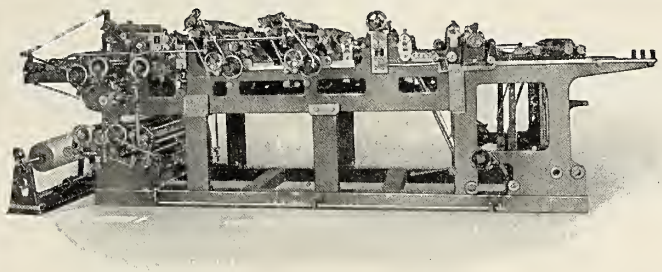
It is sturdily constructed for hard continuous service and will give complete satisfaction.

Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

STOKES & SMITH CO.

Summerdale Avenue Philadelphia, Pa.

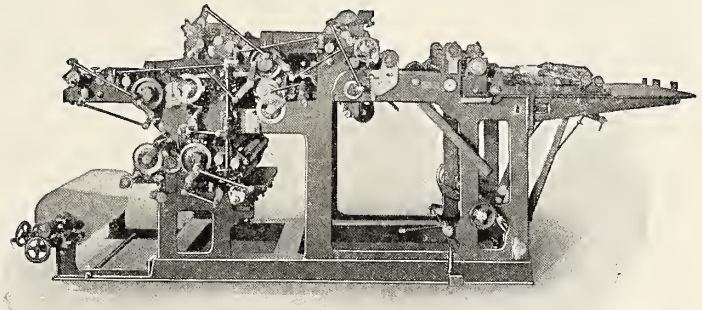
London Office: 23, Goswell Road



This Space for Your Thoughts

The story is quickly and simply told—A high speed Kidder Special Rotary for that job. Think of it!

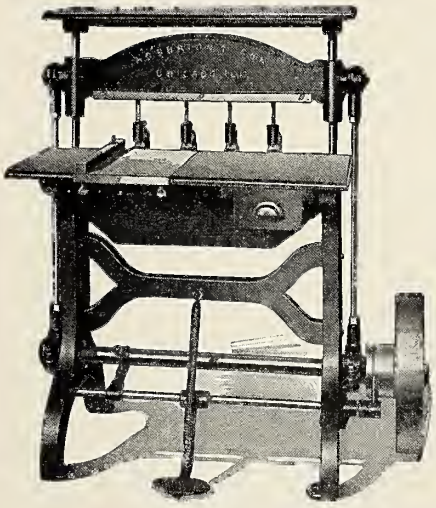
More Thought Space



KIDDER PRESS COMPANY, *Dover, N. H.*

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO

Knowing Your Requirements



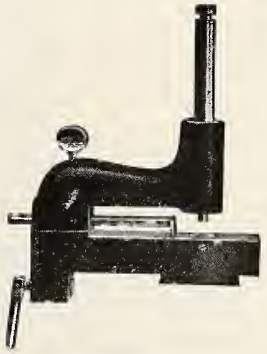
"Peerless" Punching Machine

PEERLESS

The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

"Peerless" Machines are Complete.



The Wrench Lock-Up
No Slipping of Heads

Manufactured by

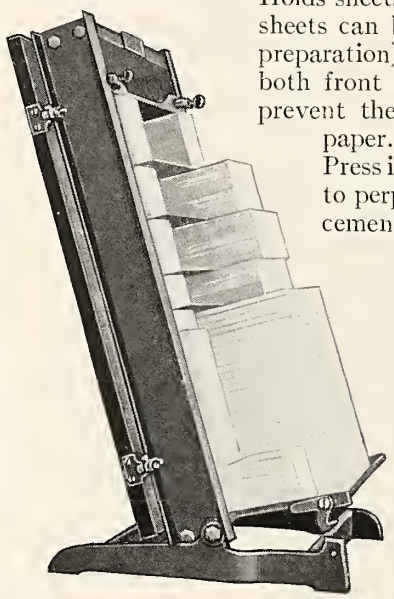
A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street Chicago, Illinois

The Improved **Plate-Lock Padding Press**

(PATENTED)

The only practical device on the market for doing Padding or Blocking. Made entirely of metal. Easy to operate and always ready for instant use. No time-consuming adjustments from one size to another or one quantity to another.



Holds sheets up to 14″ x 18″, cementing the 14 inch way. Small sheets can be stacked in two piles, as shown. (Wider presses in preparation). Sheet Metal Locking Plates engaging side frames, both front and back, hold the piles of paper in alignment and prevent them falling. Cast Iron Locking Head compresses the paper. When loading, the door is closed and locked and the Press inclined backward, to make jogging easy. Then brought to perpendicular position and the door opened to apply the cement and cloth to a rigid even surface.

MODEL E, six feet high, fastened permanently to wall or post, holds 1,000 to 40,000 sheets at one loading.

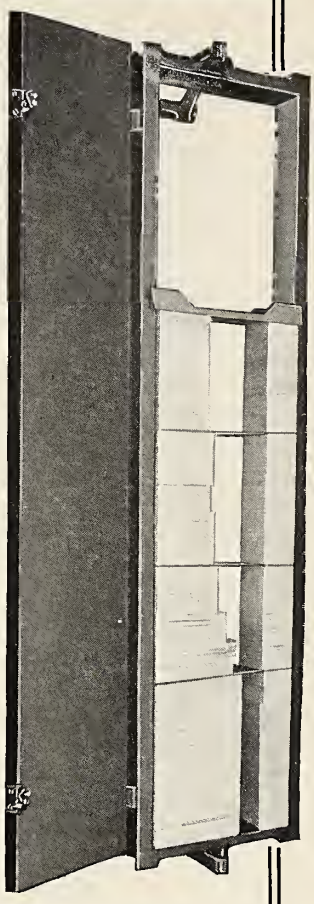
MODEL F, 42 inches high sets on a low bench or table, holds 1000 to 20,000 sheets at one loading.

Circular on request.

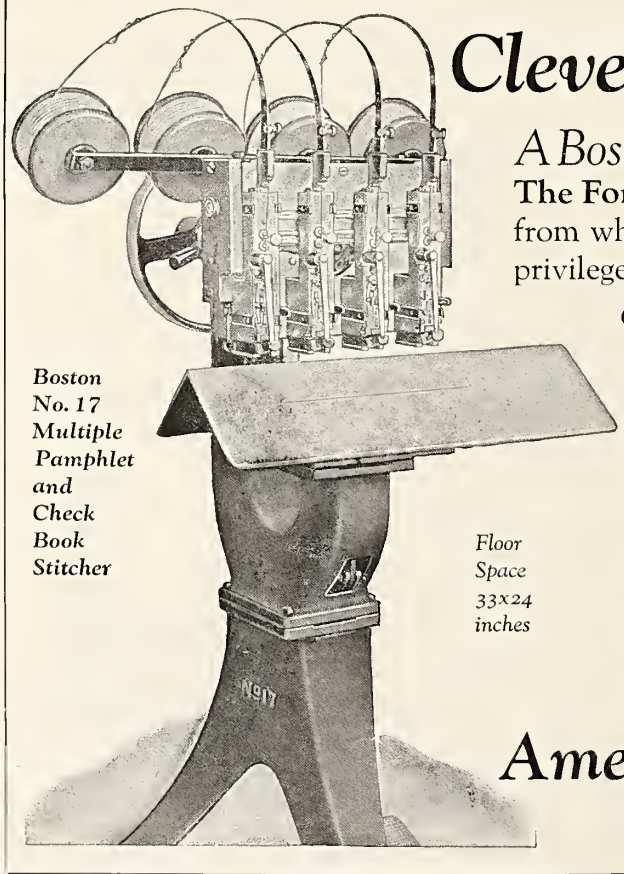
Joseph E. Murphy Company

Manufacturers

SOUTH LANCASTER, MASS.



Cleveland Praises Boston



Boston No. 17 Multiple Pamphlet and Check Book Stitcher

Floor Space 33x24 inches

A Boston No. 17 Stitcher was installed recently by **The Foreman-Bassett Company, Cleveland, Ohio,** from whose cordial letter of commendation we are privileged to quote:

"The girls we have operating it manage to get about 40,000 booklets off a day, which we feel is very good. We are wondering now how we ever got along without such a stitcher, and we thank you for keeping after us and making us see the value of it"

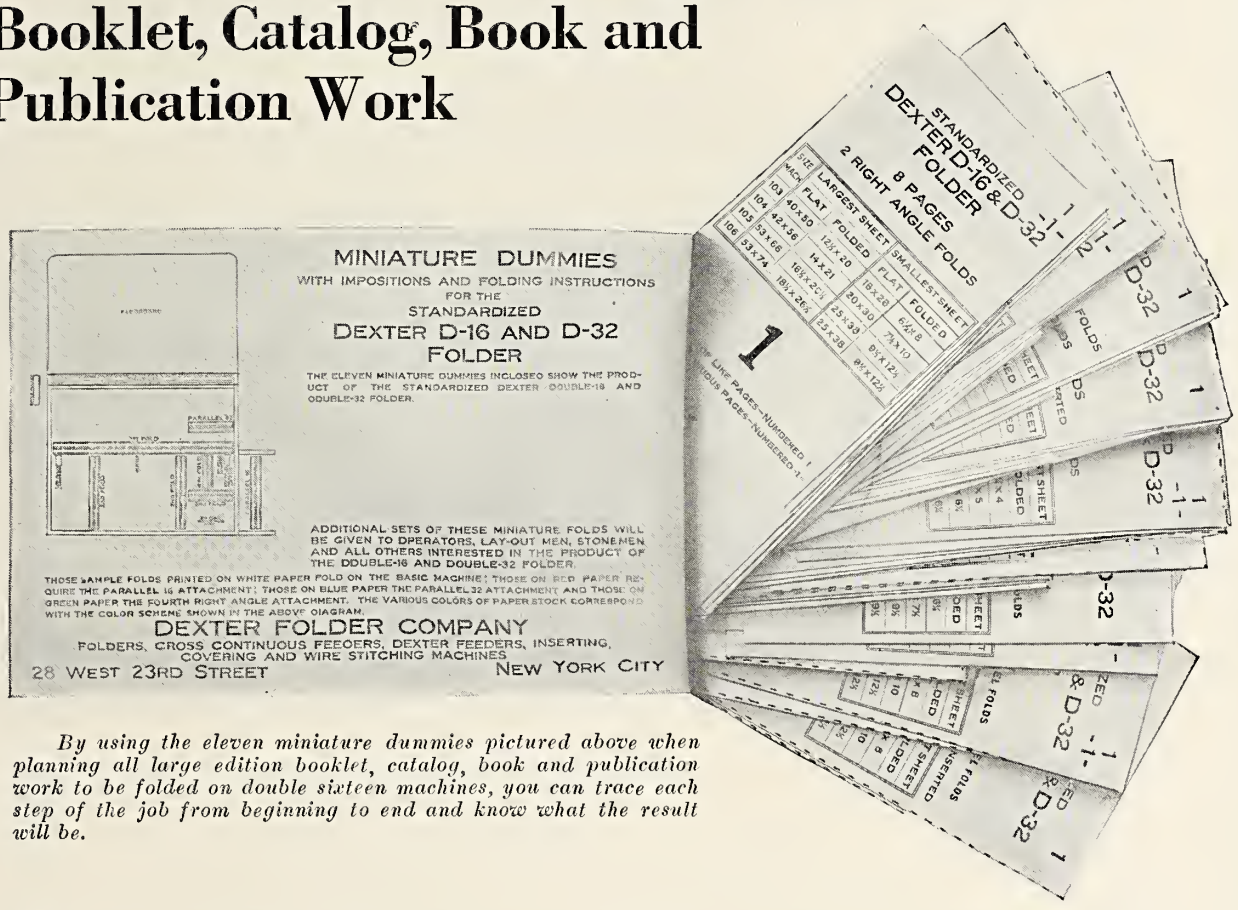
Good news like this is worth sharing. For more of it write to nearest Selling House of

American Type Founders Co.

GENERAL SELLING AGENT

SET IN MEMBERS OF THE GOUDY FAMILY

Dummies for Large Editions of Booklet, Catalog, Book and Publication Work



By using the eleven miniature dummies pictured above when planning all large edition booklet, catalog, book and publication work to be folded on double sixteen machines, you can trace each step of the job from beginning to end and know what the result will be.

The impositions, guide edges and folding instructions contained in this set of dummies give you a bird's eye view of your finished job before it is started. You can be sure that work laid out and planned in accordance with the specifications given on these miniature folds can be handled with the least time, cost and trouble in any bindery equipped for large edition work.

Plan your printing jobs from the binding end first, and know your binder's equipment. These folds will help you to better understand the importance of right binding specifications.

If you are interested in large edition work, send for your set of Double-16 Dummies today—no charge

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cutters, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

DOUBLE PRODUCTION

No Increase in Machine Units



The **MILLER** *Ideal Unit*

THINK what it means to you printers who are operating your plants under *obsolete hand-fed conditions,* when by the simple, safe investment in MILLER AUTOMATIC FEEDERS you at once *realize dividends of from 50 to 100 per cent increase in production,* with no increase in machine units and the assurance of a saving of anywhere from *25 to 50 per cent in operating costs!*

If you really *have had your fill* of disappointments, traceable to the unstable human element of hand-feeding, *there is a way out.* The answer is:

MILLER FEEDERS

Thousands are using them, why not you? Your request will bring full particulars, prices and terms—explains how you can put MILLER FEEDERS on your payroll, and let them *"pay as they earn."*

Miller Saw-Trimmer Co.

PITTSBURGH, U.S.A.

Branches: Atlanta · Boston · Chicago · Dallas
Detroit · Los Angeles · Minneapolis
New York · Philadelphia
San Francisco

HIGHEST QUALITY
HALF TONE *and* COLOR PRINTING

Miller Craftsman Unit

ADVERTISERS generally are becoming more and more exacting in their demands for "Quality Printing," realizing that it is the attractive, well-printed sales message, neatly dressed in two or more colors, that "gets across" and brings results.

PROGRESSIVE PRINTERS, alive to the trend of the times, and appreciative of the money-making possibilities afforded, are wisely equipping their plants to supply this demand in the *most efficient way - the* MILLER CRAFTSMAN *way.*

THESE *"Craftsman-Wise"* printers, hundreds of them, are making more money, per machine unit, than was ever before possible in the printing business. Not alone because the CRAFTSMAN enables them to deliver a high quality product, but also because of its high average production and low operating costs.



DON'T TAKE our word, ask any MILLER CRAFTSMAN USER. With the success of these men confronting you - with the printing world, almost as a single unit, interested, because of the wonderful record the MILLER CRAFTSMAN is making, - don't you think it time for *you* to investigate too?

WRITE TODAY for descriptive matter, examples of CRAFTSMAN work, prices and terms - learn how you can put a MILLER CRAFTSMAN UNIT on your payroll, and let it *"earn it's own payments."*

Miller Saw-Trimmer Co.
PITTSBURGH, U.S.A.

ATLANTA - BOSTON - CHICAGO - DALLAS - DETROIT - LOS ANGELES
MINNEAPOLIS - NEW YORK - PHILADELPHIA - SAN FRANCISCO

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 70 | JANUARY, 1923 | Number 4

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THE HENRY O. SHEPARD CO., 67 PRINTERS, CHICAGO, ILLINOIS



Men at ſometimes are maſters of their fates. The fault is not in our ſtars, but in our ſelves, that we are underlings.

Shakeſpeare



F·M·KOFRON

Designed and lettered by Frank M. Kofron

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 70 JANUARY, 1923 NUMBER 4

JAN 12 1923 PATENT OFFICE

Two of a (Different) Kind

BY WILL H. MAYES

AT a convention of printers and country newspaper owners I sat at dinner with two small-town publishers and propounded the usual question asked when kindred spirits meet at such gatherings, "How's business?" Knowing that my dinner companions were from neighboring towns of about the same size, I was surprised when one of them promptly replied, "Never better," while the other stated he had not been able to make a decent living since the beginning of the European war. The conversation was interrupted before I had time to learn the causes leading to these widely different opinions, but when soon afterward I had occasion to visit both of their towns I decided it was worth my while to try to find why the one held such a discouraged view of conditions while the other had such an abiding optimism.

As it happened, I called first on Doldrum, the dismal one. His "Newspaper and Job Office," indicated by a sign so faded that it can hardly be read, is in a county-seat town of about fifteen hundred inhabitants and is in a dingy shack on a side street. The plank porch floor creaked under my weight and the door dragged so heavily that I could hardly push it open. I was greeted by the usual ink-smeared "devil," who smilingly invited me to have a "cheer," and I also saw two young women distributing type, who merely gave me a side glance as they continued their monotonous work. I asked the boy where I could find Doldrum and he said he thought the boss had "gone fishin', or huntin', or somethin'." One of the young women, without looking from the type in her hand, said that Mr. Doldrum was at the court-house to see about getting the county printing. The boy volunteered to go for him, but I decided to look him up myself. I found him there revising his bid and lowering it to meet the prices he feared would be made by a publisher in one of the other little towns in the county. As we left the court-house together, he remarked: "It is a blasted shame to have to meet such rotten competition as I have, but I am going to have that printing if the cheapest bid will get it, if I have to do most of it for nothing. The county printing is a good filler, saves writing and typesetting, and holds subscribers to a paper." It was with difficulty that I withheld my strong opinion as to his reasons for being so anxious for that printing, but I was there to learn and not to lecture.

As we walked to his office I noticed he did not exchange greetings with any one. Apparently he was too absorbed in that printing bid to recognize his friends, if in fact he has real friends among his people. His slouchy clothing, his ambling walk, his whole listless appearance indicated he was carrying a heavy burden of despondency.

A hurried look through the office showed untidiness, disorder, lack of method and absence of system of any kind. Job and advertisement forms stood on the stones with half the letters "pulled." An unwashed newspaper form was still on the press, left there from the run of the day before. The office floor was littered with paper spoiled by poor feeding and faulty press-work. The tympan of the one job press was dirty from much use without change and its ink disk was covered with dried ink. The whole place was in a sorry plight, and I was well prepared for the tale of wo I knew would be forthcoming.

"The war certainly put the printing business to the bad," he began. "Back in 1916 I had things coming my way. I had a young fellow here who could set all the type, write most of the copy, and with the help

of a boy and a girl I could keep things fairly humming. Soon after war was declared the young fellow enlisted and then my troubles began. I had to rustle to keep help of any kind and I soon had to pay more for untrained helpers than I had been paying for skilled ones. Paper then went sky high; wages were more than doubled; and everything that goes into making a paper or doing job printing soared clear out of sight. I tried to raise my subscription price, but found that it could not be done; my advertisers threatened to discontinue their patronage if I advanced their rates, and some quit anyway as a war economy measure. I could not advance the selling price of job printing in any proportion to increasing costs. What could a fellow do but submit? People do not have to take a newspaper; merchants can't be forced to advertise; and printed stationery is not a necessity in a town like this."

It seemed about time to begin a lecture, so I tried to show him how by the use of tactful methods prices for subscription, advertising and job printing could be advanced to a profitable basis, but he insisted it could not be done — at least not in his town, that I did not know his people, and that they were the most persistent pessimists on earth. I looked over a copy of his paper and decided from its poor typography and worse news and editorial contents that perhaps he was right; evidently the community had received most of its hopelessness from him. He does not read printers' journals — has " no time for them," he says — so there is no hope that he will ever profit from this article. Some day his business will come into the control of some bright young fellow who will prove that success does not depend on the community in which it is conducted so much as on having at its head a man with the aspiration and enthusiasm to keep things moving.

Henry Blithe has a " Printery " some thirty miles from Doldrum's town, in a village of a little more than a thousand people. It is twenty miles from the county court-house. He met me at the station with his automobile, and explained: " I want to show you the town before we go to dinner. It is little, but it is some town and is just brimful of fine people. You must meet some of them. Ever been here before? Well, I will show you a place which for its size has some class to it."

It did not take long to see the place with its substantial churches, its one school building, its little park, its neatly painted homes, its general appearance of prosperity and contentment. It was no better than scores of other villages in prosperous communities, and really no better than Doldrum's town, but it looked good to Blithe because he was interested in all its enterprises and in all its people. As we rode and he talked and pointed out the little town's show places, he waved good-humoredly to the people we met or passed, and it could easily be seen that he was one of the " leading citizens." The ride ended at one of the neatest homes in the village, a well kept place overlooking the business section, where I met Blithe's interesting family and enjoyed a real home-cooked country dinner. It was with much pride that the place was shown, with its garden, its orchard, its Jersey cow and its chickens.

His pride in his home was not one whit less than that taken in the well equipped " Printery," which I found housed in a good brick building right in the center of the business district. It is needless to describe this printing plant in detail, for it is all that a well fitted country printing office should be, with its typesetting machine, its modern press and up-to-date equipment. " I own it all, plant, building and home," stated Blithe proudly, " and all made and paid for here in this little town."

" How did you do it? " I asked.

" Just by hiring competent help to attend to the petty details, charging rates high enough to pay a profit, showing confidence in myself, my business and my community, and keeping a cheerful disposition all the time. All persons in this part of the county are my friends and I try to merit their friendship. The grown people all know me well enough to call me ' Henry,' and lately the children have begun to call me ' Uncle Henry,' though I don't like that so well. Of course, I don't get all my business from this little town, but I have kept a sufficient force to enable me to get out and secure business from the neighboring towns, and this outside business is growing rapidly. Why, I must be doing at least half the job printing for the place from which you came today. I am building up a good, steady mail order business, too. There is nothing like cheerful hustling, unless it is living in a good place like this."

" How about prices? " I next inquired. " Have you had any trouble in advancing them? "

" Some trouble, of course, but people are nearly all reasonable, and I have been able to show them that printing charges must keep step with costs, just as prices in other trades must depend on costs. After all, it isn't so much the price that counts, if it is within reason; it is the way you go after the business and the class of work you do."

" Just one more question," I ventured. " Why don't you move to some city and build up a big business? You could easily do it."

The answer came so quickly it showed he had been considering such a move. " Why should I? I have a good business here, and it is growing. I could not own a city business of the kind I would want for ten times the cost of my plant here. I know my business from top to bottom, and as a city business is conducted along different lines, I would have to learn all over again, and then might fail. I could never build up such friendships as I have here, and I value friends more than money. In a city I would be a little duck in a big puddle, while here I could snub even the banker or the minister if I cared to do so. I am healthy and happy here and am doing the things I want to do in the way I want to do them. Besides, if I should go to a city, when could I ever get a chance to go 'possum hunting or sit down to a dinner such as we had today? Never, unless I should be fortunate enough to visit some country printer. I do think, though, that country printers should read printers' journals, visit the cities as often as possible to study city methods, attend

the trade conventions to exchange ideas, and try to keep right up with the times. And I have an idea that the city printers could learn a few things by getting out into the country offices now and then, for even a country printer knows a few good things."

Which are you most like in your business, Doldrum or Blithe? If like Doldrum, what are you going to do about it? If you were Blithe, would you move to a city in search of broader opportunities, or would you continue to be a " big duck in a little puddle "?

The Printing Buyer as the Craftsman Sees Him

BY A. J. FEHRENBACH

TIME and again one observes in trade publications articles in which an advertising specialist or a buyer of printing disparages the ability of the printer; classifies the craftsman as incompetent or so thick headed that he can not satisfactorily carry out in the composition of the job the ideas the buyer may have in mind. The article in THE INLAND PRINTER for September, 1922, by Elmer Brandell, an advertising executive of Louisville, Kentucky, is typical of the line of attack and argument made by men who have direct contact with printers. Mr. Brandell manifests extreme disgust with the printing salesmen who call upon him, and complains that they are not printers in the first place — even though they were supposed to have worked at the case or in the pressroom — and likewise they are not salesmen because they don't know type sizes, faces, paper, paper sizes, electrotypes, ink, or any other thing connected with " the art preservative."

Perhaps it would serve a good purpose if Mr. Brandell and the large group of buyers of printing would pause and get the point of view of the craftsman who actually composes the job, and of the skilled pressman who puts the type, ink and paper together to produce the completed work.

It happens quite generally that a buyer of printing specifies certain type, paper and ink, giving definite instructions for the execution of the job. Very often the job can be carried out to the letter, but it happens now and again that the man who makes out the specifications fails to realize that type is not made of rubber. Because he is not constantly working with type he may not be as familiar with type faces as the printer is. He may not realize, for instance, that when he specified Cheltenham for his letterhead he really meant to ask for Engravers Roman; or he may not have stopped to realize while mapping out a poster that he would get a typographical monstrosity if he insisted upon absolute adherence to instructions and his specification called for Bookman, upper and lower, for the headline and with black Gothic capitals for the body type.

" I specified that this job be set in Bookman. If you can't turn out a better looking piece of work than that, you had better cancel the order! " This came over the telephone from an advertising manager who had given minute and iron-bound instructions to follow specifications on the composition. The foreman, who was a man of infinite patience and tact, politely apologized because the customer was not satisfied with the proof. He undoubtedly felt like the photographer who submitted a portrait proof to an ungainly matron who had been neglecting her figure, and who could not have been made to look attractive by an artist with the liveliest imagination.

" There must be a mistake somewhere, Mr. Smith," cheerfully ventured the foreman. " I have the copy and instructions on the job right here before me, and the proof is in exact accordance with specifications. Perhaps you meant to have us set the job in Cloister or Caslon. We'll be glad to give you just what you want! "

Whereupon the buyer asked his printer to make up a neat, attractive, well balanced, harmonious job, using the same copy and general outline. The craftsman attacked the thing with enthusiasm. It was a challenge to the compositor who through years of experience and careful observation had acquired a real understanding of type faces, symmetrical spacing, effective contrasts, and neat, finished appearance in typography. The proof was O. K.'d and the job pleased the buyer — who happens to be a good judge of printing. This incident illustrates that a man who knows an attractive piece of printing when he sees it is not necessarily one who can give specifications for the creation of the work. Wasn't it Abe Martin who said that Lafe Bud never laid an egg in his life but that he was a good judge of omelets?

It is interesting to note that as a result of the clash between this buyer and his printer the two contending elements have been brought together, so that now the quality, character and general tone of the printed matter used by the concern in question have greatly improved, and a real *entente cordiale* has been established between buyer and printer. The copy now submitted to the printer is neat and clear, specifications are made but they are not so iron-bound that nothing whatever is left to the judgment and discretion of the craftsman. Good results followed naturally and inevitably.

A true craftsman often secretly regrets that it seems necessary for modern printing houses to employ solicitors. Down in his heart he feels that the buyer ought to come with his work to the man who can most efficiently and economically execute it. He somehow believes that it should be considered almost as unethical for a printer to engage solicitors as it would be for a doctor, lawyer, photographer or engineer to do so.

Split Infinitives

BY F. HORACE TEALL

AN infinitive verb is a verb in its simplest form, denoting action in an unlimited manner and without person and number. As infinitives are most frequently preceded by the preposition *to,* many persons always exemplify such verbs by using the preposition and the verb together, as to do, to say, to sleep, and seem to think the two words are inseparable; and thus probably originated the idea that the two must never be disturbed by introducing between them a modifier, usually an adverb, as in saying to wilfully do wrong, to deliberately say it, to sweetly sleep. Such expressions as these were early used with such frequency that the puristic pedants of whom no lack is anywhere felt soon pitched upon a name for it which was supposed to blast it forever as an ignorantism subject to severe condemnation. It was called the split infinitive, varied by some to cleft infinitive, and has retained such classification, and the condemnation of it has remained in force among those of pedantic tendency, while the majority who are not so pedantic have continued splitting infinitives and do so now fully as much as they ever did.

I am writing this expressly to aver that the split infinitive is not so gross an error as it is called by many persons, although it certainly is better to avoid it in common use, and much more in accordance with best usage is the placing of almost any adverb either before the preposition or after the verb. The general assumption of error is itself a much worse error, as occasionally a distinctly different meaning is expressed by placing the adverb between the preposition and the verb.

Rossiter Johnson, in "The Alphabet of Rhetoric," says: "What is called the 'split infinitive' must be permitted sometimes in poetry, but it never should appear in prose. . . . Splitting the infinitive is an error of the same nature as unnecessarily separating the auxiliary from the main verb, which is done persistently by many writers that are careful about their infinitives."

We are told in a book purporting to be authorized as a statement of the style of the *Atlantic Monthly* that "despite the arguments of those who claim that 'to' is no part of the infinitive, and that there is, therefore, no reason why other words should not be placed between 'to' and the verb-form that accompanies it," the split infinitive is "taboo there, if for no other reason, because it is 'an ugly thing,' and because, while there may be degrees in its ugliness, it never becomes lovely." As typical specimens of ugliness two quotations are given containing the phrases "to practically help him" and "to needlessly take a feathered life." There is no reason given why these are considered ugly. May this be because the *Atlantic's* editors could not give a reason? It is said that "The King's English," by H. W. and F. G. Fowler, speaks of "the curious superstition that the splitting or not splitting makes the difference between a good and a bad writer," and that this superstition "still abides in the Atlantic office."

Dr. J. C. Fernald, in "Connectives of English Speech," says: "That the 'to' of the infinitive construction is not 'a part of the verb' appears from the fact that the idea of the infinitive can be, and in numerous cases is, expressed without it." He means in such expressions as "I may go," "Hear him speak," in which use go and speak are called the pure infinitive. He says: "A usage which is often severely criticized is that of the split or cleft infinitive; as, to suddenly fall. Abstractly there seems no more objection to the split infinitive than to the split indicative. We say, 'The value will greatly increase,' and it seems every way as rational to say, 'The value is sure to greatly increase.' The latter is a very popular idiom, and often very forcible, though not commonly found in our best literature. If this usage meets a general popular demand, as now appears probable, it will ultimately win acceptance, but it can not at present be classed as an approved idiom." I must acknowledge that this is much more convincing to me than the mere assertion of fidelity to a superstition, with nothing to support it more than the bare assertion that the expression objected to is "an ugly thing"! Something more is needed than the fact that even many masters of language persist in upholding a curious superstition to prove that a form of phraseology is an ugly thing. Something much more sensible is indicated in the following quotation.

Brander Matthews said in an article in the *New York Times* that the Society for Pure English had announced intention to oppose "the tyranny of schoolmasters and grammarians, both in their pedantic conservatism and in their ignorant enforcing of newfangled rules, based not on principle, but merely on what has come to be considered as 'correct' usage." Professor Matthews then said: "These are strong words, but they are none too strong, as all students of the history of English will acknowledge. Many of the makers of text books and many of the teachers of grammar are ignorant, pedantic, and tyrannical. It is high time that men who love the language, who can use it deftly and forcibly, and who are acquainted with the principles and the processes of its growth, should raise the standard of independence. The task before us is to 'educate our masters'— more particularly to educate our schoolmasters." He mentioned two manifestations of pedantic ignorance, one of them being "the persistent protest

against the 'split infinitive,' e. g., 'to clearly see.' There is no sound reason why a writer should not split all his infinitives if he so choose, and scores of the best writers have done it on occasion."

The split infinitive has outlived the strongest condemnation, and is not likely to suddenly succumb. Of course those who object to its use have a perfect right to do so, but every one who wishes to have its avoidance enforced should see that copy is right and in accordance with his ideas when it is sent to the printer, so that nothing objectionable to him appears. Making copy right is the surest way to get right printing.

Editing a House-Organ

BY C. T. FISH

WHEN the printer has decided to publish a house-organ he will find his greatest difficulty is in the editing of it. Any printer whose business is large enough to warrant this form of publicity should have little difficulty in printing a house-organ that is creditable enough from the physical standpoint, but few have the necessary time or ability to keep its pages filled month after month with interesting and pertinent material. Every house-organ must compete with many others as well as with the vast quantities of booklets, brochures and broadsides which reach the desk of the buyer of printing, and its contents must therefore have real interest and merit to secure a reading. It must give the reader real value in return for the time he spends in reading it.

The use of the term "house-organ" when applied indiscriminately to private publications is open to objection. *The Three Circles,* published by Evans-Winter-Hebb, of Detroit, claims with some justice that the name house-organ should be applied only to the periodical that "pipes solely on the merits of the publisher and the wonders of his product or service." The editor of this excellent publication rightly objects to having his magazine tagged with the same label as one whose appeal is purely for business. We agree with him that "house publication," "house magazine" or "private magazine" is preferable in describing a publication which renders real service to its readers. But house-organ is too convenient a blanket term for all private periodicals to be discarded. It will probably stick because it is shorter and easier to say and write than any of the proposed substitutes.

The value of a house-organ depends primarily on its editorial contents, although its physical appearance is scarcely less important. While good printing will often put across an otherwise indifferent house-organ, the printer can find less expensive ways of displaying his ability to produce a beautiful piece of printed matter. A house-organ is not a "piker's" proposition.

One of the most conspicuous examples of a house-organ, the success of which has been due almost entirely to the merit of its editorial pages, is *Faith,* the house-organ of the Printcraft Press, of New York city. This is not intended to belittle the physical appearance of that excellent publication. True, there has been no obvious attempt at fine printing in its production, but its clean, readable pages are a treat to those who appreciate good printing. In spite of its unpretentious appearance it has an indefinable air of quality which will prevent its going to the waste basket unread. Many a business man whose daily mail rivals that of a motion picture star finds time to read and enjoy it. There are other house-organs of equal merit, but *Faith* is perhaps the most prominent example of one whose reputation has been built on its editorial pages.

Who shall edit the house-organ? Shall it be a member of the staff, assisted with contributions from other members, or a free-lance writer? Or shall a syndicated house-organ be employed? Successful house-organs have been produced by all three ways. If the members of the firm's staff can do it, so much the better; the publication will be more likely to reflect the personality of the house, and if it can be done creditably by home talent it is a big asset, particularly if the firm specializes in complete direct-advertising service. But it is never safe to leave the editing of a house-organ to one man. Even the most facile writer is apt to grow stale on the job if he does not have the assistance and coöperation of his associates.

Publishing a house-organ must not be regarded as a spare-time job. A regular mailing date is as important for a house-organ as for a magazine with paid circulation. A member of the staff is apt to sidetrack the house-organ for work seemingly more important or else compile it at the last minute with the aid of the shears and paste pot. The free-lance writer whose meal ticket depends on the job can usually be depended on to furnish the copy on time.

What shall be the editorial policy of the magazine? Robert E. Ramsay in his authoritative book, "Effective House-Organs," lists the following types of house-organs from the standpoint of editorial policy: Strictly business, Service, Non-business, Humorous. Most house-organs combine two or more of these classifications. The strictly business type is fortunately rare, for shop talk alone is rather tiresome. The non-business type is of doubtful sales and educational value. The three chief reasons for publishing a house-organ are sales, good will and education. Perhaps these three motives should be named in the opposite order. Of course sales are the great desideratum of business, but sales will come through education and the consequent good will, and the greatest mistake in the editorial plan of a house-organ is to make a frantic attempt to sell the

house. Business through service should be the dominant policy of a house publication.

As for humor, a little goes a long way. The writer has before him one example of a humorous house-organ. It contains several pages of humorous squibs, all set in Cheltenham Bold. It is snappy, readable stuff, but after reading it carefully, including three full-page advertisements of the firm, the writer is vaguely conscious of the fact that the house offers a complete printing and direct advertising service, but he is not particularly impressed with the firm's ability in either line. The motto which appears under the masthead, " What Fools We Printers Be," is a delightful bit of unconscious humor. Lack of dignity is one of the conspicuous faults of the strictly humorous house-organ. The magazine should inspire respect for the house publishing it. A gentleman is never overly familiar, and his manner never invites undue familiarity. But dignity can be overdone, and when carried to extremes it is as repelling as too great familiarity. Between the two extremes there is, of course, the happy medium of human interest and friendliness.

It should hardly be necessary to state that editorials and advertising should be kept strictly separate, yet too many house-organs fail to distinguish between the two. If the reader is attracted by an interesting title into reading a mere advertisement he is apt to feel that he has been fooled, and his future interest in the house-organ will be considerably less. Such stuff resembles the type of advertising in which a snappy title lures the incautious reader into an advertisement for somebody's painless corn remover, which has been disguised as news. Equally irritating is a " whip " at the end of every article. If the story points out the value of quality printing it is annoying to be reminded at the close, " That's the kind of printing the Smudge Printing Company does. Trust your work to them and you won't be disappointed." If the house-organ itself doesn't convey that impression no amount of this kind of bunk will do it. Advertising should be kept entirely separate and frankly labeled, not insinuated with the reading matter.

The importance of the advertising must not be underestimated, however. The reader should not be left to guess who is publishing the house-organ, and why. The product and services of the house should receive all possible prominence, but there must be enough entertaining and educational reading matter on which to hang the advertising. Otherwise the house-organ will be considered a bore, and a printed bore is the easiest thing in the world to get rid of.

Generally speaking, the editorial contents should be about sixty per cent general interest and forty per cent shop talk, advertising, display and otherwise, being included in the latter category. Educational articles are of special value and the buyer of printing is always anxious to learn more about printing as it affects his own business. He will be sure to read any article that tells him how to make his printing more effective, at a lower cost, if possible. He will readily absorb any hints on how to use typography, colors and engravings in order to give his printed matter greater selling power. If a house-organ gives him information of this nature it will always be sure of a welcome.

Fiction, as a rule, is out of place in a house-organ. Except where an effective story is used to illustrate a point, the sales and service value of fiction is practically nil. For one nickel the reader can obtain every week many pages of much better fiction than the average house-organ editor can ever hope to write. But the editor of the *Saturday Evening Roast* is not in a position to give our readers helpful hints on printing and direct advertising, so the competition narrows down to our competitors in the field of printers' house-organs.

The house-organ editor knows, or is supposed to know, more about the house than any one else and is better able to tell how it can help present and prospective clients. The educational features of the magazine are important in creating good will and eventually sales, though their aim is apparently disinterested service. The advertising pages and the enclosed reply card should crystallize the good will into inquiries which furnish leads for the salesman.

Perhaps the greatest thing in editing a house-organ is to get the reader's viewpoint, to understand his problems and interests. When the editor gets this idea in his head he will have less difficulty in making the house-organ human and interesting. There is nearly always too strong a tendency to accent the first person and ignore the second. The reader is not particularly interested in us, our wonderful plant and our unexcelled organization, except as we can be of use to him. It is all right to talk about ourselves and to show pictures of the plant and the staff. Naturally the reader likes to be introduced to the men he may deal with, but he is likely to be disgusted with the flattery that some servile copy writer has written to please the boss. All the talking about ourselves should be done with the utmost caution and the least possible noise. A pompous person and a pompous house-organ are equally obnoxious. We all know and avoid whenever possible the fellow who likes to talk about himself. Thanks to Uncle Sam's splendid service the printed representative can often gain admission where one beneath a derby fails, but the printed salesman which proves tiresome promptly gets the bum's rush to the waste basket.

Argumentative subjects should be barred from house-organ copy. Religion, politics and labor are loaded, especially the latter. A strong open-shop editorial will alienate the good will of those to whom the union label is like the sterling mark on silver, and a pro-union article will get under the skin of the employer to whom unions are anathema. A general magazine may thrive on the opposition it stirs up, but a private publication, the purpose of which is to create good will and sales, should avoid antagonizing its readers.

Briefly summed up, the essentials of house-organ editing are: Make it interesting, make it pertinent, make it helpful. We almost forgot, make it brief. Say what you have to say, then stop. As *Paragrafs* aptly expresses it, " Writing to fill space is writing to fill waste baskets."

Copartnership in a Typesetting Machine

BY EDWARD A. SEAGERS

IF a canvass of the platen-press printers of America were undertaken in order to discover the greatest handicap under which the little print shop is doing business today, I believe that nine out of ten would concede that it lies in the little fellow's inability to take complete advantage of modern mechanical typesetting conditions. This inability is chronic with all small shops. The reason is, of course, that the number of potential machine-set jobs in a shop doing average platen-press work only is not sufficiently great to warrant the purchase of a typesetting machine. Yet the little shop, if it is to prosper, must make as proportionate use of machine composition as its bigger and wealthier competitors who operate well equipped mechanical composing rooms. The question is, what can be done?

In view of this situation, a plan of copartnership in a typesetting machine which has been drawn up by three platen-press printers in an eastern city of 100,000 population will be of interest to every other job printer working under a similar handicap.

These three printers realized that they were working under difficulties so long as their machine composition had to be sent to an outside shop where their work might be unavoidably delayed at a critical time. Moreover, they were denied the benefit of the numerous "pickups" which accompany the possession of a typesetting machine, so they determined to act together. One of them had suggested an idea which he thought would lead to a solution of their difficulty. It was simply this: Since they could not own typesetting machines individually, why not own one collectively?

When first put forward the scheme seemed to be merely a simple problem in partnership, but as soon as each man began to visualize in his mind the actual working of the proposition he then saw the peculiar difficulties of a mutually owned composing room. But as the scheme had possibilities and the basic idea seemed too good to drop, the men agreed to approach the problem from individual angles, hold conferences at which both suggestion and criticism would be freely handed out and discussed, and finally they evolved a practical outline of procedure. Boiled down to essentials, their conclusions offer some original points which may be of value to other printers.

The first unanimous decision reached was to the effect that while the machine was to be located as conveniently as possible, yet it must be housed in a building distinct from any one of the shops interested. To place it in the same building occupied by one of them would, it was thought, tend to engender a suspicion of favoritism.

The question of management, because of its vital bearing on the success of the enterprise, next provoked the keenest discussion. It was finally agreed that the machine should be under the control of a chief operator, who should also be manager of the plant, clothed with the authority of a dictator so far as the actual running of the outfit was concerned, since it was foreseen that only by isolating the plant and giving him complete freedom of action could the best results in management be expected.

The plant must stand on its own legs, and the manager treats each of his employers as though he were handling the trade of three separate customers. As each job is received it is stamped with the hour and minute of its arrival and takes its turn accordingly. Any complaint about precedence can therefore be settled instantly by showing the time stamped thereon. Yet even here a certain amount of elasticity must be exercised. Should one partner bring in a job which, because of its character, must be rushed, the matter is left to the good judgment of the operator since his first consideration toward his employers is service. Besides, the other partners may be in the same situation later on. In addition to his salary as managing operator, and as an incentive to maximum production and the display of sound business tactics, the operator receives as a bonus an equal share of the profits.

Another necessary feature in the policy of isolating the plant and its management is the decision that no one of the partners is to be admitted to the inner workroom when jobs are being set. Each man must transact his business, give his instructions and receive the completed composition in an outer office. Consequently, not only will each partner be ignorant of what work is being done for the others, but interference in the guise of one of the owners dropping in occasionally "just to see how things are running" will be prevented. Yet in order to safeguard the interests of all, at the end of each month, at a stated meeting, every opportunity will be given for the ventilation of complaints, consideration of suggestions and for discussion. In addition to this, at the end of each quarter, at which time profits are to be divided, the operator renders an account of his stewardship, when he, so to speak, surrenders his authority and places his case in the hands of his employers, and should two of his employers vote dissatisfaction with his management he must show cause why he may not be dismissed.

An interesting angle in the policy of the manager's having absolute control is that the owners are thereby taking advantage of the often overlooked fact that the workman on a machine often knows a good many unsuspected defects about his machine, as well as the system under which it is run, and if he is made responsible he will soon remedy the defects. In other words, it pays to make him boss.

A ticklish point arose in the question of how to overcome the obvious fact that all the parties to the compact would not be likely to make equal use of the machine's output. While it was necessary for each partner to contribute an equal amount to the initial cost, it was thought unlikely that every one would get, or be in a position to demand, an equal share of service. It was recognized that at certain times one of the partners might have a heavy run on machine composition while the demands of the others might be light at that particular time, depending on the character of work going through each shop. Therefore, it was agreed, some plan should be devised whereby the partner getting the big end of the output should pay in proportion. To meet this condition a standard price, based on the hour cost, is charged against every job. In the event of one partner making greater use of the machine than the others no unfairness will result, since he will pay his way, job by job, while the others will share equally in the earnings of the plant at the quarterly distribution. Moreover, this arrangement will make it possible for the manager of the plant to take in outside work should it appear to advantage to do so, as there will be a constant incentive to undertake all the work the machine can turn out, once the demands of the owners have been satisfied.

All galleys, trays, metal, etc., are to remain the property of this central composing room, and are returnable within a reasonable time, only the cost of composition being charged against each job. In the event of one of the partners desiring to keep a job standing indefinitely he must notify the manager to that effect, when the metal also will be charged against him, subject to being sold back to the plant at regular rates. The same rule will, of course, apply to cast sorts, rules, borders, or any other material retained by the printer. This arrangement has a double advantage in that whatever metal is thus withdrawn from circulation it will be paid for at once, and at the same time each of the owners will have an opportunity of benefiting from "pickups" and standing jobs without robbing the central plant.

A sound feature is the common-sense decision that this auxiliary workroom is not to concern itself with any operation other than the regular duties of a composing room. It is not, for instance, to be asked to edit copy or to read proof. Each print shop associated will be responsible for the preparation and delivery of its own copy, correct reading and marking of proofs, and the handling of corrected type. So far as the manager of the composing room is to be held responsible, a job will be considered finished as soon as the corrected type is packed for shipment.

A touch of individuality is introduced into the project through the provision that any of the copartners may deliver to this central plant a limited number of matrices for his exclusive use, with the understanding, of course, that whatever time is consumed in making changes on the machine is to be charged against his account.

In conclusion, it should be borne in mind that the real question at issue is not a matter of reducing the cost of composition. That angle of their venture was not discussed. The advantages sought are: Accessibility, an opportunity for "pickups," and "home" service; and these advantages they expect to gain through mutual ownership.

MONEY never made a man happy yet, nor will it. There is nothing in its nature to produce happiness. The more a man has the more he wants. Instead of its filling a vacuum, it makes one. If it satisfies one want, it doubles and trebles that want another way. That was a true proverb of the wise man, rely upon it: "Better is little with the fear of the Lord, than great treasure and trouble therewith."—*Franklin.*



BRENDENWOOD

An exceptionally fine piece of photoengraving, reproduced from a photograph by Hohenberger. Printed from a "Stafford-Tone," and shown through the courtesy of the Stafford Engraving Company, Indianapolis.

EDITORIAL

During the past month or so we received a notice of an invention exposition to be held in New York in February. Some emphasis was placed upon special days in honor of great inventors, several names being mentioned, such as Marconi, Steinmetz, Edison, Bell, and Westinghouse. Not one word do we find in the way of mention of any of the great inventors who have made possible the present methods of printing. We do not wish for a moment to detract from the glory and honor that have been or will be accorded the inventors of the radio, the telephone and other wonders of the time. It is inconceivable, though, that the inventive geniuses who have wrought so well in bringing to the world the art by which information and educational matter may be spread broadcast to the masses in printed form so rapidly should be overlooked in an exposition that is supposed to be international in scope and to cover all fields of inventive effort.

How many heads of printing plants take sufficient personal interest in the advancement of their employees to inquire into what they are doing in the way of improving themselves by reading good literature concerning the different phases of the trade? Recently there came to the desk of the editor a letter from R. T. Patten, manager of the Independent-Reporter Company, Skowhegan, Maine, with which was enclosed a copy of a questionnaire that was circulated through the office and plant. The purpose of the questionnaire is best shown by giving the questions contained therein: "Are you a subscriber for any publication tending to increase your knowledge of any part of the printing or publishing business? If so, state what. Are you the owner of any books tending to increase your knowledge of the printing or publishing business? If so, give titles. Do you desire to study or read any book or publication not now available through this office or the Skowhegan Public Library? If so, give title, and they will be provided. How much time do you devote weekly outside of business hours to thought, research or study tending to increase your knowledge of the printing and publishing business? How can we aid and encourage you in this respect? Give titles of books you have already read on the printing and publishing trade (either fact or fiction) and titles of printing trade publication articles you remember with most interest. What part of the printing and publishing business interests you most, and what are your plans and ambitions as regards thereto? We do not advise you to become 'a one job man,' yet it undoubtedly pays to specialize as to some department. Write below or on the reverse side any remarks for which room is not provided above." Would that there were many others taking a similar interest in the advancement of those employed in their plants, and willing to give the necessary time to find out what their employees are doing toward self-improvement, then prepare to help by selecting the proper kind of reading matter. Such a demonstration of keen interest in the welfare of employees can not help but have a beneficial and lasting effect.

It was extremely interesting, and gratifying, in going through some of our exchanges this past month to find two journals from rather widely separated sources — one published in London, England, the other in Chicago, Illinois — which contained articles in the nature of appeals for more attention to the finer points of typography in machine composition. This is not the first time the subject has been presented to the trade, but nevertheless it is still a live topic and it can not be denied that there is room for improvement. Of course, exceptions can always be found, and we find much machine composition that will pass the acid test of criticism; but in the majority of work produced on the machines the principal thought is, and always has been, speed, and quality has necessarily been sacrificed for the demon speed. Keeping down the cost has also been a factor. The difference between real high-grade work and that which is mediocre is simply a matter of a little extra attention to some of the finer details, supported, of course, by a knowledge of what constitutes good composition or typography. The operator who thinks enough of his work to give a little study to the underlying principles of good printing soon finds that the small amount of extra attention given to the finer points does not materially decrease his speed but does greatly enhance the quality of the finished product. The best of operators, however, are working under an extremely heavy handicap when they are forced to make speed the prime consideration in order to meet the demands of so-called keen competition, when they are pushed to the limit for quantity production and are not given the time necessary to keep their machines in good running condition, and when the proper attention is not given to keeping the metal toned up to the required standard for good results. A high degree of quality is possible in machine composition — that fact is being demonstrated constantly; but to secure it the conditions surrounding those in charge of the machines must be conducive to good workmanship.

The Bidding Evil an Economic Loss

An officer of one of the large printing houses of the country wrote the editor of this journal recently, calling attention to a card which was being used by a buyer of printing for rejecting quotations that were made on his work. Regular government postal cards were used, and following the name of the company at the top of the card

these words appeared: "Re: Your quotation of ———. We are in receipt of your quotation mentioned above, for which we thank you. We regret, however, to have to advise that we found it to our advantage to place the order elsewhere. We appreciate your prompt quotation and shall be glad to have you quote on our future requirements. Purchasing Department, by ———."

The card tells its own story. This buyer at least showed sufficient courtesy to advise the printers who had submitted quotations that the work had been placed, instead of doing as many are accustomed to do, wait until the salesmen call to find out what their chances are of securing the order.

As our correspondent wrote, obviously this customer is getting so many quotations on each piece of printed matter that he feels it necessary to adopt some quick and easy method of notifying those who lost out in the bidding, rather than take the trouble to write letters. As the card is arranged, all that is necessary is for the purchasing agent to fill in the date of the card, the date of the printer's bid, his initials, and address it. It is a deplorable condition when the buyer of printing receives so many estimates on each job that it requires machinery such as this to handle them.

Of course it can be argued that, as arranged, the card can be used for rejecting quotations on many other items bought through the purchasing department, and therefore is a time saver for the purchasing agent. The principle is the same, nevertheless. The habit of seeking quotations from a large number of printers has been followed by many purchasing agents, simply because they know that if aware of the fact that others are figuring on the same piece of work printers will make an extra strong effort to get the job and will pare their figures down to the bone, hoping to cut under some competitor.

It is difficult to tell whether the economic loss caused by this practice can be measured. The cost to printers of figuring estimates on jobs which never enter their plants is a quite sizable item in the overhead of doing business throughout the year. The waste of time of salesmen calling on these buyers is an enormous addition to the expense of doing business. The expense thus caused must be absorbed somewhere, and the only way it can be absorbed is to distribute it over the jobs which do enter the plant, and thus the cost of those jobs is increased needlessly. In this way it is of course passed on to customers, which hardly seems fair to them.

Evidently this practice is not confined to the printing field. Financial houses are invited to enter bids for handling bond issues. Contractors are invited to submit figures for erecting buildings and other construction work. And so it goes, throughout practically all lines of business. Printing, however, seems to be particularly subject to the evils of the practice, and what is the result? In addition to the extremely heavy cost which we have already mentioned, the work is all too frequently cheapened through the sacrifice of quality in order to get the job done at the price quoted; the printer is forced to cut his profit below what is fair and legitimate, to say nothing of essential, if he gets any profit at all; other customers must be forced to bear a share of an expense that really has no connection whatever with their work, and time is consumed in making estimates on jobs that are lost, when that time could be put to some other and more constructive purpose.

The entire practice can not be too strongly condemned from every standpoint. It is an economic waste that should be eliminated from the cost of doing business. We are strongly of the opinion that it could be eliminated if printers were to take united action against it, show their customers the fallacy of the practice, and refuse to waste their time in preparing estimates to be submitted in competition with others merely for the purpose of enabling the buyer to take advantage of the situation and play one printer against another.

Make Your Advertising Deliver a Service

"Advertising matter must deliver a real service to the recipient." Thus said Bradley Tyrrell, vice-president and sales manager of the Bradley Knitting Company, of Delavan, Wisconsin, in opening his address at the first session of the three-day conference on direct-mail advertising held by the Direct Mail Section of the Advertising Council of Chicago.

Here is a point which it would be well for many printers to consider when preparing literature advertising their own businesses. All too frequently we find printers stressing the facilities they have for producing printed matter, playing up their equipment and their ability to do good work. How far this goes toward impressing the recipient is problematical. Better by far to let the character of the advertising matter show the printers' ability and to make the message contain something that will be of real service to those to whom it is sent.

We have before us an excellent example of service rendered through a printer's advertising — a pamphlet issued by George F. McKiernan & Co., of Chicago — which emphasizes the point made by Mr. Tyrrell. This pamphlet was made to fit a No. 10 envelope. The cover bears an illustration of a bunch of keys, with just the two words, "Master Keys," nothing else. As we turn over the cover we find a heading, "Maximum Sales," then we read a short but strong account of how, by keeping a careful watch over the mailing list, more effective results can be secured from direct advertising. It does not stop here. As we continue to turn the pages we find some statistics showing how addresses are constantly changing, then some splendid suggestions for maintaining a mailing list so that accuracy will be assured, not only in the addresses but also in the names. Then we find hints on compiling lists, sources from which names may be secured, together with a few pertinent points on how to check up for accuracy. All this matter is brief, but of value to the recipient. In other words, it renders a specific service. The only matter pertaining to the work of the company appears in a specimen of a recent piece of work produced, which is used as an insert, and a few paragraphs on the last page emphasizing the service the company offers.

For the printer who will really study the possibilities in his advertising literature, there is such a great fund of matter of an informative character that he should not want for material which will really be of service to his customers or prospective customers. Make the advertising deliver a real service that is of value to the recipient and results will be sure to follow.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Anent Mr. Earhart's Article on "The Word 'Value' as Applied to Color"

EDITOR'S NOTE.—We have received several letters from prominent artists, in addition to the one from Birge Harrison which was reproduced in our issue for December, all commenting upon Mr. Earhart's article on this subject, which appeared in our issue for August. In view of the wide interest these comments may have among students of color, we reproduce them herewith:

To the Editor: NEW YORK CITY.

I have read the article entitled "The Word 'Value' as Applied to Color," several times with much interest, and think Mr. Earhart has added a real service to a clearer understanding of the too vague meaning in which the words "tone" and "value" are used. I think all his deductions are very just, and a layman's understanding of that matter I feel would be much clarified. FREDERICK BALLARD WILLIAMS.

To the Editor: CENTER BRIDGE, PENNSYLVANIA.

I have received a copy of THE INLAND PRINTER containing the article by Mr. Earhart on the use of the word "value." I agree with what he writes and am surprised that the subject has not been better understood. A good article in every way.

E. W. REDFIELD.

To Mr. J. F. Earhart: RADNOR, PENNSYLVANIA.

I thank you for your very complete and explicit definition of the term "value." I quite agree with the further definition you have given it in regard to intensity of color. It is a word much misused, and your article in THE INLAND PRINTER should contribute to a better comprehension of it.

CHARLES MORRIS YOUNG.

To Mr. J. F. Earhart: EAST GLOUCESTER, MASS.

I entirely agree with your definition and use of the word "value" as applied to painting. In my teaching I always make such a distinction. HUGH H. BRECKENRIDGE.

To the Editor: NEW YORK CITY.

I have read Mr. Earhart's article and find it just. Any artist who has had proper training in the science of pictorial art knows that color, as well as black and white, has its value and that each preceding plane of distance is marked by a corresponding change in color, until at last all local color is swallowed up in atmosphere.

Much of the so-called art of today ignores entirely this great law, with the result that all things seem out of value and topsyturvy, to the bewilderment of the layman. Mr. Earhart's article has a basis which may well be used for more careful analysis, and he has started something which is not any too well known by even many of the artists. Oftentimes the thing which differentiates the very fine work in pictorial art is embodied in this subject. The great painters have a perfect understanding of all the values which enter into a given work, and when tone values and color values are both just, harmony ensues.

I want to express my appreciation of the fine work shown in THE INLAND PRINTER, and thank you for the copy sent me.

D. W. TRYON.

To the Editor: KANSAS CITY, MISSOURI.

This refers to an article by J. F. Earhart, on page 678 of the August number of your wonderful magazine.

The article was quite interesting, but I believe Mr. Earhart is wrong in his criticism of the definition given by the Century Dictionary of the word "value" as applied to color. This character of a color, which Mr. Earhart says is not covered in the Century definition, is fully covered by the word "chroma," and I believe that it would weaken the technic of color-art to make such a broad meaning of the word "value," which would always, after that, have to be qualified by stating whether this were referring to the tone value or to the color value, as he suggests. In other words, keeping the definition as it is, value refers to the relative quality of lightness or darkness, light and shade, while "chroma" refers to the intensity of the color itself. STREETER BLAIR.

Mr. Updike Replies to Mr. Bullen

The criticism of Chapter XXIII of D. B. Updike's fine work on "Printing Types, Their History, Forms and Uses," which appeared in the review by Henry L. Bullen in the November issue, was answered in a letter to the critic, which, with Mr. Updike's consent, is now submitted to our readers. A study of the respective views of the author and the critic will be found both instructive and interesting.

Dear Mr. Bullen: BOSTON, MASSACHUSETTS.

I have just received THE INLAND PRINTER with its review of "Printing Types," and I want to thank you for all the good things you have found to say about it. I hope very much that it may fulfil the purposes which you foresee for it. Many things in the review pleased me greatly; perhaps what you said of the *format* of the volumes and their execution pleased me most of all. The placing of the illustrations, for which there could be no rule, owing to their variation in size, was particularly difficult, and I am glad you think we met with some measure of success. Some of them could still be bettered, but they offered a difficult problem.

You said Chapter XXIII seemed open to criticism, and I take it that somehow there seems to your mind no provision for the *travaux de ville*, or, to say it more at length, the manifold forms of work which the life of great cities and modern civilization not merely demands but requires. Now, the phrase I used must be given complete, if it is to represent my thought: "Only about seven series for bookwork and a score of varieties

in all." Deduct seven from twenty and we have thirteen; and these thirteen — in addition to the bookwork types, which can often be utilized — are intended to supply material for precisely the kind of work for which you give the impression that I not alone make no provision, but actually ignore. Is a trolley transfer any more valid because printed in a freak face of letter? Need a handbill be hideous in typography because it must be striking? Must posters be preposterous typographically to attract attention and hold it? Not a bit of it. To ignore the so-called commercial printing is not meeting the problem. I have not dodged it, but have endeavored to show that the best printing of all kinds can only be done with the best types. The man in the street is less educated than we could wish; but he is by no means a fool, typographically. Give him the best thing and he will like it, though he may not know the reason why. One cause of the bad printing of much minor but necessary work is just this theory that you advance. At this Press, where one would suppose that we breathe only " the calm air of delightful studies," I lay out, print and supply to what *you* style " mere shopkeepers " letterheads, calendars, programs, tickets, time tables, appeals, book labels, advertisements of tea, pottery, muffins, furniture, and catalogues of every form and description. What I have done, any earnest, industrious printer can do, and to make him see that he can is the reason " Printing Types " was written.

A great many years since, I was in Morocco, and while there a project — since carried out — was on foot to light the tortuous lanes of Tangier with electricity. For the moment it was prevented, for the Sultan said, " If we do that, what will become of the lantern carriers? " This fable teaches . . .

This is merely a rejoinder to your objections, and is so to be taken. You have been so generous — unduly generous, I fear — to what I have tried to do, that it is ungracious to criticize the one point where we disagree. But you will understand. I thank you most sincerely for the admirable and painstaking notice. I am sure it will help the book, and it has *greatly* gratified me.

With kind regards, sincerely yours, D. B. Updike.

NEW USE FOR REGISTER HOOKS AND BASES

BY EDWIN R. MASON

FROM time to time man's ingenuity and inventive skill are faithfully recorded in the various labor-saving devices put upon the market. One that should attract the attention of the binder as well as the printer is a set of register hooks and bases such as progressive printers employ in printing from book plates and in colorwork. The printer who uses register hooks and bases need not be told of the advantages arising therefrom. It may interest him, however, to learn of still another use for them; more so if there is a bindery connected with the print shop. Any bindery that boasts of an embossing or hot-stamping machine can profitably use register hooks and bases where the stamping is done from plates or dies, and no type is used.

The old and familiar way of doing hot stamping calls for a solid metal base, on which is mounted the stamping die. It is unnecessary to describe the process of hot stamping, as all binderies are familiar with it. Some purchase the die in the form of a thin plate and glue it to a solid metal base, while others specify solid base dies when ordering from the engraver. Either plan has its problems, especially if the die has to be shifted or adjusted after the first impression. With a set of hooks and bases in the bindery, hot stamping on book covers, leather articles, etc., becomes a real pleasure, as trouble is practically eliminated.

Any plate, be it copper, zinc or electro, readily lends itself to hot stamping if register hooks and bases are used. On work of this kind the hooks and bases are locked in the stamping machine chase in the same manner as in printing on paper, the plates being locked on afterward. The right position is first determined, then an impression taken on heavy blotter. Proper makeready then follows on the bed of the machine.

Register hooks and bases facilitate lockup. Plates are quickly and easily adjusted without unlocking the whole form. Full capacity of the chase is an advantage over the solid die method, in which case room must be left at two sides for the quoins. Close register of plates is at all times assured. The hooks and bases are not affected by heat to a harmful extent. Should the locking screws tighten, simply oil the threads while hot with a pinch of beeswax. Practically any plate having a wood base can be used for hot stamping; simply remove it from the block and it is ready for service. When new dies are wanted, the engraver will understand if a " binders' shell " is ordered. This is a thin plate only and is, of course, less expensive than the solid, type-high die. The decrease in plate costs will soon pay for a set of hooks and bases. Too, the convenience should be considered.

Plates of any shape can be used; all that is necessary is to lock the hooks and bases in the proper position and adjust them to the shape of plate. When properly adjusted, the hooks hold the plates firmly and with practically no danger of slipping. They are especially recommended for use in hot stamping book covers for edition books of all classes.

This article is not written with a view to boosting the sale of any particular make of hooks and bases. The idea is to present a better, quicker and easier way to do hot stamping, and to show how die costs may be materially decreased. One more point is to be considered: the storage space for " binders' shells " is cut to about one-fifth that of the solid stamping dies.

A REMARKABLE AUSTRIAN CALENDAR

BY WILL H. MAYES

Attractive and useful as are the American calendars for 1923, none of them lays claim to the merits of an Austrian calendar for 1877. The Printers' Register (London) of June 6, 1876, gave a description of this hanging calendar as advertised by the enterprising Austrian publisher: " On the left of the border above the figure is the name of the saint to whom the day is dedicated; on the right some 'golden maxim.' The lower part of the tablet, separated from the upper by a cross rule, is vertically divided into two columns. The left of these contains a course of lessons in modern languages, lasting up to the end of June. If the owner of the calendar is industrious, and begins punctually on January 1st, he will by the end of the first half year, have learned to speak in six different tongues. The right-hand columns contain, from January to June, Schiller's collected poems. From July 1st to December 31st the left-hand columns contain the last romance of Jules Verne, and the right-hand a translation of the most frequent foreign words occurring in German, followed by an epitome of universal history from Charlemagne to the end of 1876. The backs of the leaves of the block contain information on mythology and geography, 'every man his own lawyer,' ready reckoning tables, and useful recipes on cooking and housekeeping. That is not all. The leaves are so prepared that during the summer months they can be steeped in a saucer of water as fly killers, while from October 1st to the end of April they can be made into cigarettes."

Do not waste any time worrying about the soft snap you think some one else has. He is doing just as much worrying as you are.—*Koin Kee.*

Simplification of Paper Sizes

Report of the committee appointed by the Bureau of Standards, Department of Commerce, Washington, D. C., and presented September 22, 1922

THE Department of Commerce, by the direction of Hon. Herbert Hoover, secretary, appointed through S. W. Stratton, director of the Bureau of Standards, a committee to investigate the size and grade situations in the manufacture and use of printing papers. The first task of the committee was to recommend a minimum set of standard sizes of book papers, bond and writing papers that would meet every practical demand in printing and publishing. The members of the committee appointed by Mr. Stratton, representing the following national organizations of buyers and users of printing and paper, were: John Sullivan, secretary-treasurer, Association of National Advertisers, Incorporated; A. E. Thompson, Standardization Committee (C. H. Dodge and A. P. Allen, alternates), National Association of Purchasing Agents; F. W. Hume, executive secretary, National Publishers' Association, Incorporated; Maurice Saunders, managing director, National Association of Employing Lithographers; T. E. Donnelley (C. C. Whinery, alternate), representing the Book and Directory Printers and Publishers; W. J. Eynon, chairman, Standardization Committee, United Typothetæ of America.

George A. Heintzemann acted as chairman of the committee, and S. L. Willson, vice-president of the Graham Paper Company, acted in an advisory capacity to the committee for the Bureau of Standards.

At the preliminary meeting of the committee, held at the office of the Bureau of Standards, Washington, D. C., March 13, 1922, a program of research in the fields of printing and publishing was determined upon, for the purpose of acquiring data upon which the committee would be able to base its recommendations for simplification; and specific tasks were assigned to each member of the committee.

Suggestive Page Sizes

After nearly five months' work of gathering data, there was compiled, published and distributed a booklet, "Suggestive Page Sizes." This booklet contained tabulations of page sizes that could be cut without waste from three sizes of book paper, with illustrations showing present conditions in respect of sizes of trade papers, magazines, directories, books, house-organs, catalogues and general printed literature. In addition, the booklet included information as to the office and factory forms and letterheads that would cut without waste from the three flat or bond paper sizes of 17 by 22, 17 by 28, 19 by 24, and their doubles.

The three sizes of book paper chosen upon which to base the data as to sizes were 25 by 38, 30½ by 41, 32 by 44, and their doubles, and the purpose of issuing the booklet was to show the great variety of sizes possible to be produced from a minimum number of sizes of book papers.

Scope of Inquiry

The editions of the booklet, of 15,000 each, were printed for distribution through the members of the committee, as follows: Fifty-four local associations (master printers' organizations) of the United Typothetæ of America distributed copies of the booklet with a questionnaire to their members and to many non-member printers. The Association of National Advertisers, Incorporated, comprising the largest national advertisers in the United States, distributed copies with a questionnaire to its membership. The National Association of Purchasing Agents distributed the booklet with a questionnaire to its membership. The National Publishers' Association mailed the booklet with a questionnaire to its membership of periodical, trade and class journal publishers, as well as to non-member publishers. The Association of Employing Lithographers mailed the booklet with a questionnaire to its membership, as well as to non-member lithographers. The National Association of Book Publishers mailed copies of the booklet, with questionnaires, to members and leading non-members in the industry. The Employing Bookbinders' Association of America mailed copies to all pamphlet and book binders. The Direct Mail Advertising Association has offered, through its representative, Robert C. Fay, the full coöperation of its membership. Copies of the booklet with a questionnaire were mailed also to all directory publishers. Each of the secretaries of national organizations of manufacturers or distributors of commodities was sent copies of the booklet, with the request that the matter be brought to the attention of his membership or governing bodies. Articles explaining the booklet were prepared, and were published in all the printing and allied trade papers.

The reason for this wide distribution of "Suggestive Page Sizes" was not only that the possibilities of a minimum number of sizes of book papers and bond papers could be appreciated, but also that the paper size simplification program should be thoroughly understood and enable the recipients readily to make criticisms and offer suggestions.

Surveys of Printed Literature

In addition to the preparation and distribution of 21,000 booklets and more than 15,000 questionnaires, 14 different surveys were made of current printed literature, in respect of size and fold, representing over 25,000 individual printing jobs. These analyses are exclusive of the surveys made of magazines, trade papers, books, directories, etc. Detailed figures itemizing 9 of the surveys were printed in the booklet.

The purpose of these size and fold surveys was to enable the committee to ascertain just what changes in present practice would be necessary in the covering of general printing needs to conform with a simplification program. Incidentally, these surveys served as a checkup on the answers to the questionnaires. The following approximate group page sizes were used as a basis in analyzing these more than 25,000 individual jobs of printing. Any piece of literature under 9¼ by 12⅛ inches varying ⅛ to ⅜ of an inch in either dimension was included in its nearest group size. The following were the size classifications:

Unstitched Forms

Page	Sheet
9½ x 12½	25 x 38
8¾ x 11⅜	35 x 45½
8 x 11	32 x 44
6¼ x 9½	25 x 38
5 11/16 x 8¾	35 x 45½
5½ x 8	32 x 44
4¾ x 6¼	25 x 38
4⅛ x 9½	25 x 38
3⅝ x 6½	26 x 29
3⅛ x 6¼	25 x 38

Stitched Forms

Page	Sheet
9¼ x 12⅛	25 x 38
8½ x 11	35 x 45½
8 x 11⅛	33 x 46
7¾ x 10⅝	32 x 44
6¾ x 10⅛	28 x 42
6 x 9⅛	25 x 38
5½ x 8⅜	35 x 45½
5¼ x 7⅝	32 x 44
4½ x 6	25 x 38
4 x 9⅛	25 x 38
3½ x 6¼	26 x 29

These figures reveal the fact that if advertisers, publishers, printers and lithographers coöperate in changing a portion of their present literature specifications only ⅛ to ⅜ of an inch, 87¼ per cent of the unstitched circulars, 79 per cent of the booklets and 86 per cent of the cloth-bound and loose-leaf catalogues could be cut without waste from the following four standard sheet sizes of paper, namely, 26 by 29, 25 by 38, 32 by 44 and 35 by 45½, and their double sizes. (The small percentage of literature that fell into the 28 by 42 and 33 by 46

sheet size groups is not included in the above percentages.) If the changes were ¼ to ½ inch, practically all the literature would come within the above four standard sheet sizes.

In other words, an average of the four classes of literature — unstitched, wire-stitched, cloth-bound and loose-leaf catalogues — showed that *only 16 per cent of the total would require special sizes of paper.* (Note.— It is probable that a good deal of the literature varying ⅛ to ⅜ of an inch, included in the group page size classifications, was printed on sizes of paper made specially to order, or else cut to waste in the binding. It would seem to be obvious that, with the coöperation of the printer and buyer of printing, the possibility of fitting practically 100 per cent of the requirements to a minimum number of standard sizes could be accomplished without any serious inconvenience.)

The following figures show the percentage of literature that fell into each approximate group size. The unstitched circulars were kept separate from the stitched and bound work, because being untrimmed their page size was a little larger, and also to emphasize the fact that unstitched circular specifications are slightly different from stitched literature.

Stitched Booklets and Catalogues

Page	Sheet	Percentage
9¼ x 12⅛	25 x 38	3½
8½ x 11	35 x 45½	14½
8 x 11⅛	33 x 46	3½
7¾ x 10⅝	32 x 44	9½
6¾ x 10⅛	28 x 42	4
6 x 9⅛	25 x 38	31
5½ x 8¾	35 x 45½	1
5¼ x 7⅝	32 x 44	2½
4⅞ x 7¼	30½ x 41	2
4½ x 6	25 x 38	½
4 x 9⅛	25 x 38	5
3½ x 6¼	26 x 29	11½
Miscellaneous		11½

Unstitched Circulars

Page	Sheet	Percentage
9½ x 12½	25 x 38	3
8¾ x 11⅜	35 x 45½	14
8¼ x 11½	33 x 46	1½
8 x 11	32 x 44	4
7 x 10½	28 x 42	1
6¼ x 9½	25 x 38	11½
5 11/16 x 8¾	35 x 45½	1
5½ x 8	32 x 44	1
5⅛ x 7⅝	30½ x 41	¼
4¾ x 6¼	25 x 38	2¾
4⅛ x 9½	25 x 38	14
3⅝ x 6½	26 x 29	36
Miscellaneous		10

Note.—The size analysis figures of 1,475 cloth-bound and loose-leaf catalogues were included in the percentage of stitched booklets and catalogues given above. The percentages were as follows:

Size	Percentage
9¼ x 12⅛	5
8½ x 11	13
8 x 11⅛	5
7¾ x 10⅝	9
6¾ x 10⅛	4
6 x 9⅛	41
5½ x 8¾	2
5¼ x 7⅝	4¼
4½ x 6	1
4⅞ x 7¼	5
4 x 9⅛	¼
3½ x 6¼	½
Miscellaneous	10

The Fold Standardization Phase of Simplification

As a check upon the committee's recommendations of sheet sizes, it was deemed necessary and advisable to consider the fold phase. The following percentages show how the literature in the surveys was folded: 95 7/20 per cent of the unstitched literature conformed to the following regular folds or signatures: 4 pages, 6 pages, 8 pages, 12 pages (letter fold), 16 pages, 24 pages and 32 page folds.

The *unstitched circular fold analysis* of 9,536 individual printing jobs (available for inspection), collected from January to September, 1922, follows:

	Percentage
4 page 1 fold	54
6 page 2 parallel	19
8 page 2 parallel	7
8 page 2 right angle	7
12 page letter fold	6
16 page 2 right angle 1 parallel	1
16 page 3 right angle	¾
24 page 3 right angle 1 parallel (Double letter)	½
32 page 3 right angle 1 parallel	1/20
32 page 4 right angle	1/20
8-10-12-14-16 page 3 parallel	2 3/20
Hand and freak folds	2

Note.—The above percentages do not include the folds used for the covers for booklets, nor the folds in multigraphed and form letters, received for survey purposes. If these had been included, the percentages of the one and two fold work would have been higher and those of the three or more fold work would have been less.

The unstitched literature above analyzed was 39 per cent of the total against 61 per cent of stitched forms or vehicles as follows: 46 per cent of the wire-stitched forms were bound in covers, 54 per cent being self-cover booklets.

Combining and averaging the folds used in stitched literature with the folds used in unstitched literature, *the percentage of special folds is reduced to less than one per cent.*

Stitched Booklets and Catalogues (14,958) Analyzed According to Number of Pages

Number of Pages	Percentage
8 pages	16½
8 pages with cover	4¼
12 pages	12
12 pages with cover	4¾
16 pages	13¼
16 pages with cover	9
24 pages	3½
24 pages with cover	6
32 pages	2
32 pages with cover	6½
48 pages	1
48 pages with cover	2
64 pages	1/10
64 pages with cover	1
20 pages	2½
20 pages with cover	3¾

Number of Pages	Percentage
28 pages	1
28 pages with cover	1¾
36 pages	½
36 pages with cover	2
40 pages	½
40 pages with cover	1¾
44 pages	¼
44 pages with cover	1
56 pages	1/10
56 pages with cover	¾
60 pages	1/10
60 pages with cover	1/10
52 pages	1/10
52 pages with cover	½
Over 64 pages	1/10
Over 64 pages with cover	1

These percentages of folds and number of pages or signatures, separated into unstitched and stitched work, are included in this report to show, in addition, to what extent the standard sheet sizes are used for each kind of fold. No answers to the questionnaires contained a criticism of the folds or page combinations included in the booklet, "Suggestive Page Sizes," and there was no request for special folds or page combinations.

Form Sheet Sizes Recommended

In view of the facts given and tabulated in the foregoing pages of this report, and as a result of the nation-wide and thorough inquiry made by questionnaire, the members of this committee recommend to the Bureau of Standards of the Department of Commerce that production of book papers be simplified to four sheet sizes of 26 by 29, 25 by 38, 32 by 44 and 35 by 45½, and their doubles, to cover virtually all general printing, publishing and advertising requirements.

The committee also recommends that the sheet size of 30½ by 41, and its double size, be adopted and recognized as a standard for the use of book publishers. The result of the inquiry made by the National Association of Book Publishers among its members and leading non-members warrants this recommendation.

Sizes for Stitched Booklets, Catalogues, House-Organs, Magazines

The following table gives the most popular trimmed sizes for booklets, catalogues, house-organs and magazines, and the untrimmed folded sizes for circulars and folders that cut and print without waste from the four recommended sheet sizes:

Booklet Trimmed Size	Sheet Size	Double Sheet Size
3 x 6	25 x 38	38 x 50
3½ x 6¼	26 x 29	29 x 52
3½ x 8⅜	35 x 45½	
3¾ x 5⅛	32 x 44	44 x 64
3¾ x 6⅞	32 x 44	44 x 64
4 x 9⅛	25 x 38	38 x 50
4½ x 6	25 x 38	38 x 50
5¼ x 7⅝	32 x 44	44 x 64
5½ x 8⅜	35 x 45½	
6 x 9⅛	25 x 38	38 x 50
6⅞ x 6¼	26 x 29	29 x 52
7¾ x 10⅝	32 x 44	44 x 64
8 x 9⅛	⅓ of 38 x 50	
8½ x 11	35 x 45½	
9¼ x 12⅛	25 x 38	38 x 50
10¾ x 15⅝	32 x 44	44 x 64

Note.—The trimmed page sizes that cut without waste from 30½ by 41 and 41 by 61 are 3½ by 6⅜, 4⅞ by 7¼, 7⅜ by 9⅞.

Sizes for Unstitched and Untrimmed Circular

Page Size	Sheet Size	Double Sheet Size
3⅛ x 6¼	25 x 38	38 x 50
3⅝ x 6½	26 x 29	29 x 52
3¾ x 8¾	35 x 45½	
4 x 5½	32 x 44	44 x 64
4 x 7¼	32 x 44	44 x 64
4⅛ x 9½	25 x 38	38 x 50
4¾ x 6¼	25 x 38	38 x 50
5½ x 8	32 x 44	44 x 64
5 11/16 x 8¾	35 x 45½	
6¼ x 9½	25 x 38	38 x 50
8 x 11	32 x 44	44 x 64
8¾ x 11 7/8	35 x 45½	
9½ x 12½	25 x 38	38 x 50
11 x 16	32 x 44	44 x 64

Note.—The untrimmed page sizes that cut from 30½ by 41 and 41 by 61 are 3¾ by 6¾, 5⅛ by 7⅝, 7⅝ by 10¼.

The trimmed page sizes allow ⅛ of an inch trim at head, ¼ of an inch trim at front and bottom. The smaller page sizes allow ⅛ of an inch trim at top, front and bottom. Tolerance of ⅛ of an inch in finished work should be permitted.

The 35 by 45½ Inch Size

In regard to the 35 by 45½ inch size, it should be noted that some mills make this size 35 by 45 and other mills 35 by 46. A checkup with bookbinders shows that the correct size for an 8½ by 11 trimmed booklet and catalogue, and its half size 5½ by 8⅜ booklet or catalogue, should be 35 by 45½ to cut without waste. A very large proportion of the returned questionnaires asked for the 35 by 45½ sheet, from which 8½ by 11 booklets and catalogues can be cut. This sheet is comparable to the bond paper size from which 8½ by 11 letterheads are cut without trim and waste.

With the adoption of the 35 by 45½ sheet size, the 33 by 46 sheet (page size 8 by 11⅛) being so close, it is obvious that the few present users of 33 by 46 can easily swing to the new size, 35 by 45½, which cuts an 8½ by 11 trimmed page size.

The 28 by 42, 28 by 44 and 33 by 46 Inch Sizes

The 28 by 42, 28 by 44 and 33 by 46 inch sizes comprised but 6½ per cent of the literature surveyed. It should be noted that printers or lithographers still requiring these sizes will find no difficulty in securing service on these items during a period of readjustment.

In view of the success of the National Association of Purchasing Agents in popularizing the catalogue size, 7¾ by 10⅝, and the booklet size, 5¼ by 7⅝, both cutting without waste from the 32 by 44 sheet (included in the committee's recommendations), it can, we think, be assumed that the demand for the 28 by 42 and 28 by 44 sheets will, in a large measure, shift to 32 by 44.

The 26 by 29 Inch Size

The 26 by 29 size was included in our recommendations because the surveys showed that 19 per cent of circular and booklet literature fell into the 3½ by 6¼ page size group. Practically every questionnaire returned asked for this sheet size. This size, we may add, will serve the needs of those who have been using a 28 by 42 sheet for stuffers for 6¾ envelopes.

Standard Roll Widths

On jobs where a page size is required which will not cut without waste from the four sheet sizes recommended, the following roll widths are suggested as a guide for ordering special mill runs: 25, 30½, 32, 35, 38, 41, 44, 45½, 50, 61 and 64 inches.

Fitting such work to roll widths would result in economy in paper manufacturing and distribution, as all book papers are made in standard roll widths and then cut into sheets. Roll widths give a one dimension standard, and sheets may be cut to any practical length required.

The following are the roll widths for bonds, ledgers and flats: 17, 19, 22, 24, 28, 32, 34 and 38 inches.

Cover Paper Sizes Standardized

The page sizes which will cut without waste from the standard book paper sizes recommended will fit to advantage the standard cover paper sizes of 20 by 26 and 23 by 33. These cover sizes were recently successfully standardized through the coöperation of the United Typothetæ of America and the National Association of Purchasing Agents, and have been endorsed by the Cover Paper Manufacturers' Association.

Standard Bond and Writing Paper Sizes

For general office and factory form and letterhead printing it is recommended by the committee that the sizes 17 by 22, 17 by 28 and 19 by 24, and their doubles, be decided upon.

The sizes in the table at the foot of this page are those which cut and print without waste from the sizes recommended.

Special Committee for Bond and Ledger Paper Specialties

The committee recommends that the Association of Manufacturing Bank and Commercial Stationers, the Stationers' and Manufacturers' Association, the National Association of Employing Lithographers, the Lithographers' Coöperative Association, the National Cost Accountants' Association and the Government Printing Office appoint representatives to serve on a special committee to meet with the Simplification Committee, for the purpose of making a special set of standards for bank checks, drafts, customers' checks, pocket checks, insurance policy forms, legal forms, forms for mortgages, bonds, etc., also tariff forms, railroad forms, blank book, loose-leaf ledger and bond paper forms, and other work coming within the range of those classes of printing and lithography.

This report, as will be observed, contains a great deal of data supporting the committee's recommendations. The committee hopes that these data will prove helpful not only to paper manufacturers and merchants, but also to printers, stationers, lithographers, publishers, and also to makers of printing machinery. The report will, in addition, serve as a guide and help to buyers of printed matter. It is not the purpose of this report to discourage originality. It seeks to bring about economies in printing, publishing and advertising. The report demonstrates that out of the standard sizes of paper recommended can be cut practically all sizes and forms required.

The adoption of this report by the Bureau of Standards of the Department of Commerce is recommended by the Committee on Simplification of Paper Sizes and Grades, as follows: John Sullivan, W. J. Eynon, F. W. Hume, George A. Heintzemann, Arthur P. Allen, Maurice Saunders, C. C. Whinery.

No. from Sheet	17 x 22	22 x 34	17 x 28	28 x 34	19 x 24	24 x 38
2 out	11 x 17	17 x 22	14 x 17	17 x 28	12 x 19	19 x 24
4 out	8½ x 11	11 x 17	8½ x 14	14 x 17	9½ x 12	12 x 19
6 out	8½ x 7 5/16	7 5/16 x 17	8½ x 9 5/16	11 5/16 x 14	9½ x 8	12 x 12⅝
6 out	5⅝ x 11	11 x 11 1/16	5⅝ x 14	9 5/16 x 17	6 5/16 x 12	8 x 19
8 out	4¼ x 11	8½ x 11	7 x 8½	7 x 17	4¾ x 12	9½ x 12
8 out	5½ x 8½	5½ x 17	4¼ x 14	8½ x 14	6 x 9½	6 x 19
9 out	5⅝ x 7 5/16	7 5/16 x 11 5/16	5⅝ x 9 5/16	9 5/16 x 11 5/16	6 5/16 x 8	8 x 12⅝
10 out	4⅜ x 8½	6¾ x 11	5½ x 8½	6¾ x 14	4¾ x 9½	7½ x 12
12 out	4¼ x 7 5/16	7 5/16 x 8½	4¼ x 9 5/16	8½ x 9 5/16	4¾ x 8	8 x 9½
12 out	5⅝ x 5½	5½ x 11 5/16	5⅝ x 7	7 x 11 5/16	6 5/16 x 6	6 x 12⅝
15 out	4⅜ x 5⅝	4⅜ x 11 5/16	3⅜ x 9 5/16	5½ x 11 5/16	3¾ x 8	4¾ x 12⅝
15 out	3⅜ x 7 5/16	6¾ x 7 5/16	5½ x 5⅝	6¾ x 9 5/16	4¾ x 6 5/16	7½ x 8
16 out	4¼ x 5½	5½ x 8½	4¼ x 7	7 x 8½	4¾ x 6	6 x 9½
18 out	3⅝ x 5⅝	5⅝ x 7 5/16	4⅝ x 5⅝	5⅝ x 9 5/16	4 x 6 5/16	6 5/16 x 8
20 out	3⅜ x 5½	4⅜ x 8½	3⅜ x 7	5½ x 8½	3¾	4¾ x 9½
20 out	4¼ x 4⅜	5½ x 6¾	4¼ x 5½	6¾ x 7	4¾ x 4¾	6 x 7½
24 out	3⅝ x 4¼	3⅝ x 8½	2 13/16 x 7	4⅝ x 8½	4 x 4¾	6 x 6 5/16
24 out	2 13/16 x 5½	5½ x 5⅝	4¼ x 4⅝	5⅝ x 7	3⅛ x 6	4 x 9½
28 out	2⅜ x 5½	5½ x 4 13/16	4 x 4¼	4 13/16 x 7	3⅜ x 4¾	5⅜ x 6
28 out	3⅛ x 4¼	3⅛ x 8½	2⅜ x 7	4 x 8½	2⅝ x 6	3⅜ x 9½
32 out	2⅛ x 5½	2¾ x 8½	2⅛ x 7	3½ x 8½	2⅜ x 6	3 x 9½
32 out	2¾ x 4¼	4¼ x 5½	3½ x 4¼	4¼ x 7	4¾ x 3	4¾ x 6

Sizes of printed pieces which cut and print without waste from standard sizes of bond and writing papers.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

On October 20 the London *Sunday Times* celebrated the centennial of its founding.

The Great Western Railway organized a poster contest recently. Three thousand artists took part in it.

The late Rev. Vernon Somerville, on the staff of *Punch,* left £23,251 and bequeathed £1,000 to his "invaluable secretary at the *Punch* office" (Marion Jean Lyon).

It is reported that the late Lord Northcliffe willed three months' wage to those of his employees who had completed three years' service.

The Hertfordshire *Mercury* is now one hundred and fifty years old. It celebrated the attainment of that age by issuing a special supplement. The London *Morning Post* is likewise in the one-hundred-and-fifty-year class, having reached that age on November 2.

The house of Lewis Smith & Son, wholesale stationery and printers, at Aberdeen, Scotland, can now boast of one hundred years of existence, a record perhaps unique in such a business. The house gave its employees a holiday and an excursion trip to Ballater, to celebrate the centennial.

A memorial has been placed in the East Parish Church at Aberdeen "to perpetuate the memory of" Edward Raban, who was the first printer to establish an office in that Scottish city, which he started in 1622, three hundred years ago. He was born in 1579, of German parentage, and died in 1658.

A music typewriter has been devised by Professor Fortoni, a London orchestra leader, after twelve years' experimenting. It is said the machine can print directly on a transfer paper and by this means thousands of copies of a new work can be furnished the same day. It will also transpose mechanically into any key.

One would hardly suppose it, but there is a quill pen maker in England, "the only one," in the person of Henry Hill (place of abode not reported). He is quoted as saying: "Eight or nine hundred years ago all the great thoughts were produced by the quill pen, and when that was done away with it possibly accounted for all the trash of the present time."

The shares in the London *Times* owned by the late Lord Northcliffe (said to number 506,970, valued at £1 each) have been acquired by John Walter, in association with John Jacob Astor. John Walter is a grandson of the founder of the *Times.* He has also acquired the shares owned by John Ellerman.

The Federation of Master Printers is calling the attention of its members to the importance of having their imprints appear upon everything that is issued from their shops. It seems a number of printers have been haled before the courts for having neglected to regard the law which obliges printers to place their imprint on all the work they do, and the fines have been heavy.

A check for £387 was presented at Dover Town Hall recently to the widow of George William Jenner, the ship's printer on the ill-fated liner Egypt, who was drowned after giving his life belt to a woman passenger.

In a recent issue of one-pound bank notes there appeared an F instead of an E in the word *one.* This adds to the force of your correspondent's contention that the work of engravers and hand letterers should be carefully proofread, just as is the work of compositors.

GERMANY

The noted Maximilian Harden's paper, *Die Zukunft,* of Berlin, has ceased publication because of financial difficulties.

Through writing a thesis on "The Psychology of Advertising," Theodor Koenig, one of the superintendents in the Koenig & Bauer press manufactory, obtained the collegiate title of Doctor of Philosophy.

The ex-Kaiser recently sued Emil Ludvig, author of the drama "Dismissal," in which the ex-Kaiser and Bismarck appear among the characters. He wanted its publication stopped, but the Prussian Court decided in favor of the defendant.

The Samson Works at Berlin, which have been manufacturing the Monoline typesetting machine, have announced that at the end of 1922 the production of this machine will be discontinued and that repair parts and matrices for the machine (which is a line-caster) must be secured abroad.

A new German joke: A publisher lamented over the evil state of his business. Said a listener, "I know of an unfailing method of earning money, and there is no risk attached." "?" "Buy fine white paper, let it lie a time and then sell it again. But for heaven's sake don't print anything on it."

To pay its employees, the great Krupp works issues its own notes, and, it is reported, puts to shame the designers and printers of the Government's paper money. Employing its own artists, engravers and printers, it is circulating notes artistically superior to those of the Government, as well as more difficult to counterfeit.

An editor of a German contemporary complains that he can not speak by name of the linograph typesetting machine (made in Davenport, Iowa), because the Mergenthaler Setzmaschinenfabrik has a German copyright on the word "linograph" and will not permit of its use in connection with typesetting machines. The machine he refers to is now being built and put on the market by a firm in Darmstadt.

Announcement is made of the publication of copies of reproductions of two ancient manuscript works in the Prussian State Library at Berlin. One is the "Marienleben des Priesters Wernher," dating back to 1172-73, which will be issued in 350 numbered copies, at a subscription price of 10,000 marks. The other is a "Historie von der schönen Magelone," a German translation of a French work of the beginning of the fifteenth century, which is to appear in three styles of paper and binding, priced at 350, 1,200 and 1,800 marks, and comprising 1,000 numbered copies.

NEW ZEALAND

The Turnbull Library at Wellington has been presented with a case of type, a composing stick and some cuts, which were used by the pioneer missionary Colenso, who in 1834 established the first mission printing office in this country. The mission people at London, who sent him printing material, were not practical printers, as the outfit they furnished him was minus cases and composing sticks. These had to be made locally. Colenso also printed the first proclamation of New Zealand's first Governor, Hobson. Our old-time contributor, R. Coupland Harding, of Wellington, were he still alive, could give us an interesting account of Colenso and his printing.

FRANCE

Alfred Capus, political editor of the Paris *Figaro,* died early in November. He was a brilliant journalist and was president as well as one of the charter members of the Maison des Journalistes.

It is reported that the great daily, *Le Petit Parisien,* with an expenditure of over 22,000,000 francs in 1921 earned a clear surplus of only 6,000 francs, and that for the present year no dividends for the stockholders are expected.

Seven German newspapers are published in Lorraine, as against four in the French language. Three other papers use both languages in their columns.

CRETE

It is reported that in excavations made in the ruins of an old palace tablets were found bearing inscriptions in the old Cretan picture writing. Close examination disclosed the fact that, because of the regularity and exact similarity of design and size in frequently recurring symbols, they must have been stamped with punches into soft clay, being thus examples of early printing. Of such regularly shaped symbols or characters over one hundred were found. So far the import of the inscriptions has not been deciphered, though it is supposed they are religious hymns.

RUSSIA

A correspondent from Riga reports that the all-Russian Central Executive Committee has given orders for the publication by the State of Lenin's complete literary works, which are expected to fill nineteen volumes of over four hundred pages each. Many a writer will envy Lenin's ability — to get into print.

AUSTRIA

The Association of Paper and Cardboard Using Industries, at a meeting in September last, decided to base its prices on gold instead of on paper money values.



NEST OF THE WHITE-FACED HORNET (VESPA MACULATA)

The hornets are the original papermakers. They mix the weathered ravelings on old fences and unpainted barns with a sticky saliva and produce wonderful paper nests. They beat us by many years in producing paper from wood pulp. Some varieties make such an excellent grade of paper that it can be written upon with pen and ink. This engraving, a splendid specimen of the photoengraver's art, is shown through the courtesy of the Ithaca Engraving Company, Ithaca, New York, by which firm the plates were made direct from the specimen.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Guessing at the Cost

It is surprising how many printers guess at the cost of their work and then complain that their profits are so small. Of course, they would be highly offended and would deny that they were doing so if we were to tell them so in person; but the facts remain.

In fully two-thirds of the printing plants in the United States and Canada there is entire absence of any real system of cost finding and therefore these plants do not know what things cost. In many of them it is the habit to accept the published cost figures of the local organization or of some one else whose figures suit the ideas of the proprietor, and make prices according to these rates, adding as much profit as it is thought the job will stand, and reducing the bill or cutting the estimate if there is a demand by the customer or the prospect.

This may seem like a very broad condemnation, but the observation of the editor and the letters received from time to time confirm this opinion. As we write there lies before us a letter which speaks of estimating costs, and states that rents and other expenses are moderate, without giving any figures to prove it, and then asks us to decide what prices per hour should be charged.

Numbers of plants where the cost system has been installed have let it degenerate into a mere time-keeping system because of the supposed cost and trouble of running a real cost system. About once a year a monthly statement of cost is attempted, and the results are called absurd because they do not match up with the preconceived notions of the man in charge. Then the system is neglected for another long period. A cost system handled this way is worse than none.

It is absolutely impossible to know the actual cost in any plant unless the cost system is carefully kept all the time. It is also impossible to use the figures of another plant as a guide in making prices, because the cost in no two plants will be exactly alike for every operation.

The use of average hour costs is to enable one to see how far he is from the possible minimum cost and to see where his own figures point out the places for improvement in management. The law of supply and demand tends to force the selling price down to the lowest possible figure, and without an individual cost system it is impossible to know which jobs you can afford to accept at the market rate and which would entail a loss.

Merely guessing at the cost involves certain loss in the end, for in a plant where there is guessing at cost there is guessing at efficiency and other lax methods, with no means of checking up the weak spots.

Several years ago Isaac Blanchard, of New York, in speaking before a gathering of printers, said that "printers are the greatest gamblers in the world." He knew printers, he was a pioneer in the establishing of the cost system, and he told the truth; he did not finish the story and say that like other gamblers printers who gambled on prices usually went broke.

The best investment any printer can make is to install the Standard cost-finding system in his plant now to start the new year and keep it in working order. It will cost him one clerk's salary for each forty to fifty men he employs, and a small amount of stationery. It will pay him five hundred per cent profit in the savings of losses through wrong guessing of cost, beside giving him personal relief from anxiety. If he keeps it working it will be the best paying investment he ever made. A dead cost system is as much of a nuisance around the place, and just as annoying and dangerous, as a dead dog.

The Cost of Overequipment

There has been much discussion recently in regard to the report of a prominent engineer that the printing business is overequipped to the extent of fifty per cent. If this is true it means that the fixed charges of the printing business are twice what they should be, that the investment is tying up as much idle money as it is using for active capital, and that the plant is occupying almost twice as much space as it should. Perhaps he meant to say that there was one-third too much equipment or one-half in excess of the correct amount. This would make the crime only of lesser degree.

There we have said it. Overequipment is a crime, because it increases the cost of the product to the consumer without any additional benefit to the producer. This may seem a new idea to some of our readers. If so, let them consider that the tying up of capital in unused machinery or buildings, thus depriving the community of the use of that capital, is a species of robbery, because it increases the cost of capital for other business and, therefore, the cost of all commodities. That is the reason engineers and economists show so much interest in the printer's equipment.

To be more specific, let us consider to what extent it increases the printer's costs. The capital invested in the mechanical equipment of a print shop is subject to a fixed charge of from eighteen to twenty per cent per annum for interest, insurance, depreciation and obsolescence. If there is too much capital in proportion to the business the used portion has to carry the total cost. If there is twice as much capital as necessary the fixed charges are really thirty-six to forty per cent on the efficient capitalization. If only one and one-half times the necessary amount the fixed charges will be twenty-seven to thirty per cent.

It is usual to consider that a printing plant will do a business of two dollars for each dollar of invested capital and make a net profit of about ten per cent on the business done. That would mean twenty per cent on the investment. But the actual facts are that very few printers do that well. The surveys made by the United Typothetæ several years ago, when prices were higher than today, disclosed the fact that in a number of the larger cities the average net profit was from three to seven per cent on the gross business.

From these facts it would seem that the overequipment, which we know exists in most printing plants, is eating up the

profits and forcing the printer to be satisfied with less than his full share, even though he gets good prices for his product.

Every dollar you have invested in equipment in excess of the proper proportion to carry on the business economically, and every dollar you have in idle machinery held after a change in business has destroyed or removed the work for which it was purchased and for which it was particularly fitted, is costing you at least fifteen per cent per annum.

This brings out another thought: A large amount of this much lamented overequipment is obsolescent machinery and material, special machines superseded by advanced conditions, or type and composing-room material which has outlived its days of usefulness or been left behind in the ever-changing march of fashion. Possibly the right place for most of it is on the junk heap, but so long as it is carried as an investment it is costing money for fixed charges and storage.

Under average conditions it would be safe to say that the printing plants of this country are carrying a load of excess baggage costing them fully eight per cent and probably ten per cent of their output.

Why not have a house-cleaning period to start the new year, get rid of all this overload for what it will bring — and include with it all the old soldiers that have overstayed their usefulness — and release that capital for active business or safe investment? This would mean a reduction of cost equaling about nine to eleven per cent, and even if the full amount of present profit were retained it would make it approximately larger and render possible a much better profit without increase of selling price.

To sum it all up, every dollar of overequipment carried costs about twenty per cent in fixed charges and building expense, and this adds from six to ten per cent to the cost of each dollar of your product according as you are efficient.

If you can produce two dollars of product for each dollar of investment with your present overequipped plant you could produce almost three dollars per dollar if your plant were properly cleaned up and the surplus weeded out. It is worth thinking about.

The Cost of Selling Printing

The cost of selling is something to which the average printer is very apt to give little or no consideration, yet it is a serious matter, especially when competition is keen. The plant employing one salesman or more often tries to keep the cost down by putting the selling force on a commission basis, thinking that by this means the cost will be a fixed factor. The house that does not employ a regular salesman, but depends upon advertising and low prices to bring business is very likely to feel that it has no selling cost. Of course, the truth lies beyond either method. There are certain factors entering into the cost of selling, and it is foolish for a printer to try to deceive himself regarding these costs. These factors may be roughly classified as advertising, sampling, solicitation, special pricemaking and service.

Advertising consists of any method of announcing to the public or to the buyer that you are prepared to print, and this announcement may consist of a simple imprint on good work done for others, of specially made pieces of printing mailed to a selected list, of buying space in regular or special publications, of signs on the building occupied by the printer, of posters placed at frequented places, of souvenirs distributed at shows, conventions or other gatherings, of almost any method of getting your name before a prospect. Practically every printer advertises. Unless carefully planned and wisely handled, advertising can be quite costly and wasteful.

Sampling, while strictly speaking a species of advertising, is so distinctly a printer's method of creating an interest among prospects that we consider it separately. It really means the sending of samples of work to a particular prospect or prospects who should be interested in similar work. It is a method that requires considerable thought in selecting the lists to be sampled, but it usually gets results at moderate expense.

Solicitation is the personal appeal to those who are supposed to be in need of printing and is very likely to degenerate into mere order taking. It is the most expensive method of business getting, results considered, and except in the hands of exceptional solicitors it will produce a class of business yielding low profits.

Special pricemaking is more often known as "cutting prices" and is not considered ethical among the better class of printers. It really has nothing to recommend it; for the work it brings is usually profitless and the time spent in doing it might be better used in preparing some really good samples or other advertising which would produce profitable business.

Service as a method of securing business is both certain and profitable. At first it may be slower than some of the other ways of going after new trade, but in the end it will prove the least expensive.

It has been often said that "a pleased customer is the best advertisement any business man can have," and this is particularly true of the printer.

The cost of advertising may be far greater than its worth unless properly directed and supervised by one who has mastered the problems of publicity. Therefore the printer who wants to get new trade and hold old by this method must set a definite limit to his appropriation for advertising. If no other selling is done this appropriation can be as high as eight per cent of the gross business, with good results.

The cost of sampling is largely a question of postage and the labor of selecting the lists. The samples are produced as extra copies or overruns of the jobs, and their cost is very little. This method of selling can be made very effective by sending with the sample a letter calling attention to its good points. It may be made almost continuous by sending out a few each day or each week, thus bringing in a continuous stream of inquiries and orders. The cost of this with the necessary calls to get orders from the few who can not be persuaded to come to the office should not exceed six per cent of the gross business.

Solicitation will cost from ten to twenty per cent of the business secured for salesmen's salaries and expenses, besides a goodly amount for dummies, sketches, estimates, etc. The cost of this method would average from twenty to twenty-five per cent of the orders it brings, or about fifteen per cent of gross business.

There is no limit to the cost of special pricemaking. It is without doubt the most costly way to get orders and any one who tries to use it for the bulk of the business may expect to make a net loss.

Service really costs nothing. This may sound rather altruistic, but in the plant trained to do things in the right way and to serve the customer so thoroughly that he actually thinks more of the service than of the goods, the extra cost of this service will be less than one per cent of the gross sales.

Of course you can not use any one of these methods exclusively, but you will find it a matter of policy to combine them. In which case remember that preference should be given to the methods of selling which bring home the bacon with the lowest expense attached. Solicitation being the most costly and least effective in binding the customer to the house should be used the least, and service the most. Sampling has special advantages where an extra high grade of work is being done.

All things considered, the average commercial printing plant should hold its cost of selling within fifteen per cent of the gross sales where the business is less than $50,000 a year, and to twelve per cent or less when it is between $50,000 and $100,000 a year. The larger the business the lower the proportionate cost of selling.

Benjamin Franklin's Family and Descendants

BY HENRY LEWIS BULLEN

THE Franklin family, of which B. Franklin, printer, was a member, were industrious ordinary folks who were content to " make a living," and did no more than achieve that commendable goal in life. Their one prosperous relative was liberal with them, and especially helpful to their children. The extensive family correspondence shows him to have been affectionate and sympathetic to all his kin to the end, finally remembering them in the will which disposed of his estate. Benjamin Franklin was a good man, as well as great. This is an aspect of his character seldom alluded to in the multitudinous writings of which he is the subject. As a son, brother, uncle, husband, father and grandfather and friend his conduct is no less a model than it is as tradesman, citizen and patriot. This praise is based upon ample documentary evidence. This trait of character would have been as well developed in him, according to his means, if he had never achieved fame and fortune; nevertheless it adds to his glory that this man, who associated with kings and the world's greatest men, was ever affectionate and helpful to his poor relations.

There is, we hold, no study which is likely to be of more lasting benefit to young men than that of the career of Franklin, as set forth in the letters he wrote and those he received from others. Most of these, together with his various writings, appear in Smyth's " The Life and Writings of Benjamin Franklin," ten volumes, published in 1905. This set is not expensive, but if the price is an obstacle, the books may be borrowed, one at a time, from a public library, which if it has not Smyth's collection, may have an earlier collection edited by Bigelow. Most of us drift through life; others model themselves on superior men in various matters — their conduct, their art or their citizenship. Franklin tells us how he molded his conduct, his business and his citizenship, steering himself in all things by tested human or divine compasses, until he emerged in his own time, to our time, to all future time, as a great example of a man who by being faithful in little things grew into a position of eminence which, if measured by its usefulness to mankind, remains unexcelled by any other man. This is not to say that our Ben was not without faults. He frankly tells us of his grave faults in his fascinating *Autobiography*. We are not advised to follow his example when he confesses his faults.

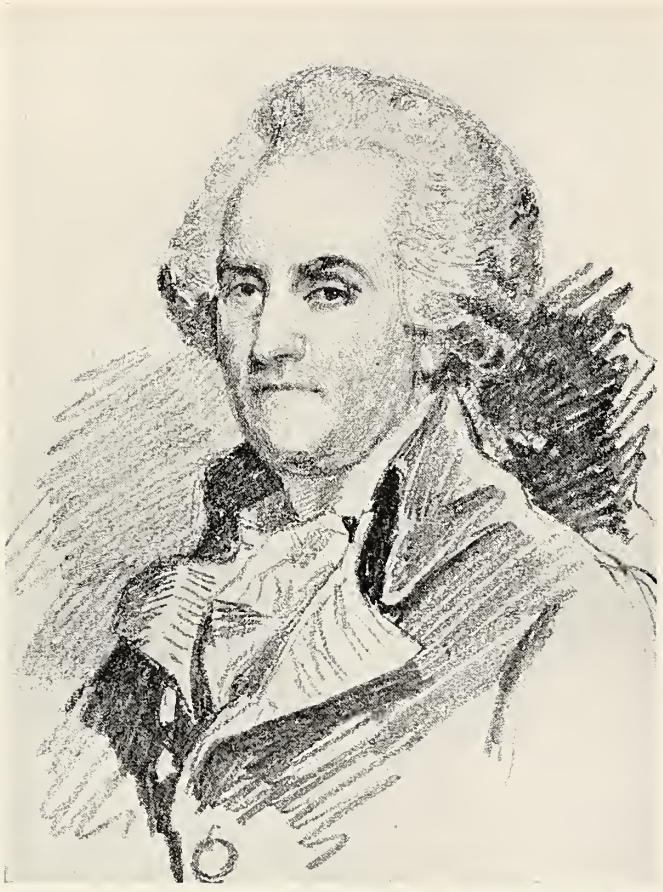
Franklin's grandfather was a farmer in the village of Ecton in Northamptonshire in England, where for three hundred years his forefathers had tilled thirty acres of land, and where for many generations the eldest son had been hereditary blacksmith. Our Franklin's father, Josiah, arrived in Boston in 1685, and entered upon the business of making soap and candles. Of his sons, Benjamin was the tenth. Four sons died young and one was early lost at sea. Of the survivors James is well known as a master printer in Boston, to whom Benjamin was apprenticed. James and Ben could not agree. When James died he left a son, who was apprenticed to Benjamin, who in later years wrote, " Jemmy Franklin when with me was always dissatisfied and grumbling, yet from the moment the apprenticeship was over he and I were good friends." He set this nephew, James, up in the printing business, first in New Haven, and latterly in Newport, in a business which still continues there. Brothers John and Peter followed their father's occupation in Boston. When Ben became deputy postmaster-general, he appointed John postmaster of Boston and Peter postmaster of Philadelphia. Ben also retailed his brothers' soap in his bookstore in Philadelphia, advertising it in his paper as " Superfine Crown Soap." When Peter and John passed on, Ben aided their widows, establishing one in business and continuing the other as a postmistress.

Four sisters lived contemporaneously with Ben. Elizabeth, at the age of eighty, lacked means of support, and when it was proposed to sell " her house and fine things " to provide her a living, her great brother would not have it so. She retained her house and her fine things and Franklin paid her living



Franklin's Shop in Philadelphia, circa 1732. This is a purely imaginary but attractive picture, reproduced from the original by Ferris, printed in colors and copyrighted by Brown & Bigelow, St. Paul; size of original 11 by 14 inches.

expenses. Sister Ann's children and grandchildren were remembered in Ben's will. One of Ann's sons was secretary to his uncle in Paris, and gave his employer much trouble. Franklin's conduct in public life can be criticized only in respect to his practice of giving his relatives employment in the public service. He overdid that. Sister Sarah married a baker, Josiah Davenport, who soon became a widower, whereupon his brother-in-law helped him establish a bake shop in Philadelphia. One of Sarah's sons was appointed postmaster at Philadelphia, succeeding his uncle Peter. Sister Jane was Ben's favorite and was the only member of his father's family to survive Ben. The correspondence between Jane and Ben is delightful reading. Her marriage name was Mecom. She married at the age of fifteen, and Ben, then only twenty years of age, wrote to her that he had almost determined to send her a " tea table, but when I considered the character of a good housewife was far preferential to that of being a pretty gentlewoman, I concluded to send you a spinning wheel, which I hope you will accept as a small token of my sincere love and



William Franklin, elder son of Franklin, Governor of the royal colony of New Jersey, from original in possession of a descendant of B. Franklin.

affection." The Mecom family grew apace, but Ben was a generous uncle to all of them. When Niece Abiah arrived, Ben wrote to Jane: "My compliments to my new niece, Miss Abiah, and pray her to accept the enclosed piece of gold to cut her teeth; it may afterwards buy nuts for them to crack." One son, Benjamin Franklin Mecom, he took into his own home as apprentice to printing, and made him a master printer. On the marriage of another Mecom he sent a gift of "fifty pounds, lawful money, to be laid out in furniture as my sister may think proper." This niece acknowledged the gift, thus:

My Heart, has ever been suseptible of the warmest gratitude for your frequent Benefactions to the whole Family, but your last kind, unexpected, as well as undiserved, Noble presents in particular to me, calls for a particular acknowledgment from me. Except then dearest sir, my most sincere and hearty Thanks, with a promise, that your kindness shall ever be gratefully remembered and your donation be made the best use of.

Sister Jane in one letter emptied her heart to her dear and famous brother in these striking words: ". . . it is not Profanity to compare you to our Blessed Saviour, who Employed much of his time while on Earth in doing good to the body's as well as souls of men & I am shure I think the compareson just." She was addressing Franklin the Good. In another letter, Jane tells our great statesman that she could not "find expression suitable to acknowledge my gratitude; how I am by my dear brother enabled to live at ease in my old age. . . . My self and children have always been a tax upon you, but your great and uncommon goodness has carried you cheerfully under it." How cheerfully the grand old philosopher did his kindnesses is shown in this letter to Sister Jane:

You always tell me that you live comfortably, but I sometimes suspect that you may be too unwilling to acquaint me with any of your difficulties, from an apprehension of giving me pain. I wish you would let me know precisely your situation, that I may better proportion my assistance to your wants . . . Lest you should be straightened during the present winter I send you fifty dollars.

And again:

How has my poor old sister gone through the winter? Tell me frankly whether she lives comfortably or is pinched. I am afraid she is too cautious of acquainting me of her difficulties, though I am always ready and willing to relieve her, when I am acquainted with them.

Jane was the only member of Josiah Franklin's numerous family who outlived Benjamin. In his will he left her a house and lot and a yearly sum of fifty pounds sterling, with other bequests to the younger Mecoms.

Franklin's first son, William, was of illegitimate birth. It is now believed by the closer students of Franklin's career that William's mother was Deborah Read, and that this "erratum" is the one for which he upbraids himself in connection with Deborah in the *Autobiography*. Returning from London he amended his "erratum" by marrying Deborah. William was reared in Franklin's home, being openly acknowledged and treated as a son. In a letter to his father he says, "I am extremely obliged to you for your care in supplying me with money, and shall ever have a grateful sense of that, with the other numberless indulgences, I have received from your paternal affection." Franklin was proud of his son, of whom he wrote, "Will is now nineteen years of age, a tall, proper youth, and much of a beau." After receiving the best schooling Philadelphia afforded, the father secured him government employment, and then sent him to London to study law. After he had been called to the bar, William received the appointment of Governor of New Jersey, residing in considerable state in the great Province House, still standing, we believe, in Perth Amboy. When the colonies revolted William remained loyal to the British Government. He was imprisoned by the Continental Congress, and eventually deported. Father and son



Sarah Franklin, only daughter of Franklin, born 1744, died 1808; married Richard Bache; was the mother of eight children; distinguished herself in the Revolutionary War by organizing sewing societies and collecting large sums of money in aid of the patriot soldiers. Portrait reproduced from painting by Hopner done in 1792.

met again for a brief and the last time at Southampton in 1785, as the father was returning from France to America. William married in England an heiress of much wealth, but before that event he had an illegitimate son, William Temple Franklin. Benjamin Franklin adopted the boy and brought him up, eventually making him one of his secretaries in France. After Franklin returned from France in 1785, he gave his grandson, Temple, a farm in New Jersey, valued at four thousand pounds, and in his will provided for him further, giving him his library and making him his literary executor. As literary executor Temple was dilatory as well as deficient in judgment.

Franklin and Deborah Read were married in 1730, of which event Franklin says in the *Autobiography,* "thus I corrected that great erratum as well as I could." Deborah proved to be a good helpmate, and they lived a life of reasonable accord. In 1732 a son, Francis Folger, was born. He died of smallpox in 1736, and was the first to be placed in the now famous Franklin burial plot. The headstone of his grave may still be seen, with an inscription written by his father, the concluding line of which is: "The delight of all who knew him." Franklin never ceased to mourn his loss. In 1744 a daughter, Sarah, was born. In 1767 she married Richard Bache. The Franklin blood descends solely through the descendants of Richard and Sarah Bache.



Francis Folger Franklin, younger son of Franklin, born 1732, died 1736, from original portrait in possession of a descendant of B. Franklin.



Franklin at his Home in Philadelphia in 1787, after his return from France, and while President of the Commonwealth of Pennsylvania. His daughter, Sarah, and a granddaughter are serving tea to the visitors. Reproduced from a painting made in 1876 by Henry Bacon, based upon the account of a visit to Franklin made by the Rev. Mannaseh Cutler, who is seen to be engaged in conversation with Franklin.

Sarah Franklin was a daughter worthy of her great father. After her marriage she maintained a leading position in society and in civic matters, while practicing the principles of democracy. A granddaughter tells a story of an attempt of a principal of a private school to establish a privileged class among her pupils. The Misses Custis, Morris and Bache were seated apart from the other girls, the teacher saying: "Young ladies of rank must take the head of the table." When this was reported to Mrs. Bache, she sent her "compliments to Mrs. Pyne, and tell her there is no rank in this country but rank mutton." Sarah Franklin Bache organized the first sewing associations for supplying underclothing for the soldiers of the Revolution, and was active in collecting money to provide comforts for them. At one time she had in her charge two thousand seamstresses making clothing for the patriot soldiers, which they received as gifts. After her father's death in 1790 Mr. and Mrs. Bache visited Europe, where they were received with great honors. Soon after their return they bought a large farm on the Delaware river, below Bristol. This estate they named "Settle," after the birthplace of the Baches in England. There the descendants of Franklin's daughter resided for three generations. To it came distinguished guests who honored the daughter of a man whose memory they delighted to honor. There Sarah Franklin died in 1808. At that time the name Bache was pronounced as though it were "Beech." It is now pronounced Baashe.

After the marriage of Richard and Sarah, they lived with Mrs. Franklin in Franklin's home, in what is now or until recently was known as Franklin court, a narrow street running south out of Market street, between Third and Fourth streets. This is the location given by Franklin's great granddaughter, writing in 1901. Dr. Cutler, writing in 1787, says the house was between Second and Third streets. Some of our readers may explain this apparent discrepancy. At that time the house was within a large cultivated space, shaded by large trees. In this house Francis Folger and Sarah were born, and Sarah was married, and five of her children were born. When Franklin returned from France in 1785 it was to this house he came and there he lived until his death.

The first-born of Sarah was Benjamin Franklin Bache, in 1769. He was a favorite of his grandfather, who took him with him to France in 1776, when the boy was only seven years

of age, and thereafter attended to his education. There was no lack of affection for each other in the Franklin family. Young Benjamin had all the advantages which France afforded in matters of education, with a finishing course in Geneva, as well as being taught printing and typefounding. His grandfather provided him with a printing plant and typefoundry upon his return to Philadelphia in 1785. In 1791 he began



Where Franklin sleeps. View of the tombs of himself and wife, covered by flat stones, at corner of Arch and Fifth streets, Philadelphia. The largest house in the background, on the north side of Arch street, was erected by Franklin on ground bought by him in 1741. He intended it to be a model residence for families of moderate means. The ceilings were much higher than was usual at that time, to afford more air per person. Reproduced from etching by Frank H. Taylor; size of original 7½ by 10 inches.

the printing and publication of a daily newspaper, the *General Advertiser,* with a sunburst bearing the word "Aurora" between the two main words in the heading. This journal was popularly known and more generally referred to as the *Aurora.* It was in opposition to the administration of President Washington, advocating the political principles of Thomas Jefferson, and had a great number of ardent supporters and also many bitter enemies. Political parties had divided as pro-British and pro-French. Bache supported the French Revolution vigorously until his untimely death in the cholera epidemic of 1798. He was the originator in America of personal journalism, and at the time of his death was under charges for libeling the national Government. He had four children, the eldest, Dr. Franklin Bache, distinguished as a chemist and writer on chemistry, of which science he was professor in Jefferson Medical College. After the untimely death of Benjamin Franklin Bache at the age of twenty-nine, his widow married William Duane, who had been associate editor of the *Aurora.* Duane sold the typefoundry to Binny & Ronaldson shortly after Bache's death. The only known copy of the type specimen of Bache's typefoundry is in the possession of the American Type Founders Company, successors of Binny & Ronaldson. This specimen was printed in 1790.

Richard and Sarah (Franklin) Bache had eight children in all, who collectively had a numerous progeny. Of these eight children, Louis was a colonel in command of a regiment in the war of 1812, and chief engineer of the defenses of the Delaware river. Another son, Richard, married Sophia Dallas, daughter of a statesman who was secretary of the treasury in the Madison administration, after whom Dallas (county and city), Texas, is named, and also Dallas, Oregon. Alexander Dallas Bache, another son of Richard and Sarah, was a graduate of West Point military academy and became one of the most distinguished scientists and educators of his time. He died in 1867. In 1862, Benjamin Franklin Bache, a great grandson of Benjamin Franklin, the son of Dr. Franklin Bache, established and maintained at his own expense a laboratory which aided the medical department of the navy and rendered important service to the Union armies. In 1873-76, a great granddaughter of Franklin's, daughter of Deborah (Bache) Duane, Mrs. E. D. Gillespie, of Philadelphia, was president of the Women's Executive Committee of the Centennial Exhibition of 1876. Mrs. Gillespie was a vigorous campaigner. Visiting many States and appearing before the Congress in Washington, she used her prestige as a descendant of Franklin to secure the needed support and appropriations for that memorable celebration. Her visit to Cincinnati, in this connection, inspired Reuben Springer to give Cincinnati its great Music Hall. Mrs. Gillespie, who was born in 1821 in a house on the site of the Philadelphia *Public Ledger,* wrote her autobiography in 1901, giving it the title of "A Book of Remembrance." She appears to have been the last of Franklin's descendants to have become distinguished. At the Boston Craftsmen's Exhibition this year, a descendant of Franklin in the female line (through the Baches), Mrs. Ellen Duane Davis, was a guest of the Craftsmen, who did themselves an honor in honoring her, and there are other descendants, some of whom we hope will add further distinction to their honored lineage.

One only of the descendants of Richard and Sarah Bache became a printer — William Bache, born 1811, a great grandson of Franklin, son of Colonel Louis Bache. He served an apprenticeship with the ancient and honorable printing house of Clark & Raser, Philadelphia, still flourishing. In course of time he was put in charge of the printing of the *Aurora,* revived by Colonel Duane. In 1838 he was superintendent of the State Printing House in Harrisburg, continuing until 1842. After various unsuccessful attempts at newspaper publishing in country towns, William Bache received a civil service appointment.

WHAT PRINTING WILL DO FOR YOU

When Wendell Phillips, the abolition agitator, started to speak on one occasion, a crowd of opponents thought they could drown his voice in their noise. But Phillips lowered it, so that only the newspaper reporters close by could hear him. He kept right on talking to them as though nothing had happened. Naturally this disconcerted his enemies and their noise subsided. Then he said:

"You think you can throttle my thoughts. If this crowd would be allowed to hear them, it would at best mean only an audience of several hundred people.

"But in talking to these reporters, who will print my speech, I am reaching thousands and thousands of people throughout the country."

Here is a lesson the open-minded business man can apply to his own sales problems.

He, too, can reach thousands and thousands of prospective buyers, can put his message before his employees, before any one whose interest means an advantage to him. That is the magic of printing.—*Business Language.*

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Wants Height of Type

A composing-room foreman asks us to furnish the micrometer measurement of type for height. He also wants the English height of type.

Answer.—The height of type in use both in America and in England is .918 inch.

Throat Burner Flame Is Extinguished

A Kentucky publisher states that he has considerable trouble with the short tubes of throat burner. The flame will remain for a while and then go out. He wants to know how to correct the trouble.

Answer.—This trouble is often corrected permanently by cutting the tubes off from one-half to one inch. This is the only remedy we know of. It sometimes helps by pinching the upper end of the tubes a trifle so as to diminish the outlet.

Reducing the Weight on Large Matrices

An operator asks why thick matrices are channeled out and cut to reduce their weight.

Answer.—The cutting away of metal by channeling two parallel grooves in one side of the matrix and the boring of a hole downward in the body of the matrix takes away excessive weight, which might be found objectionable in the assembling of the line, as the momentum of the matrix in reaching the chute spring is considerable. The wear on the matrix teeth and the dropping of the matrix while distributing no doubt are factors that are considered in reducing their weight.

Imperfect Alignment Test

A Canadian operator sent proof of matter and described condition of matrices. He submitted slugs and matrices, which reached us about two weeks after his letter.

Answer.—The matrices do not show enough wear to give the trouble described. You could have made a better test by casting a test line showing all your lower-case letters this way: Run out all the lower-case a's, cast the line in auxiliary position and then in normal position; the same with the b's, and so on through the alphabet. Take a proof of slugs, and you will see the real condition of the matrices as to alignment. The proof you send does show irregularity in the alignment. This may not be due to the matrices; perhaps the duplex rail is bent or the mold keeper slightly out of place, or it may be the cushion spring in link that is at fault. Try test of matrices and examine proof of slugs.

Wants to Learn Mechanism of the Linotype

A linotype operator in Havana, Cuba, writes: "Owing to my inability to attend a school I should like to know if there is any other way, perhaps by means of a book, by which I may gain a knowledge of the mechanism of the linotype. I am now an operator, but I should like to know more about the mechanical side of the machine."

Answer.—The best way to become thoroughly acquainted with the mechanism of the linotype is to take a course in some school where the mechanism and operating are taught. But as you are unable to attend a school the next best way is to secure a copy of Thompson's "Mechanism of the Linotype," and then have the various groups of parts under observation while you are studying. If a persistent study of the parts is made on a machine, the average operator will secure a fair knowledge of the working parts of the machine.

Metal Adheres to Pot Mouthpiece

A Kansas operator writes about back splashes, stating that each time a splash occurs he finds metal attached to the mouthpiece. He wants to know what he should do.

Answer.—As you state that metal adheres to pot mouthpiece this indicates that you need more heat under the mouthpiece. Try operating at a higher temperature, only sufficient to prevent metal remaining attached to mouthpiece. This should remedy your trouble, unless some other complication is present. See if pot-lever spring yields about $\frac{1}{16}$ inch and no more. Tighten spring if it yields too much.

Characters on Slugs Are Not Sharp

A Northern operator submits a number of slugs, describes his trouble in a letter and asks our advice.

Answer.—From your description of the trouble and the appearance of the face of the slug we believe you will have to carry higher temperature. If you have a thermometer, place it in the pot of the two other machines and note the peak. Apply it to the pot that is giving trouble and doubtless you will find a difference in temperature. If all three machines are operating on identical heat the results should be approximately uniform. You should be certain that the pump-lever spring is at its fullest stress. The slug when broken appears to give a fracture indicating very hard metal; as a consequence you should carry a higher temperature. To lessen friction of plunger you may try graphiting the well and plunger, and to eliminate air from mold cell scratch out the cross vents in mouthpiece.

Cleaning Matrices

An operator writes to the effect that he was persuaded to clean his matrices with a rubber eraser and finds it very efficient. He asks our opinion of this method.

Answer.—The use of a rubber ink eraser or an ordinary rubber eraser which contains but little abrasive is considered a proper way of polishing the edges of matrices. However, one must avoid the part of the matrix where the character is punched, as the walls will not stand up against any vigorous rubbing such as is necessary to polish the edges of the matrices. After the cleaning operation, it is well to remove the small pieces of rubber by using the magazine brush and at the same time deposit a film of graphite on the matrix edges to reduce friction.

Cam Shaft Slipped

A Texas operator states in a letter that the cam shaft has slipped, throwing the cams a trifle out of alignment with the respective rollers. He wants to know what to do.

Answer.—We do not understand how the cam shaft could slip as much as you state. We suggest that you see if the screw in the collar on shaft just inside the side arm near metal pot is tight. Examine cams for another square headed screw, and then see if there is a plate held by two screws between cam 9 and cam 10. This plate should be there, and all screws holding the cams should be tight. The distance from right edge of gear cam to right end of cam shaft should be twelve inches. If cam 10 is tight against the journal bracket on right side and the collar is tight against the side arm on the left and the shaft has slipped to the left, you may loosen all set screws holding cams to the shaft and drive shaft toward the right, using a heavy pig of metal. If the plate referred to before is between cams 9 and 10, and cam 10 is close to the cam shaft bracket, this operation can not be done. See if cam 1 at left side is tight against outside of side arm bracket.

Knives Appear in Good Order

A Southern operator sends several slugs, and wants suggestions as to having the front knives sharpened.

Answer.—There is nothing in the appearance of the slug which indicates that the side knives need sharpening. We believe they are all right. The left-hand knife allows a slight overhang on the smooth side of the slug. This you can readily correct. When it is done the slight burr on the rib left by the right knife will probably disappear. You will find a slight bruise on left-hand liner which is caused by the ejector blade. This bruise produces a burr on the lower left end of slug, and the increase in height of the slug may be from that cause. In measuring the height of the slugs (omitting the burr) we find that the right end measures .920 inch and the left end .921+ inch. In measuring the thickness we observe that the lower end measures .140 inch and the upper end .139 inch. We believe that when you readjust your left knife and then the right knife and set the trimmer for height of slug your trouble will be ended without the need of sharpening the knives. Before setting the knives remove the mold and replace it firmly to the bottom of the pocket. Bring the four front screws to a light bearing, then tighten firmly the three screws above the mold cap, and finally tighten securely the four mold screws.

Do Not Speed Up Keyboard Pulleys

An Illinois operator asks several questions regarding the keyboard, transfer slide and distributor.

Answer.—You should not speed up the keyboard. Your motor or power, whatever it is, should cause the driving pulley to operate at about 68 r. p. m., and at this speed your keyboard should give you ample speed in operating. You can get doubles by touching your key twice (not too fast) or by holding the key with one touch. In regard to commas binding while distributing, we suggest that you run in a number of commas and throw off the belt just before they reach dropping place. Stand upon a chair in front of the machine where you can see the matrices pass from entrance to the magazine channels. Raise the brass guard that lies over the lower end of the guides close to the magazine, turn the clutch shafts slowly and watch the commas drop so that you will be able to see just where and how they bind. There will be no guessing when you are able to see what impedes the forward motion of these matrices. When this is done you will be able to tell what to do to remedy the trouble. The distributor bar is not at fault. You do not need a new one, nor does it need adjusting. In regard to the transfer, take a matrix and place in the first elevator jaws, lock the spaceband lever back, and when the second elevator is down on the intermediate channel place a piece of white paper to the right of the elevator bar and hold a light so as to reflect on the paper. Look from the left end of the first elevator jaws through the matrix combination teeth toward the second elevator bar, and see how the teeth of the matrices relate to the position of the rails on bar. The points of the teeth should align with the center of the opening between the rails. Be sure the matrix is not on the bar when the test is made. The remedy for misalignment will be to move the first elevator either up or down by the adjusting screw near the lower end of the slide on right side. Be sure that the second elevator cam roller is free from the cam during this test.

Straightening a Warped Mold

A linotype machinist writes in part as follows: "I owe you an expression of thanks for the valuable information supplied me some weeks ago in answer to my rather extensive list of questions. I wish to say that your tips, together with ideas gleaned from your columns, have proved immensely valuable. By the use of oversize plungers, of which I learned in your machine composition department, I have reclaimed two machines which were considered 'done for,' and besides you have helped me out of many other difficulties. This time I should like your opinion on some questions regarding the care and repair of linotype molds. (1) Certain molds in my plant have been in use in four-mold machines for about five years, averaging ten to twelve hours a day. The molds have had ordinary care, but there have been innumerable liner changes, as we are engaged in trade composition work. For some time now the slugs have been showing some rather annoying burrs on the base, which I can not remove with the back knife. Having applied new mouthpieces recently, I assume these burrs indicate slightly warped molds, although I have no trouble from squirts. My question is whether these molds are due to be retired. In other words, is the time specified sufficient for a mold under these conditions? (2) Is the replacing of mold-cap guide posts a job which should be undertaken in the plant, or should the molds be sent to the factory? With our many changes the mold-caps rapidly become rather loose upon the posts. (3) What is the 'professional' method of testing a mold to ascertain whether it is out of shape? Can it be done with a surface plate and the use of Prussian blue? (4) Certain manufacturers of linotype specialties represent themselves as able to true up warped and sprung molds without reducing their height-to-paper measurement. Do you think this possible? (5) What is the usual method of using a mold which has been ground low? Is it to let the slugs go less than type-high and let the pressmen do the worrying? (6) What is the proper method of polishing a mold without danger of rounding its edges?"

Answer.—(1) The molds which show fins on slug cast therefrom probably have edges that are rounded off. Examine by good light while a slug is still in mold. If fringing of metal spreads outside of area of mold cell it probably is rounded off. If the product still gives satisfaction to user we presume no change is desirable. We find that molds which are scraped improperly quickly show results of rounded edge. We are unable to state the period a mold should last. (2) Almost any careful machinist can replace a damaged post with a new one. (3) You may test a mold with a straight edge and learn its condition. It could be tested on a Brown & Sharpe surface plate. (4) We have seen molds that were warped and had been straightened. This may have to be done several times. After that a mold usually remains true. Good success is attained by those familiar with the work. (5) If only a few thousandths are ground from the mold the slugs may still be standard, as the jets will be the only evidence of anything abnormal. (6) To polish a mold use crocus powder with oil or kerosene on a piece of wood. Avoid polishing near edges.

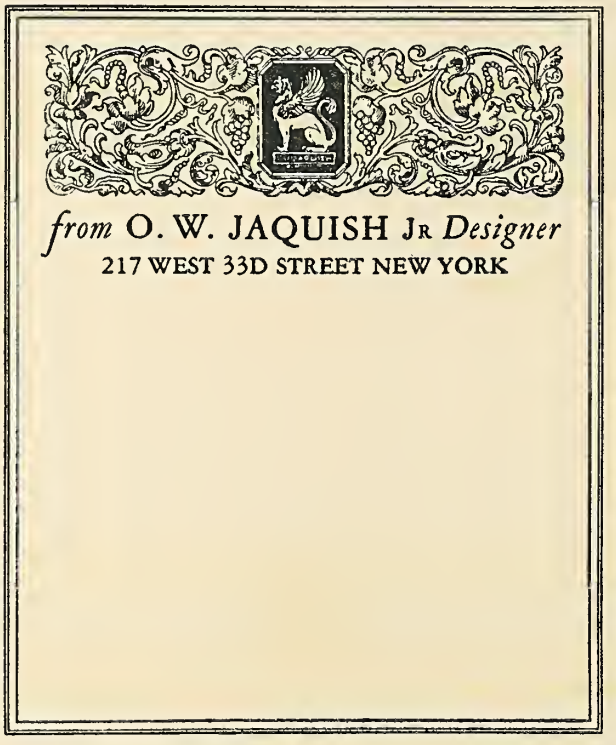
Package Labels

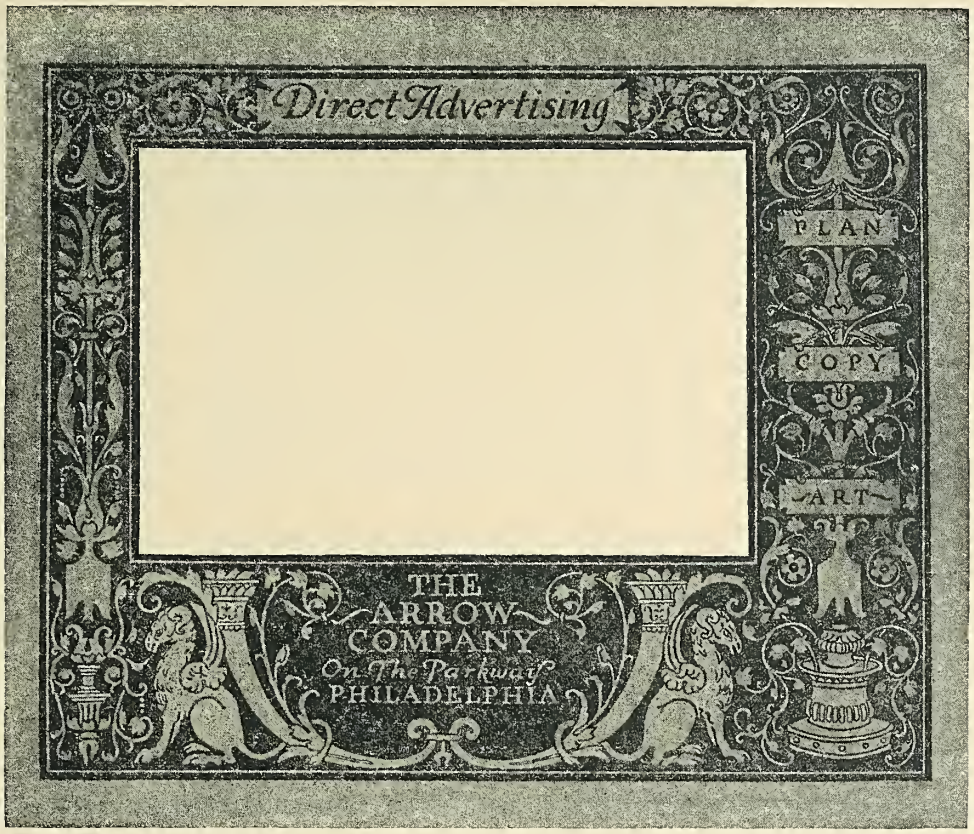
Being a collection of package labels gathered from various sources, shown here for whatever they may give in the way of inspiration, also to demonstrate the added attractiveness that can be given a commonplace parcel so as to create a better, more lasting, first impression upon the recipient. We urge the study of these specimens and the article following this insert



THE INLAND PRINTER, *January, Nineteen Twenty-Three*


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COMPANY
TWENTIETH & CALUMET CHICAGO


from O. W. JAQUISH Jr Designer
217 WEST 33D STREET NEW YORK


Direct Advertising
PLAN
COPY
ART
THE
ARROW
COMPANY
On The Parkway
PHILADELPHIA


LOUIS DEJONGE & CO.
for
69-71-73 DUANE ST · · NEW YORK
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DEJONGE
ART
MAT
ALWAYS DEPENDABLE

FROM DOMINICK & DOMINICK
115 BROADWAY, NEW YORK

To Postmaster: If undeliverable return to Dominick & Dominick who will supply postage

FRANKLIN PRINTING COMPANY
514-520 LUDLOW STREET, PHILADELPHIA

FOUNDED IN 1728 BY



BENJAMIN FRANKLIN

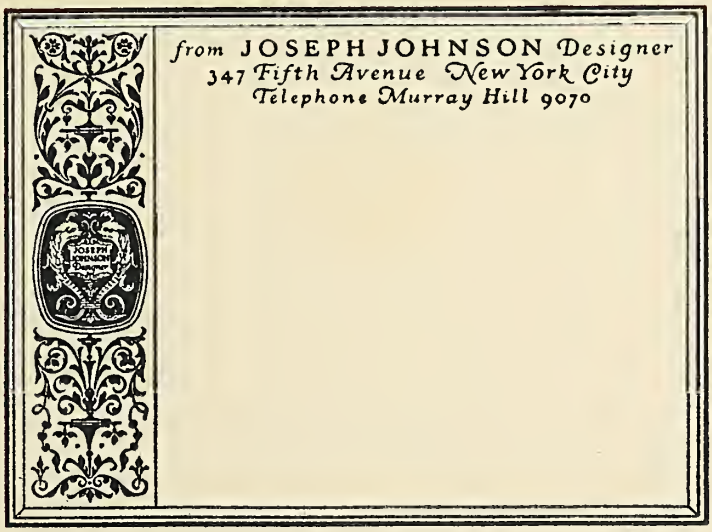
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PRINTING COMPANY
1400 FIFTH STREET, SOUTH-WEST
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Designer of Printing, 50 Union Square, New York

GEORGIA BAR ASSOCIATION

ORVILLE A. PARK, Secretary, MACON, GEORGIA

To

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MATTER
FULLY PREPAID

The Kennedy Company *The Adver-Press*

At number 306 Twelfth Street *in the city of* Oakland, California

This Package is for

_____

_____

_____

Telephone Oakland 75

H·W·LEGGETT
Printer at 39 Primrose Avenue
OTTAWA · ONTARIO · CAN

for

FROM HARVEY HOPKINS DUNN · AEOLIAN HALL · NEW YORK
33 WEST FORTY-SECOND ST · TELEPHONE VANDERBILT 3242

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Package Labels

Few, indeed, are the people who do not appreciate the receipt of a package that is neatly wrapped and attractively labeled. Yet, despite that appreciation, these same people allow their own packages to be sent out carelessly wrapped and with a label that does well if it gets the contents properly delivered. The possible ten per cent who send their packages neatly wrapped and also attractively labeled appreciate the fact that a neat package makes a good first impression which may have the effect of tempering some slight objection to the contents. In effect, it makes the article look better because it comes through in nicer shape. Then, again, this ten per cent appreciate the fact that an attractive label not only serves the utilitarian purpose of directing the delivery of their packages but at the same time constitutes an element of publicity that is decidedly productive in relation to its cost.

Whether the writer who asserted that Nature colors the flowers to attract the honey bees to the sweets hidden within their hearts correctly fathomed the designs of Nature we can not venture to assert. He at least has made an altogether reasonable and logical deduction. What this color does to the bee the label on the package should do to the person receiving it. It ought to be colorful; it ought to attract; it ought to suggest that there is something nice on the inside.

A good package label is one that is appropriate to the nature of the contents and in keeping with the standing of the firm using it. To the package it is what toilet and dress are to the salesman; and just as it is possible with good clothes to make a person of unattractive features good looking, so the package is made inviting with a neat wrapper and pleasing label. It is opened with a feeling of confidence that the contents are in keeping. The difference in cost between a good label and a poor one is so slight there is no excuse whatever for a label cheaply gotten up, and this is particularly true of the printer's label. It is an example of his work, and, if a good one, it will suggest good labels to those with whom the printer does business.

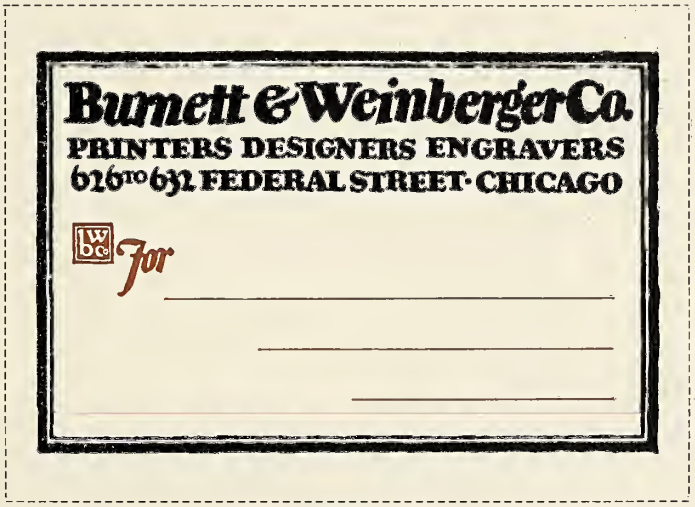


Fig. 1.



Fig. 2.

A package label ought always to be planned in connection with the wrapping paper. One might look ever so good and be strikingly effective in itself and yet appear weak and ineffective upon the package, the color of which might make the combination of label and package weak or ugly through lack of harmony. It must be remembered, also, that labels, unlike letterheads and business cards, are not seen at close range when attached to packages. Thus, stronger effects than might be proper on letterheads and business cards are not only permissible but in fact desirable on package labels. This is particularly true if one hopes to obtain some advertising value from the label, and really it's a shame to deliberately turn one's back to the advantages of this practically free advertising.

There is no standard size or even shape for package labels. As to shape it is desirable, of course, that the proportions should be good, also that, if the packages sent out are of standard size, the labels should match the proportions of the package. It is needless to say



Fig. 3.

that a square label will not look well on a narrow package, particularly when the package is small in relation to the label and the margins from label to edges of package are small. A very good size for average packages is 6 by 4 inches.

As to color of paper, white, as on everything else, is most largely utilized. It is safe and will go well with any color of wrapping paper — except, of course, white, where there would be no contrast — but white, because it soils easily, is not much used for wrappers. Many people of taste prefer the cream tinted or light India such as comes in Japan vellum. In general, two rules ought to be followed in selecting paper for the label, namely: (1) It should be of a grade that will absorb paste readily and (2) of a color that provides a good contrast with the wrapping paper. The label will stand out better if it is a contrast in color with the wrapper.

The wording, the arrangement of the letters, the use of the right type face, the selection of a good color scheme, the choosing of the kind of stock that will serve best, the presswork — all these things enter into the production of the package label that will succeed as a piece of publicity or, as is possible, an item of selling literature.

The package label affords the typographer and the artist opportunities almost without limit for varied effects. Furthermore, good effects are more easily attained with brief copy, and, obviously, that of the label ought to be brief. All these points will be noted in the specimens of package labels accompanying this article and those in the insert that precedes it.

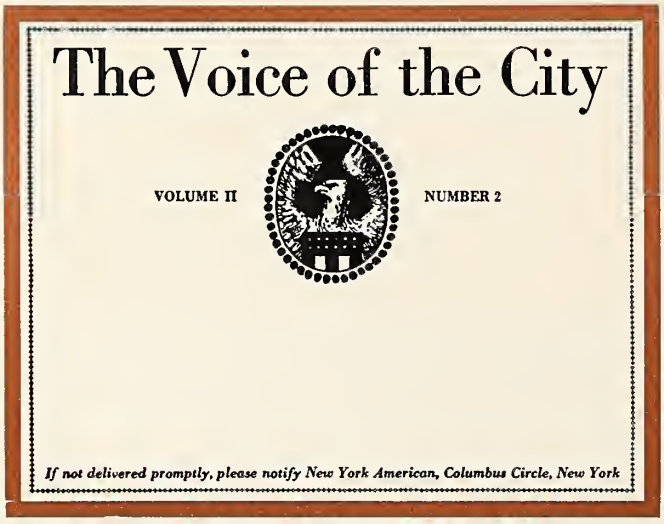


Fig. 5.

Fig. 1 demonstrates the effectiveness of heavy effects. As it can be seen and read at some distance — the original was 6 by 4 inches — it has considerable advertising value. However, its boldness is not in the least offensive, for the lettering is an excellent example of a style now enjoying a wide vogue in strong newspaper advertising typography of the better grade. A type face quite similar, known as Cooper Bold, is now available to printers, who find it admirable for the attainment of hand-lettered effects. It will be noted that the lines are quite closely spaced to preserve the mass effect the lettering itself suggests; such a letter would appear very bad indeed if letter-spaced or widely line-spaced. It will be seen, too, that the line border is drawn with human irregularity, in keeping with the character of the design as a whole. A contrast in both form and color is afforded by the word "For," and the trade-mark of the firm is prominent, although taking up very little space.

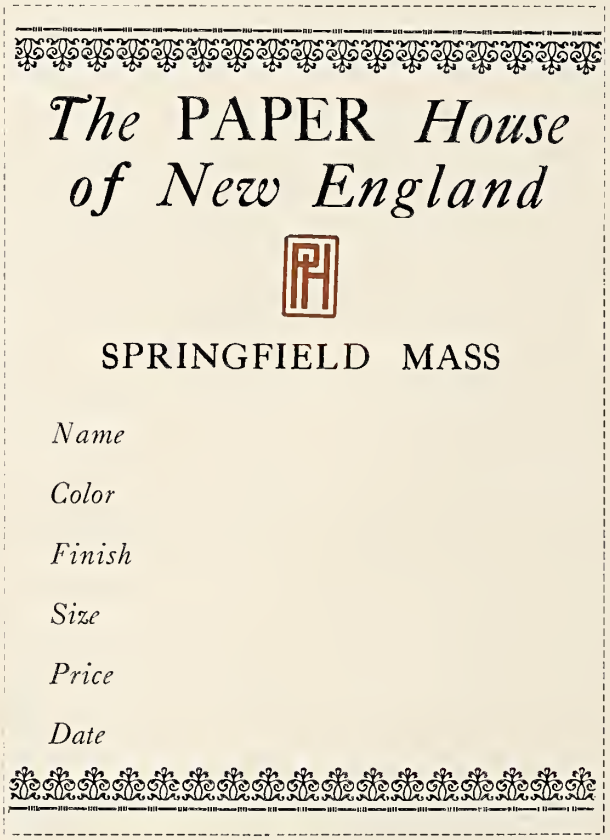


Fig. 4.

On the other hand, treatments similar to Fig. 2 are quite the thing for smaller packages and for a line of business wherein emphasis is placed upon daintiness and refinement. It is dignified and chaste, yet can not be said to be weak, for there is strength in beauty and the original of this label, printed in black and light blue on cream tinted stock, is indeed beautiful. The slight and pleasing tone contrast between type and border means an element of strength and the label would stand out, particularly if the wrapping paper were of a darker shade. Letter-spacing adds decorative interest, and with the classic simplicity of the design as a whole a wholly excellent label is achieved. This label was 5¼ by 4¼ inches in size.

Fig. 3 is an old-timer which the editor of this department has admired and retained for many years. Nothing could be simpler, yet it must be acknowledged to be characterful. Aside from the remarkable and unusual simplicity of the arrangement, the relatively large size of the type contributes to that characterful appearance. One may get a very good idea of the size of the type from the measurements of the label, which are 6¼ by 3½ inches. While the type is larger than one is accustomed to seeing on a label of the size, the fact that it is light face precludes its being too black. The name and the word " for " were printed in orange, hence the color serves to emphasize as well as to decorate. As a suggestion whereby good results can be attained in quick time this label is worthy of attention and consideration.

The Colonial motif is evident in the label for the Paper House of New England (Fig. 4), which is another we have saved for a long time. Character and distinction are its virtues. Indeed, it is — in part, at least — through getting away from the conventional use of a border that this and Fig. 3 score. Incidentally, and here's another good point, the same style was followed on all the firm's stationery items, thereby capitalizing upon the idea of pyramiding impressions. The printing

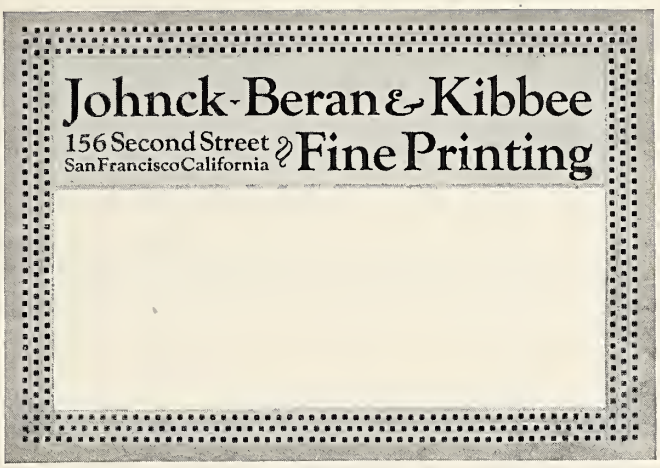


Fig. 6.

orange. The paper was India tint, and, believe us, the label presents an excellent combination of good taste, beauty and effectiveness the equal of which is rarely seen.

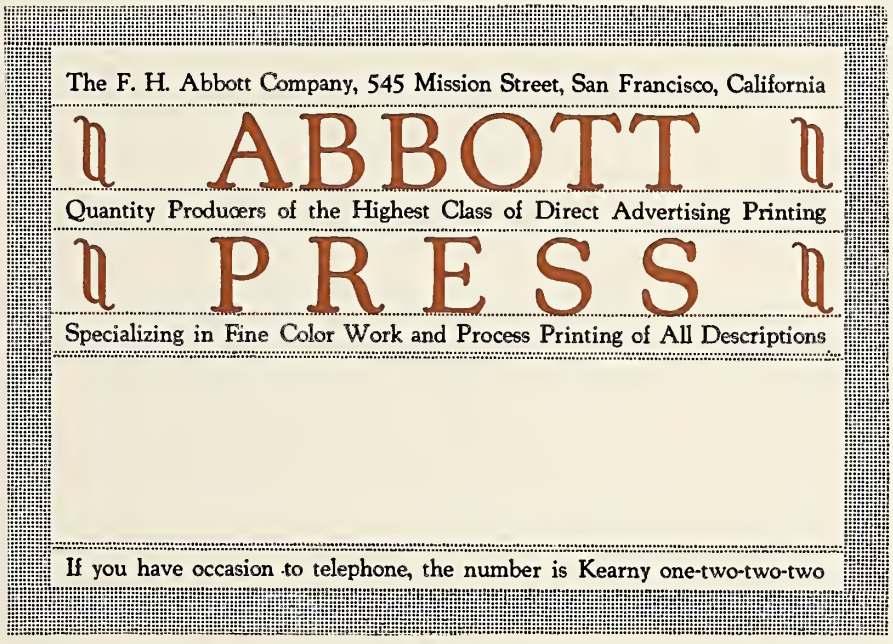


Fig. 7.

Clever and unusual is the Abbott Press label (Fig. 7). Note particularly that this label bears quite more than the customary name, address, telephone and " Fine Printing," or other words to the same effect. This detailed matter is given in small type, while the name of the concern in much larger type strikes you slam bang between the eyes. The layout, too, is worthy of study, being unusual and far removed from ordinary. It was a big label, 6 by 4¼ inches, and the border "bled." The colors, red-brown and yellow-orange on India tint stock, constitute a harmony by analogy, proper, of course, yet not altogether pleasing. The same design printed in a deep green except for the parts here shown in color, which would be good in a rich brown, would, in the opinion of the writer, have been more effective and more pleasing. However, it must be said that even in the colors used the Abbott Press label strikes a different note and that, of course, has a value which our more common combination would not provide.

of the copy matter the short way of the label instead of the long way makes it rather an unusual one, and although this is not a shipping label it could easily be arranged to suit that purpose and the distinction afforded would be equally valuable, whether used in shipping or for some other purpose.

The " bled " border is a popular detail on package labels, judging from the frequency with which we find it employed. It obviates the conventional margin and is therefore a good variant for those who want to avoid the rut of sameness. The idea may be utilized to help the color effect when label stock and wrapper stock are not in good harmony. Fig. 5 is a particularly handsome label embodying this idea.

As the package label should be stronger in effect than letterhead or business card one is licensed to make it more ornate. Fig. 6 is one of the most " catchy " labels we have ever seen, the effect of the border being very striking. Of course, our halftone reproduction leaves much to the imagination. We can help that out by telling you that the rules of the border were in a light soft blue, the type and all the little squares worked in with the rules — except four in each corner — were in black, the four squares in each corner referred to being in

Another style enjoying a wide vogue is that printed from reverse plates. Fig. 8 is an example that has been printed in a bright red and again in a medium gray. The former was decidedly striking, as is natural, and the latter was chaste and



Fig. 8.

pleasing. This particular example was made from a lettered design, but the printer may approximate the effect by setting the design (the items appearing in white in this label) in type and having his engraver make a reverse color zinc etching. Thus, he will be getting away from a type effect with type.

We believe the glimpse we have given our readers of the possibilities found in label design and treatment will suggest to them an interesting phase of their work. To reiterate what we have already stated: A good label costs so little more than a poor one, every package label ought to be a good one.

Designing Better Printing*

BY FREDERIC W. GOUDY

FIRST, we should fix firmly in our minds just what we mean by better printing. Printing, which has been styled the nurse and preserver of all the arts, the art preservative of all arts, in itself is not an art. It is merely an apparatus for the diffusion of knowledge, an apparatus more economical and more expeditious than the art of the scribes which it displaced. Printing is a craft that widens and deepens the very foundations of literature. Printing fixes thoughts which arise in the minds of men that otherwise might disappear unrecorded, and transmits those thoughts to future generations; it makes visible a portion of the eternal mind caught in its process through this age and preserves it for ages not yet reached, just as we today are enabled to possess the knowledge of the past.

But printing may yet become more than a craft when every detail is kept in the hands of the artist. An artizan is usually uninspired by the artistic possibilities of his craft and in his ignorance lacks wholly the quickening spirit of craftsmanship that breathes life and beauty into his chosen work.

How often, however, is either the printer or compositor an artist? And just for this reason is most typography vulgar and expressionless. The artizan-printer has technical skill, usually not a great deal of culture and too frequently less real taste. How, then, can he produce printing that is above the commonplace? By familiarizing himself with the very fundamentals of ethics, because it is impossible to maintain a vital interest in esthetics without an equal or even greater interest in ethics, by thinking of printing for its own sake as a means to higher aims and higher ideals and not a mere means to a livelihood.

Readers of taste today demand of the printer that he carry into his work something more than that which will satisfy the necessities of utility — that he add to printing intended for daily use a degree of beauty greater than the exigencies of commercialism absolutely require. But this degree of beauty is not attained by adventitious aids, by the mere addition of some decorative detail, nor even by the tasteful use of ordinary materials. It requires more than these — it must be organic — a development of the structure itself; it can only be attained by better design of the typography itself.

What, then, is design? Can design be acquired by the workman? First, let me attempt to define design. It is not a mere matter of appearance, something added by way of ornamentation. On the contrary, design can not be detached from craft and considered by itself — it is an inseparable quality of the work itself. It involves the selection of proper materials, fitness of purpose, and a realization of its destination as well as concern for its appearance.

Design in printing does not mean capricious originality — the placing of a typographic unit in position or place on a page for the sake of "originality," when the obvious place for it might be elsewhere. Design means reasonableness and natural growth, and does not require an attempt to coerce our materials into some preconceived form that may not be the natural outcome of the tools and materials employed.

Too often the printer confounds two features of design — first, the design of the individual elements with which he is working, and, second, the skill displayed in the arrangement of those elements. Design is the inventive arrangement of lines and masses in such a relation to each other that they form an harmonious whole, to which each separate part contributes, but in such combination with every other part that the result is a unity of effort that satisfies the artistic sense. In the printed page, design utilizes printers' types and ornaments instead of mere abstract lines, and the beauty of the result is the sum of refinement, proportion, arrangement of type and decoration, adequate presswork and careful composition combined into one whole that delights and makes visible man's admiration of the thought conveyed.

I fear there is too much talk in our printing schools of tone, harmony, balance, tone shape, color and what not as constituting the principles of design — these things are the results of the application of the principles of design and will not of themselves produce design itself, nor can design be taught. Principles may be learned, but their application depends upon the taste and ability of the user. Common sense will tell us what to do, but taste will dictate how it should be done. Taste may be developed by a study of the masterpieces of typography, which in turn furnish a standard toward which to aim. In many shops the best work produced is of the highest standard imaginable. The works of masters are as sealed books to the ordinary workman and yet it is from this workman that we demand a finer result.

Good work too often is looked upon as something apart, something to be produced on occasion and not as a matter of course. The workmen trained to do good work naturally will produce good work just as economically as poor work, as it is no more difficult or expensive to set and print well designed types or pages than poorly designed ones. There is too little thought and study given to the fundamentals of design and too much attention given to mere technical details. The printer with a definite standard toward which to aim will produce good work even though his technical skill may not be great. It is the blind adherence to job shop traditions, the disinclination to disregard time-worn customs, that holds back many a workman from exercising personal expression which gives charm to ordinary print.

Our printing seldom even approximates the dignity and breadth of style attained in the best work of the fifteenth century. Why? Because the high standards set up at that period reflected always definite aim toward beauty and order, standards that today are in great danger of being lost through too ready an acceptance of new and lower ones that are the outcome of the great variety of materials ready to the workman's hand. With few materials and inadequate equipment to produce fine work thought and care were required.

Actual utility does not of necessity require that we disregard potential beauty or preclude the application of the fundamentals of contrast, harmony and proportion, qualities absolutely inseparable from good design.

* The substance of an address delivered before the Poor Richard Club, Philadelphia, by Frederic W. Goudy, art director, Lanston Monotype Machine Company, through whose courtesy it is reproduced here.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising.

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning a Typical Campaign for a Wholesaler

An oft mentioned Shakespearean quotation is to the effect that by any other name a rose would smell as sweet. For decades the individual or firm which came between the manufacturer (or other producer) and the retailer of that product was known as the "wholesale jobber." As the years rolled on the first word passed into disuse and the form of business we are to consider in this article became spoken of generally as "jobbers." Perhaps that is the name you know them by. It still is used in many branches of industry, even by some of the "jobbers" themselves. But the more forward looking within the last few years, sensing the move to eliminate them in many lines of business, have resented the stigma of the man who carried "job lots" and who also became known as a "jobber," hence there has been a movement to refer to this link of the distributing chain as the "wholesaler," or "wholesale merchant."

Journals devoted to advertising and sales have for years been carrying articles arguing first one side and then the other of the movement to "eliminate the wholesalers," which means that the retailers would get their supplies direct from the manufacturer. Part of this "hue and cry" comes from the demand of the hour to reduce selling costs. You can trust the unthinking to rush in where thinkers fear to tread. This type of mind, seeing a wholesaler step in between the manufacturer and the retailer, says: "Ah, ha! An extra hand, another mouth to feed; we will cut him out."

Some of the very large concerns have completely eliminated the wholesaler from their scheme of merchandising. Procter & Gamble Company, Cincinnati, Ohio, makers of Ivory Soap, Crisco Shortening, and many other products sold through grocery stores, are one of the latest to eliminate the wholesaler and go direct to the retailer.

Without stopping to analyze, the average printer functioning as an advertising counsel on direct-mail work might say: "Why should we give any consideration to the wholesaler and to the planning of a campaign for such?"

Almost without exception any new product must be sold to the retailer through the wholesaler unless the margin of profit is liberal, and the amount ordered by the *average* retailer is a good-sized order. When Procter & Gamble started in business years ago, their only hope of distributing their new soap was through the wholesalers, who already had their salesmen out traveling the territories they covered, selling all other kinds of grocery supplies.

When the P. & G. organization had built up a sufficient volume of business to enable them to build warehouses throughout the country, or make use of those already built by others for the purpose, when their goods were in such demand that a fair-sized order would come from every grocer and allied retailer called upon, then and then only could they cut loose from the wholesaler. What is true of P. & G. is and was true of almost every product either distributed direct to the retailer now, or which may choose to follow that path to market in future.

"Why, then, is the hue and cry against the wholesaler?" some one asks.

That brings us to *advertising*. Get the single word, we must talk about advertising in general to lay the foundation for direct advertising in particular.

As products were advertised more and more to the public, there was built a demand upon the retailer for these advertised goods. In order to fill this demand the retailer sent in orders to the wholesaler, and in all too many cases — of course the writer is not making the claim that this happened universally, by any means — the wholesaler did what? He filled those orders from the retailer with whatever brand of goods he, the wholesaler, happened to have on hand in his warehouses at the time. The retailer had to try to palm off the brands which he had not ordered and which his customers had not demanded, and word of this went back to the manufacturer.

Suppose we bring the case closer home; all of our readers are printers, we understand. Paper is *manufactured*, in a mill, located in New England or in the Northwest, as a rule. With few exceptions, however, you buy the paper not from the mill, not from a mill's representative, but from the *wholesaler*. Your requirements are delivered from the warehouse of the wholesaler, upon the floors of which are carried a number of different brands of paper. This enables the paper mill to do business with less than fifteen hundred wholesalers, who in turn supply the more than thirty thousand printers in the United States. This simplifies the shipping, credit work and sales problem of the manufacturer, you see. The same is true in almost every other line of business. Did you ever hear of a printer who could not get the paper upon which to print a job? You might have, if all the paper were sold direct from the mill to the printer, but the wholesaler steps in and takes that credit risk, and so far as I can recall I have never heard of a printer who did not *somehow* get the paper upon which to print any order placed with him.

In the beginning of distribution — and we need only go back to the days of the Civil War in the United States — the wholesaler was a most important link in the chain of merchandising. The wholesaler *controlled* the retailer in many cases. They do yet in some lines of business and in many localities.

But as advertising increased, the hold of the wholesaler on the trade of the retailer grew less — except as a warehouseman and general distributor, which includes the checking of credits, assuming of credit risks, etc.

Back in those early days the wholesaler did practically no advertising and the manufacturer did very little. In many industries the margin of profit for the wholesaler was set to include the cost of building up a business with the retailers. When advertising came along and made it easier to get business from retailers, when in fact oftentimes advertising created new demands upon the wholesaler, the margin of profit which was allowed for the wholesaler seemed out of proportion. The advertising manufacturers cut it down, and this immediately drove the wholesaler into having a "private brand" manufactured, which his own salesmen tried to sell to the retailers every time they asked for some advertised brand.

With this background you can readily see why the wholesalers are a very live field for using direct advertising, when approached by a producer of direct advertising who has ability. For the wholesaler has his back to the wall in many lines of merchandising. He is realizing he must do something to hold his retailers, and oftentimes to push his own private brands. More than that, manufacturers are offering him huge volumes of advertising coöperation, which he can capitalize on properly only by doing some advertising. That granted, there is but one logical form of advertising for the *average* wholesaler to use — direct advertising.

"Why do you make such a flat-footed statement when throughout the series you have been very conservative in your remarks?" you ask. Because, almost without exception the wholesaler covers a State, or a number of States, in whole or in part, surrounding his warehouse as a central point, and none of the other forms of advertising lend themselves to the concentrated and selective appeal which is available in direct advertising.

The past decade (omitting the war period, which was "unusual" in all lines) saw wholesalers making much use of catalogues. Forty years ago, to go back a bit further, on one of Boston's side streets, there was started a firm dealing in small specialties. One member of the firm conceived the idea of "wholesaling by mail," and today, with a catalogue which is called "Our Drummer," the firm, known as Butler Brothers, has over two hundred thousand retailers throughout the forty-eight States as its customers, and carries on one of the largest wholesale businesses in the world. While this firm uses no traveling salesmen, it is unique in this in the wholesale field, for most of the wholesalers use their catalogues first to post their salesmen, next to help the retailer in grouping his orders. An example of this latter class is the Gray & Dudley Company, of Nashville, Tennessee, whose catalogue contains 250 pages, 9 by 12 inches in size.

By this time, though, you know that a catalogue is not a campaign of direct advertising, and is in fact but one of the possible links in the chain.

Generally speaking, the wholesaler's use of direct advertising is divided into two very definite classes: (1) For the purpose of holding old trade, paving the way for salesmen, building up good will and keeping his name before the retailers; and (2) for the purpose of making some special drive on a product or products, in connection with a "free deal" or other special offer at times. In other words, few wholesalers use or can use direct advertising, except in a limited way, for the purpose of selling their own private brands. In fact, the more progressive wholesalers are soft pedaling the private brand in many sections, and are delivering what the retailer wants.

Or looking at it in another way, the wholesaler has but one thing to sell as a rule — that is service. This simplifies and multiplies the wholesaler's direct advertising problems, if we may use the paradox. The problem is simplified because good will building can be done in one general way, namely, through the house publication, or through some other regular and continuous campaign; while the problem multiplies when you consider the impossibility of all wholesalers using the house publication simultaneously.

The Gray & Dudley Company, referred to in an earlier paragraph, solved the two sides of this problem in an unusual way, by getting out a catalogue monthly instead of twice a year as before. Sales jumped at once!

Direct advertising can be used by the wholesaler to boost his own private brands if he desires, in which case the campaign is virtually that of a manufacturer. The advertising manager of Williamson-Halzell-Frazier Company, wholesale grocers, Oklahoma City, Oklahoma, said recently: "Direct advertising will help the wholesaler to increase consumer demand for his brands. If he sells one dealer out of four in a town he can spend his efforts building sales for his solitary friend, and not squander it in general advertising, trusting that he will persuade or even force the other three dealers into line."

In this case the wholesaler prepares direct advertising for distribution to the consumers of food or whatever the product may be, and these are sent either direct to the lists furnished by the retailer, or given to the retailer for distribution with packages, or through the mails.

Returning to the wholesaler, and planning a typical campaign for him, the first thing to find out is the field covered; next, the frequency of the salesmen's calls; then the approximate year's business from the average retailer. Following that, the subjects to be taken up are: Do you want to build good will for brands advertised by their makers, or for your own private brands? How many retailers have you? How many in the territory covered by you? What is your competition? (Then ask the same queries about competition that you have asked about the wholesaler's own business.)

Let us repeat, not all wholesalers can use the house publication effectively, but several of them have found it highly productive. It is the natural builder of good will. It forces continuity; it can be made interesting without being tiresome. It can be supplemented by enclosures of direct-advertising pieces, making special drives on any brands you wish to push.

Now for section 2, referred to in a preceding paragraph — direct advertising for the wholesaler to make a drive on some special product or products. The Soandso Wholesale Company become distributors for the Northwest of Whatsits-name canned products. They get illustrations, and perhaps electrotypes from the manufacturers, and start a special series of direct advertising units, addressed to the retailers to let them know that their wholesaler will now supply these delicious dainties. This is followed up by calls of the salesmen. Now and then "free deals" (some extra goods shipped but not charged for — virtually a special discount) are used to exploit either new brands, or old brands placed in the hands of new distributors. Details on this score can be found in the first articles of this series supplemented by the directions in the article immediately preceding this one, when we told of the manufacturer's planned campaign.

The retailer is of course interested primarily in one thing only — *profits*. When you plan a campaign aimed at the retailer, in behalf of the wholesaler, remember that magic money word, *profits*. Service can be played up — but it will be stronger when it points the way to more profits. For example, a wholesaler might wage a campaign to retailers of shoes which had for its motif this fact: *"Buy only what you need for the week ahead. With our liberal stocks you can always fill in missing sizes, styles and widths on a moment's notice."* This would be service, which would make increased profits for the retailer, because the greater the turnover the larger the percentage of profit on the capital invested.

Finch, Van Slyck & McConville, St. Paul, Minnesota, for example, devote the opening pages of some of their catalogues to retailers entirely to showing the retailer how to do more effective direct advertising, as well as newspaper advertising. This service includes suggestions about copy, layouts, amount of appropriations, illustrations, etc. Butler Brothers, some years ago, issued a very complete manual of merchandising, which was sent to all their retailers, supplementing their regular "Our Drummer" catalogue.

One word about the wholesaler's lists in a typical campaign: Not only should they be classified geographically, as all the retailers in Illinois separate from those in Ohio; but also classified by lines of goods handled — as groceries, notions, dry-goods, etc., depending entirely upon the extent of the lines carried by the wholesaler. Wholesalers of paper, for example, sometimes carry such apparently foreign products as lard trays, ice cream boxes, even phonographs. Their salesmen can sell these products to the same line of retailers to which they sell coarse papers, including paper bags, wrapping paper, etc. In such a list it would be necessary to have the printers using fine papers listed separately from merchants using wrapping and other coarse papers.

In conclusion, our title may be misleading in a slight degree, as there can be no "typical" campaign usable by all kinds of wholesalers in all sections of the country. One typical campaign can be planned to build good will; then another to sell specific goods.

The advertising departments of the sources of supply can always be called upon to assist in furnishing ideas, copy, illustrations, etc., for use by their wholesalers in selling to the retailers. Now and then the manufacturers will furnish special "signatures" already printed and suitable for binding in the wholesaler's catalogues.

Pick out a list of the wholesalers — all kinds — in your territory. Plan a campaign aimed at them to induce them to use direct advertising in order to: (1) Build good will among their retailers; (2) to "put over" any special drives they may have in mind, which would automatically include any sales contests they may conduct among their own salesmen. Wholesalers need direct advertising, and properly equipped printers can serve them.

Advertising Printing Overseas

In the November issue we covered the planning of direct-advertising campaigns for the printer's own publicity, and while we have endeavored to eliminate the "review" aspect from this series of articles on Direct Advertising, at least until all of the groundwork is out of the way, we are led to make an exception of three examples of house publications which have been received from overseas sources.

Among literally hundreds of American house publications, these three publications stand out as models which might be followed in many respects.

Ink, A Magazine of Advertising, is published monthly by the Queensland Institute of Advertising, Brisbane, Australia. *Ink* seems to be the official publication of an association, rather than a house-organ. It contains numerous advertisements, and a subscription rate is charged. Its editorial contents comprise many short articles and news items of interest to printers and advertising men. *Ink* is printed by Jackson & O'Sullivan, Brisbane, and the business end of the publication is also handled by this firm.

The issue before us contains thirty-six pages, and is printed on Warren's Cameo "dbl. Demy 78 pounds," to use their method of designating paper stocks.

Selling by Post is published by the Marshall Engraving Company, Limited, London, E. C. 4, and its sixteen pages are well handled from the standpoint of both copy and makeup, though with that "overseas" look we expect in direct advertising done abroad. The English postman (see reproduction herewith) looks peculiar to us, but in a way reminds one of Buckley, Dement & Co.'s "man in gray," which we have seen for lo! these many years.

Paper, or *Appertaining to Paper,* to give its full name, comes from the antipodes. It is published by B. J. Ball, Limited, wholesale paper house, 193 King street, Melbourne, Australia. This is by far the best of the lot. First, there is an



The cover of this house-organ is interestingly foreign to Americans, due chiefly to the unfamiliar uniform of the postman. The title and the illustration are admirably suited to each other, suggesting to the advertiser that he can cover any part of London or the whole of the United Kingdom through his majesty's mails. The publication is attractively printed and the dignified sales message, couched in phraseology that is typically English, is both sincere and cordial. *Marshall's Message* is published by the Marshall Engraving Company, 12-14 Farringdon avenue, London, E. C.

idea on the cover, the use of the die-cut space to permit the table of contents to show through. It is novel without being offensive, and surely makes the book stand out.

Then the inside center spread gives a visual and striking demonstration of the printing qualities of two kinds of paper. A halftone illustration of a living-room scene is divided diagonally, one-half of the picture being printed on sepia matt coated paper and the other half on white coated paper with a glossy finish. The different effects produced by the two kinds of paper are strikingly contrasted. Detail shows up with equal distinctness on both papers, but the half of the scene on sepia paper is much richer and softer. The contrast might be compared to that of soft diffused artificial light with the harsh glare of strong daylight. Paper merchants in America may have done this stunt before, but if so, it was before the writer's day and needs to be revived to show some of the present generation why one kind of paper gives better results than another.

The editorial content of this publication is likewise impressive. I quote from the opening article, oddly (from our viewpoint) entitled, "Manufacturing a Demand":

Every printer and every merchant engaged in the allied trades is faced by an inescapable problem, which sooner or later will have to be mastered, or it will master him. This is the relationship between working expenses and turnover.

In former days when standards were in a measure fixed, firms looked with confidence to a gradual growth of business with the increasing years of their existence; for in a comparatively new country like Australia, any concern of fair resources engaged in ordinary trade and abiding by normal standards of efficiency, hon-



Australians are keen students of American methods, but Australian advertising has an individuality and character all its own. B. J. Ball, Limited, Melbourne, is one of the most progressive paper houses in the Commonwealth of Australia, and its house-organ, *Appertaining to Paper*, would hold its own among similar productions in any country. One novel feature, which is lost in the halftone reproduction, is the cutout in the cover showing the table of contents on the title page. It is a well edited and well printed magazine.

esty and enterprise could look with certainty to a gradual extension of clientele, each client in its turn showing new growth year by year and all sharing in this legitimate expansion. Now and again some meteoric visitant would shoot across the commercial sky and either rapidly die away over the horizon or become a fixed star gleaming with the luminosity of genius. Every age and every country has some such to awaken the sluggish to new effort; but these are the exceptions. Growth usually came with years, as the child achieves maturity. But the days of normality are passed, probably beyond recall. We all, workmen and employers alike, have set new standards of elegance and comfort, and it is doubtful whether it would be wise to try to abandon them. The motor car in business and private life, the elaborate furnishings of offices, the "short hours and high pay" principle, the well lighted and ventilated workrooms, the morning and afternoon teas in factories — all these have now become part and parcel of our daily life and experience — *but they all have to be paid for.* Which, if any, are to be abolished? The man bold enough to name it will be marked, rightly or wrongly, as an iconoclastic reactionary. Is there any other way out?

In all rightly constituted businesses working expenses always have a definite relationship to turnover, and profits are similarly governed. Why was every one able to do well during the war period? Because business increased in *value* though not in *volume.* Now with values down fifty per cent, nothing but an increase in volume can adjust the situation. But if the normal requirements of a printer are, say, 25 tons of paper and 15 cwt. of ink, it is obvious that if this paper and ink cost him £3,000 fifteen months ago, and only £1,500 today, his turnover is reduced accordingly, while his working expenses are not affected to nearly the same extent. There are only two courses open in such a case — increase of the ratio of profit to turnover, or a great increase in the volume of work handled. Competition will assuredly prevent the first of these alternatives — so the latter is the sole remedy. Here, again, a problem arises. Is this increase of volume to come by stealing clients from competitors; or is it to come by "manufacturing new demands"? Most business cajoled away from competitors is secured solely on a price basis. Such action defeats its own object, for it gives volume without profit, and this in turn is a short cut to business suicide. Creative enterprise is the royal road. New avenues for the sale of printing, fresh firms interested in the possibilities of advertising — the opening up of these is the easy and effective corrective for unprofitable trading for printers and paper merchants alike.

While one must admit that being novel these three publications stand out in the crowd, still the writer insists they show well planned foresight and are worthy of commendation.

A THREE-COLOR DODGE FOR THE GORDON

BY GEORGE E. CLOUGH

A peddler called at the office one morning with a book of colored prints which he said he had done on the Gordon, each from a single form, by a trick of his own, and offered to show us how for $5. The boss thought this dodge might be worth the money — and so it is, but we didn't buy it.

"Wait half an hour," I said, "and let me see what I can do in the same line. I don't think his brains are any better than mine, so why waste the five-spot?"

I looked up an ordinary advertising cut of a young woman in spring clothes. There was black ink on the press, and that would do for her shoes. The idea of a mask to take the impression of the rest of the cut at once occurred to me. I spread the grippers wide and pasted a sheet of bond paper across, lapping it around them and sticking it to itself. Then I made an impression on the mask. Swinging the mask flat on the tympan, I cut out a section around the shoes. There was need to follow the line only where the shoes joined the ankles. This gave me a print of shoes alone on the sheet I fed in. Next I cut a similar mask for a yellow hat, skirt and stockings, and another for a blue coat, and put a green feather in the hat and a green trimming on the coat by the simple process of cutting the "blue" mask to overlap the yellow. The face of the young woman was also printed in the black at the same time as the shoes, by cutting out the mask at that place. The whole thing was done in half an hour; most of which time was spent in cleaning the plate and rollers.

This is a useful dodge for short runs. Pretty effects can be obtained on handbills in two or more colors without the necessity of using two forms. It is easy to cut out a line and mask it. With long runs, the ink would accumulate on the mask and cause trouble.

The cutting is very easy, as the cut or type defines its own margins, and so allows of free use of the knife. The limitations are, first, the mask must not be cut up so much that it will tear and stick to the form; second, one color must not be completely surrounded by another, for then there is no way to mask the center one. (You can not, for instance, put a red border all around a black advertisement by this method.) The second limitation can be evaded by combining the colors. Let the unmaskable part receive two impressions, and you can easily print, say, a green duck surrounded by blue water. You would first mask the water and print the duck yellow.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

DUNN, HEUISLER & STIRLING, Baltimore, Maryland.— In the first place you should not have printed the boldest items in the design "It Pays," in the stronger color. That gives the design a spotty appearance, which is displeasing. Furthermore, it would have been better to set the words of the title in larger type and eliminate the panel of hair-line rule from around them. About all this panel seems to accomplish — and likewise the panel at the bottom containing the lines of the signature — is to square up the top and bottom of the form, which is not essential.

THE PREMIER PRESS, Cleveland, Ohio.—"Hiram, 75," the booklet employed to raise funds for the celebration of the seventy-fifth anniversary of Hiram College, is pleasing and attractive in every way. The legible Bookman typography, set against liberal margins, creates an effect that is wholly inviting, even when the eyes are a little tired. The initial is placed too low on the announcement for the Linder Company, although the effect created is pleasing, nevertheless. With respect to your suggestion that the type on the cover, "Solving the Dentist's Greatest Problem," is too weak as compared with the illustration, we do not agree. The two elements seem to balance quite well.

MITCHELL PUBLISHING COMPANY, Mitchell, South Dakota. —The first page is the worst page of the folder on sectional letter files. The lack of harmony between the three styles of type employed on the page is quite pronounced. The effect is decidedly unpleasant. The arrangement in itself is satisfactory and the display, as regards size and arrangement, is quite strong. The border, of course, is rather too weak for the type and the underscoring or cutoff rules are also too strong. The remaining pages are effective and readable as a result of being set in that strong and legible face Cheltenham Wide.

ANDREW WERTH, New York city.—The design to be used for both title and cover pages of the "Bibliography of Thomas Holcroft" is neat and thoroughly in keeping with the nature of the work. The name of the author might well be made a size larger, at least for the cover, and the group of which it is part ought by all means to be nearer the group above it. An improvement would result if the small quotation were set in narrower measure, so that its proportions would conform more nearly to those of the page as a whole. The imprint crowds the border at the bottom rather too closely.

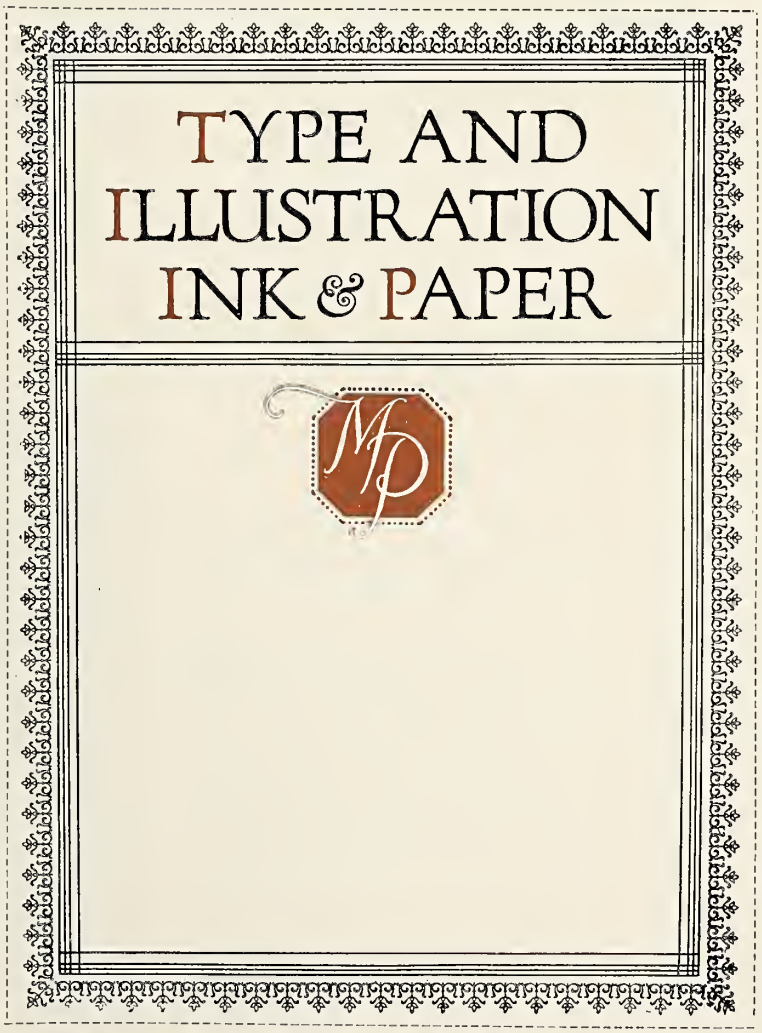
LANSTON MONOTYPE CORPORATION, LIMITED, London, England.—The three numbers of *The Monotype Recorder* interest us greatly. The idea of having a different (good) printer get up each issue and incorporate his ideas in its production is a good one. By such a plan variety is had, which is valuable as suggestions to readers. The most pleasing of the three issues is the January-February issue, featuring Garamont type. A delightfully simple cover design on handmade quality paper makes the whole edition chaste, dignified and beautiful, although the text pages measure up to the same high standard. The March-April issue is also good, but in spite of its excellence, it is a little commonplace, except for the cover.

WILLIAM J. HOLDEN, New Haven, Connecticut.— Of the two similar arrangements of the Whapples-Bullis letterhead we prefer the one with the italic initial, as it gives the design an effect of freedom not evident in the other, where a crude, shaded block-letter initial is employed. We are not at all pleased with the colors, bronze blue, brown and orange, the latter, as a background for the two panels and for one of the three lines of the design, predominating. The tone of the whole is too warm and the effect is lacking in unity due to the manner in which the colors are scattered. The brown and orange clash.

THE LOOSE LEAF CORPORATION, Seattle, Washington.—"Main 4500" is an unusually attractive and interesting blotter, in which the trade-mark of the company and its telephone number are featured in a most striking manner. The one entitled "A Chain Is No Stronger Than Its Weakest Link" is commonplace in arrangement and design, which in itself would not be so serious, but when associated with the use of inharmonious types in the display, the effect is quite unsatisfactory. Just because Extra-Condensed Cheltenham Bold and Cheltenham Bold Extended are of the same family does not mean they can be employed together with good results, for the wide difference in shape is far more pronounced than the fact that structural features, serifs, etc., are similar. Different faces of equal strength, but of the same proportions, are more pleasing together than the extreme members of a family.

COMMANDAY-ROTH COMPANY, New York city.—The folder showing specimens of the artwork of Clarence Pearson Hornung, designed by the artist and printed by you, is in excellent taste, well done in every detail. The little portfolio (3¼ by 4½ inches), containing loose leaves, on which appear illustrations and text pertaining to different styles of fine footwear handled by Delman, is unique and one of the most attractive things we have seen in some time. The workmanship is unusually excellent, but the crowning virtue is the uniqueness and dainty effect. It should appeal mightily to women of discriminating taste.

EMIL H. BLUEMEL COMPANY, Los Angeles, California.—*The Artistic Printer*, your house-organ, is too ornate as a rule. The mixture of many colors, rules and ornaments — and frequent extensive composition embossing — suggests they are overdone. The only really attractive cover appears on the November issue. It is a dandy. Light blue and dark blue (embossed) on blue-tinted paper create a pleasing effect, especially since the design is simple in structure. The cover for the September issue, in contrast, is bizarre, being printed in white, green, blue and gold (embossed) on the black stock from a design which lacks unity and on which the border is



Cover of unusually attractive booklet, page size 7¾ by 10¾, issued by The Metropolitan Press, San Francisco, California. As a typographical cover it scores high in distinction and effectiveness, the original being in four colors: initials and trade-mark, orange; type, black; rules, deep gray of a green hue; decorative border, light green of olive hue. The type, Forum, by Goudy, is one of the finest, if not the very finest, available for this class of work. The text of the body was in Kennerley.

THE ORIGINAL & ONLY
OLD LINE

CASLON

Oldstyle &

Caslon Oldstyle Italic

A Showing
of the CASLON TYPES now in
use in the shop of *The*
Kennedy Company

Oakland, California
Printed by The Kennedy Company
1922

Title of a beautiful broadside showing the Caslon 471 equipment of the Kennedy Company, Oakland, California, than whom there is none more capable of using it. The design is Colonial and was printed in red-orange and black on India tint antique laid stock of good weight.

the most prominent feature. The inside of this issue, however, is attractive. Fancy rulework, such as characterizes the cover of the booklet on Brodin Hats, is out of date and cheap looking. The other specimens, work done for your customers, are better by far than your own forms, although a few of them indicate the same tendency toward elaborateness as the covers for *The Artistic Printer*.

THE KENNEDY COMPANY, Oakland, California.—Specimens sent us are of the finest, excellent typography in the best available types, beautiful papers and perfect presswork vie with each other for honors. The Caslon broadside, herewith reproduced, is the best specimen showing of that admirable face we have seen in many years. Printed in vermilion and black on buff antique stock, the original is decidedly beautiful, and also impressive as a result of the large size of the sheet.

HERBERT C. MAY COMPANY, Houston, Texas.—The booklet, "Selling Below Cost Is Unfair Competition," is not only a handsome piece of printing but an effective piece of advertising. We believe it will appeal to every fair-minded business man and have a good effect toward causing him to hesitate before letting his work to the lowest bidder. Even now conditions are better in that respect than they used to be. While quotations are still asked on considerable work the buyers are more generally discriminating between the printers to whom they extend the opportunity to bid. The shoddy and incompetent printers are either being wakened up or put to sleep, figurative for being put out of business through failure.

THE DE VINNE PRESS, Canton, Ohio.—Layout and display, with one exception, are excellent on your insert for the telephone directory. The initials are a little too weak and rather too narrow to fit in with the shape of the type groups which they begin. We believe, also, that the brown ink is too deep; the effect would be snappier and more attractive if a lighter, brighter brown had been employed. We do not like the Parsons series for the body of an advertisement, but as the size is fairly large in this advertisement we presume no one will experience difficulty reading it, particularly since it is brief.

ARCH JOHNSON, Benton, Illinois.—The letterhead for the *Standard* is well arranged and displayed. In those respects little could be done that would improve it. We would prefer, however, to see the rules at the top printed in the red rather than the line of small type inside them. The type is so small it is trying on the eyes to read it when printed in red. The type face, Copperplate Gothic, is not an attractive one; in fact, if some good roman had been used instead the heading would be far better; in fact, it would be excellent. Except for the fact that the lower group of the cover for the "Annual Statement" of the local building and loan association is too high, the page is pleasing. Margins around the bottom show quite too great a variation.

SHAWNEE PRINTING COMPANY, Shawnee, Oklahoma.—The blotter announcing your removal to a new building is interesting as a result of the humorous side of moving a print shop conveyed by the illustrations. These pen and ink sketches show the "hands" moving presses, cases, paper cutters, etc., toward the right-hand side of the blotter, where a halftone illustration of the new building appears. Except for the presswork, which is first rate, the design is not attractive, the types employed not harmonizing as to shape. However, it was not intended to be "a thing of beauty and a joy forever," as the saying goes, but none of its good points would have been in the least weakened if better type faces had been employed.

G. A. SELBY, The R. L. Bryan Company, Columbia, South Carolina.—You can feel mighty proud; the memorial booklet "A Century of Endeavor" is ideal in treatment throughout. We are at a loss to state a preference as between the two color treatments. The one in which the text is in purple, the ornament in lavender and the borders and initials in gold is undoubtedly prettiest, but on work of an ecclesiastical nature, that is pertaining to a church, the use of red with text (true gothic) types is quite apropos, inasmuch as the earliest books, which were of a religious nature, were rubricated. The series of text type you employed—and text was demanded if the booklet were to be appropriately treated—is an especially pleasing one and quite legible for a text.

JOHN B. MCCABE, Howard, Rhode Island.—In most respects *The Howard Times*, for May-June, published and printed by the boys of the Sockanosset School, is quite commendable. Margins are very bad, however. The top and bottom margins, which are about equal, are much larger than the front margin, which should be wider than the top margin. In fact, the top margin is wider than the bottom margin, due to the fact that the running head is a short line and as a result of the effect of the blank space between it and the first line of the text. "Short" pages, we note, are centered vertically, whereas they should be slightly above center. Furthermore, they are not set to conform to the proportions of the paper page, as they should be. Sometimes dashes are used between items; sometimes they are not. They are particularly necessary in the *Times* because the heads are set in light face capitals of the body type.



Cover of magazine issued by pupils of the State Home for Boys, Jamesburg, New Jersey, printed from linoleum blocks cut by members of the printing classes. The cover above shown was printed in black mainly, deep blue being used for the sky and yellow-orange for the moon and the tie around the cat's neck, on orange stock.

LEDUC PRINTING COMPANY, Sudbury, Ontario.—The hanger-poster, "Christmas Is Near," is striking in general appearance and forcefully displayed. The only thing about it we really dislike is the use of colons to fill out the last short line of the first paragraph of the body or text. Such makeshifts do not achieve the object intended — that is, filling out the line — because colons are not as solid and heavy as letters. No effect of squaring is attained, so the colons had just as well have been left out on that account, the more so since they actually disfigure the job.

BOYS OF THE PRINT SHOP, New Jersey State Home for Boys, Jamesburg, New Jersey.— Our compliments, boys, on the *Advance*, your school paper. We admire particularly the covers printed from illustration plates cut from battleship linoleum. The cover of the October Hallowe'en issue is a corker and is reproduced herewith along with the cover of the June issue. These are quite the best examples of this kind of work we have received from a school shop. Other specimens, many of which are also featured by linoleum cut illustrations, are of uniform excellence. Go to it, boys!

Clearfield Progress, Clearfield, Pennsylvania.—The invitation to the senior reception of the local high school is neat and pleasing as set in relatively large sizes of Goudy Old Style lower-case. It is, of course, a revolution against the conventional invitation set in script, text or plate gothic. While the lower-case does not have the dignity that those other faces provide, and the card would be commonplace were it not for the blind stamped border around the type, which adds finish and contributes an effect of quality, we think this feature offsets largely the effect of unconventionality. It is really hard to get away from custom in invitation work, for, having become so familiar with the usual treatment, even we who know it is not necessary to be slaves to tradition are afraid to discount it.

WILKINSON PRINTING COMPANY, Van Wert, Ohio.—The August-September blotter is very neat and effective. The fact that the panel on the left encloses an illustration of a press, conventionalized, while the one on the right contains the Typothetæ emblem, does not, in our opinion, constitute a violation of balance, as the strength of the two units is about equal. There is, of course, a lack of similarity that might constitute a violation of strict symmetry, which is a form of balance, yet we feel that any one who would criticize that point would be splitting hairs. The openness of the composition is the thing that appeals most to us and, on account of the liberal use of white space, the relatively small units stand out quite effectively indeed. You obtained an effect of neatness also that is well worth while.

BROWNE BROTHERS, Newark, New Jersey.— On your letterhead the ornamentation is featured, both in size and by being printed in a flashy color; the type matter is, except the name, reduced to a mere whisper. This tendency to decorate should be overcome. The panel is too large for its contents, thus the matter has a scattered and loose-jointed appearance that does not hold the eye. The little folders used as your own advertising are commonplace. The titles in which the words are stepped off from left to right, without proper consideration of margins and the proportions of the type group as related to those of the page, give a bad effect, while the printing in red on yellow stock suggests cheapness. Use sparingly warm colors, such as red, yellow and orange; a spot or two of these bright colors is sufficient.



Another striking cover from the *Advance*, this one being printed in blue, black and white on medium brown cover stock.

THE CASLON TYPES

of THE KENNEDY COMPANY are the Caslon Oldstyle No. 471 and *Caslon Oldstyle Italic No. 471* cast without change from the original designs cut by **William Caslon**, Letter-founder, of London, between the years 1722 and 1766; and include all of the *quaint characters* in use at the time of **William Caslon**, together with the new swash characters.

PRINTERS!
honored by all
48-point Caslon Oldstyle No. 471

CRAFTSMEN
The first types 3
42-point Caslon Oldstyle No. 471

IMITATED THE
works of the scribes
36-point Caslon Oldstyle No. 471

THE CASLON TYPE
gives an air of distinction
30-point Caslon Oldstyle No. 471

TO FINE PRINTING &
Caslon Oldstyle is often given
the preference $1234567890
24-point Caslon Oldstyle No. 471

BEAUTIFUL RESULTS ARE
possible. Quality is assured $1234
Many printers suggest these types
22-point Caslon Oldstyle No. 471

Caslon Flowers

THE STORY of William Caslon & the type face which bears his name is a story that has often been told, but is one that is
18-point Caslon Oldstyle No. 471

THE STORY OF WILLIAM CASLON AND the type face that bears his name is a tale that has often been told, but is one that is well worth repeating because of its interest to all who are concerned
14-point Caslon Oldstyle No. 471

THE STORY OF WILLIAM CASLON & THE type face which bears his name is a tale that has often been told, but is one that is well worth repeating because of its interest to all who are in any way concerned with printing
12-point Caslon Oldstyle No. 471

THE STORY OF WILLIAM CASLON and the type face which bears his name is a tale that has often been told, but is one that is always worth repeating because of it interest to all who are concerned in the
10-point Caslon Oldstyle No. 471

THE LAST QUARTER CENTURY has witnessed a great increase in the uses of printing. Immediately following, & in
8-point Caslon Oldstyle No. 471

THE LAST QUARTER CENTURY has witnessed a great increase in the use of printing. Immediately following, this many cases
6-point Caslon Oldstyle No. 471

THE KENNEDY COMPANY, *Designers & Printers* Oakland, California

Page 2 of the Kennedy folder, the title of which is shown on the preceding page. The page of the original is 9¼ by 13½ inches. There was a third printed page showing the italics, equally as attractive as the roman page above.

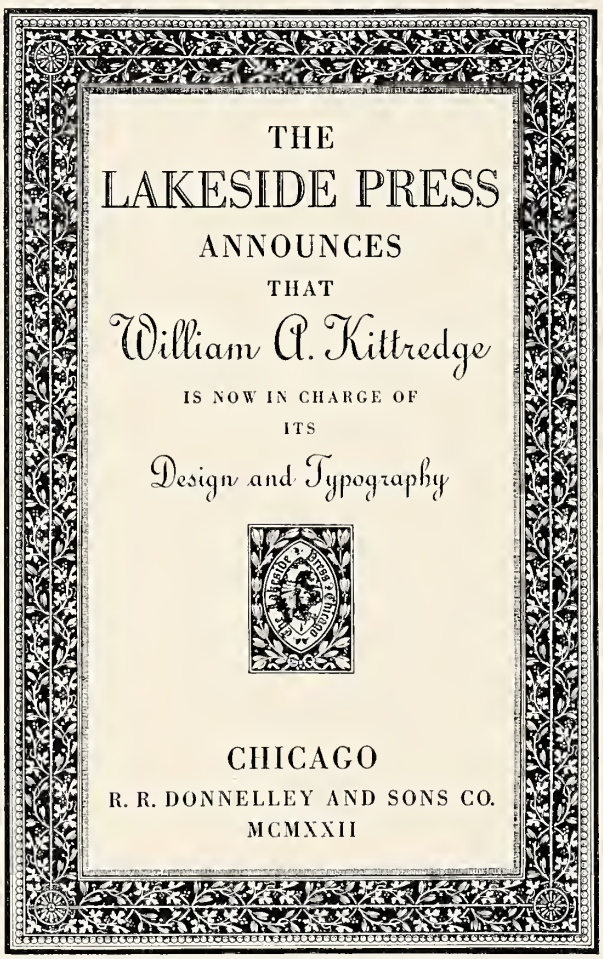
W. A. EASTER, Indianapolis, Indiana.— While we do not admire the type face used on your letterhead, the effect of the design as a whole is characterful. As the face in question is not largely used, the heading has character because of that fact and because of the manner of its arrangement. If it were possible to have the name-line longer than the lines that follow, and thereby permit the elimination of the rule below it, we are sure the effect would be better. As the name is short and the line below it of much importance and could not well be set in smaller type, the proposition is difficult. Owing to the open space at the top part of the ornament, we believe it should be placed closer to the type above where better unity would result. Except for the fact that we do not like the lettering around the left-hand margin of the cover we consider the house-organ, *The Hurty-Peck Idea*, excellent. The soft blue ink used for printing the body makes a very neat effect, and as the type matter is large, and of a legible style, the pages are easy to read.

WILLIAM M. GOSSETT, Cerro Gordo, Illinois.— "Telephone Tips," the blotter, is effectively displayed and arranged. White space is well proportioned throughout the job. None of the letterheads printed in two colors is so pleasing as the original, printed in one color. There is such a great contrast between the two colors in each of the four instances that the geometric square bands of border across top and bottom are emphasized. What we intended to suggest by the use of two colors was that the ornamental features be printed in a color that would minimize their strength, as, for example, if black were used for the type, gray should be used for the pronounced ornaments. If brown were used for the type, a lighter brown would be proper for printing the ornamental features. By using decidedly different colors the effect of contrast rather increases the prominence of the ornament in effect if not in tone value.

DRUMMER PRINTING COMPANY, Chattanooga, Tennessee.— Frankly, we do not like your blotter, "Nice Legs Catch the Eye." For the benefit of our readers we will explain how the above heading is "faked." First the word "Nice" is brought out in display followed by several lines of text, the word "nice" referring to stationery if one should read all the text consecutively. After these few lines of text, which wind up with the phrase "The Drummer Printing Company has fixed prices on all grades of business stationery without getting weak in the," the word "Legs" is brought out in big display like the word "Nice" at the start. Then follow a few more lines of text, which wind up with "our printing and reasonable prices," and then the words "catch the eye" are brought out big. Result, the three displayed lines, "Nice," "Legs," and "Catch the Eye" together stand out. Clever? Well, we don't like that kind of stuff. Furthermore, it clouds the issue, that is, confuses, for what the advertiser set out to accomplish was to get orders for stationery on the strength of quality and price. There is altogether too much matter on the blotter, as well as too many styles of type.

CASTLE PRINTING COMPANY, Shreveport, Louisiana.—*Type Talk*, introducing the Goudy Family to your patrons, is excellent as to display and arrangement. The use of yellow as the second color on the inside pages is regrettable, as it is so weak in tone as hardly to be comprehended by artificial light. It would not be right even in daylight. Especially is yellow a bad color for printing type. We dislike the unsymmetrical arrangement of the cover for the booklet on the Shriner's Hospital, particularly as it appears badly out of balance with the main group to the left of center, while the remainder of the page is centered, without any group as far to the right side as the main group is to the left to balance it. If the main group were centered above the second group and the border beneath the date eliminated a far better appearance would result.

EDWARD JONES, New York city.— While display and general arrangement are very good on the specimens you send, they are ineffective, because the type faces employed are not attractive and also often hard to read. The latter fault applies particularly to those cards, like the one for the Oakland Golf Club, where large amounts of matter are set in light Copperplate Gothic, for which there is no lower-case and which perforce must be set wholly in capitals. The script is, of course, all right on announcements — at least according to the dictates of conventionality — but on some of them you could have used a roman lower-case to excellent advantage. On the whole, if the specimens were set in some of our up-to-date and handsome romans like Cloister and Goudy, or in the old-time Caslon, the glory of which never fades, they would be considered very good.



William A. Kittredge, formerly of Philadelphia, and one of the very foremost of American typographers, is now doing things with R. R. Donnelley & Sons Company, of Chicago. Above is the striking title page of one of the most handsome and impressive booklets we have seen. The style of ornament used in the border is admirably suited for use with Bodoni type. The page size of the original is 10½ by 15½ inches. The title was printed in black on gold surfaced paper and tipped onto the deep blue hand-made quality stock.

MEYER PRESS, Appleton, Wisconsin.— In the autumn issue of your house-organ *Press Proof* you have executed something decidedly unusual. The stock, a bronze-brown, quite admirably suggests autumn leaves, and the ducks "flying south" also suggest the season. The cover is indeed handsomely done in all respects. While the presswork on the inside pages is nothing to boast about it is not to be considered bad in any sense. However, had the marginal illustrations been printed in brown instead of in red-orange the effect would have been more pleasing, more appropriate and also richer. The handling of white space is unusual and strikes us as rather odd, yet we can say nothing against it. The exceptionally wide bottom margin when contrasted with the rather scant side and top margins is somewhat of a shock, although, of course, it has a lot to do with the characterful effect created.

J. MEYERS COMPANY, New York city.—Slight details mar the appearance of the specimens you sent us, the main features of which indicate good taste. On the letterhead for Arnoldi's the lettered matter should have been printed slightly more to the right and out of center on account of the presence, on the left-hand side, of the firm's trade-mark device. As arranged, the design is heavy on the left side. The execution and colors, however, are excellent. The removal notice for the Royal Copenhagen Porcelain and Danish Arts is good, the colors of stock and inks — and the embossed border in gold — are in excellent taste. The fact that the design on each page is centered vertically creates a rather bad effect, as the designs appear to be below the center. That is due to an optical illusion which affects such things from a vertical standpoint. The equal division of the marginal spaces also violates proportion. The bottom margin should be the largest on the page, the front margin should be greater than the top margin, and the back margin should be the smallest. The crown, embossed in gold on the first page, is too small and the appearance of the page is not at all impressive on that account.

W. H. FARMER, New Orleans, Louisiana.— Unfortunately, your characterfully arranged business card turns out ineffective because of a poor choice of colors. The weak yellow-orange is all but lost on the brown cover stock, the ink having soaked into the paper. When printing light colors on dark stock the ink should be of heavy body, even then two impressions are generally necessary for good results. The common plan is to print first in white of ordinary pigment and then to print over that base the color desired, using ink of strong body. As the stock is saturated by the first impression, the second will lay on the surface and dry instead of soaking in and thereby losing its brilliance. The Taylor letterhead is very good, but the blotters would be better if set in more attractive types. We particularly dislike the blotter entitled "Crack the Easter Business Egg" on account of the extra-condensed type used for the heading.

THE ELGEE PRESS, New York city.—The business card, while neat in arrangement, is not so attractive as it would have been had some of the lines been set in lower-case or italic for the sake of variety. The solid masses of caps. are not only displeasing but appear difficult to read. The statement is much better, although spacing is far too wide between words of the main display group. The word "Printing" on the letterhead, while relatively large, looks weak because it is so widely letter-spaced and because it is printed in a weak yellow. Tone balance is not at all good as a result of the great difference between the black and this light yellow. Items to be printed in light, weak colors should be proportionately stronger in tone, so that when printed in a weak color they will not seem to recede, so to speak, from the items printed in black. The lines of the address seem too large, even for the main display line set in Engravers Old English.

CARL GORR, Chicago, Illinois.— On the whole, the specimens sent us are of good quality, the letterhead for the Naomi Chemical Company being especially attractive. The imperfect presswork on the illustrated four-page letter for the Testometer Company is excusable in view of the fact that it was printed on a jobber and the form is too large for that style of press. Indeed, we consider the results remarkably good in view of the conditions under which it was printed. The print on the halftones in the booklet on Cavies (Guinea Pigs) is remarkably good. The preface looks bad, the type matter having been set in a measure far too wide to harmonize with the proportions of the page. The narrow side margins, in contrast with the large masses of white space at the top and bottom, also create a bad effect. Indeed, the front margins throughout the book are too narrow and the back margins correspondingly too wide. Slightly too much white space appears beneath the running heads. The pages in the back, listing the breeders, would look better if the matter were centered horizontally upon the page, for the lines being short of the regular measure — and set flush to the left side of the page — leave a great vacant space at the right side of each page and throw the pages out of balance.

The Daily Republican, Rushville, Indiana.— Our compliments on the booklet, "The Cloister Family," issued to announce the acquisition to your plant of this excellent type face. The cover is particularly good and the display of the type is excellent save in one respect. Where but three or four sizes are shown on a page it would have been better to have shown more lines of each in order to take up the awkward space between the groups, which, being greater than the page margins, seems to bring about a lack of unity in the page. The page showing the number of letters and words of different type faces accommodated in various lengths of lines is excellent, and should prove helpful to users of the book. This is accomplished by marking a line off in picas under each group of type so that the lines of the type can be checked with the scale. It is easy to determine how many words can be gotten into lines up to thirty picas. In placing the cut on the back page you made a serious mistake. The top of a cut, printed lengthwise on the page, should be at the outside on left-hand pages and at the fold on right-hand pages, so that when a reader turns the book in the natural way the top of each cut will be upright on both right and left hand pages. As printed in this book, one has to turn the book awkwardly to have the cut upright before the eyes.

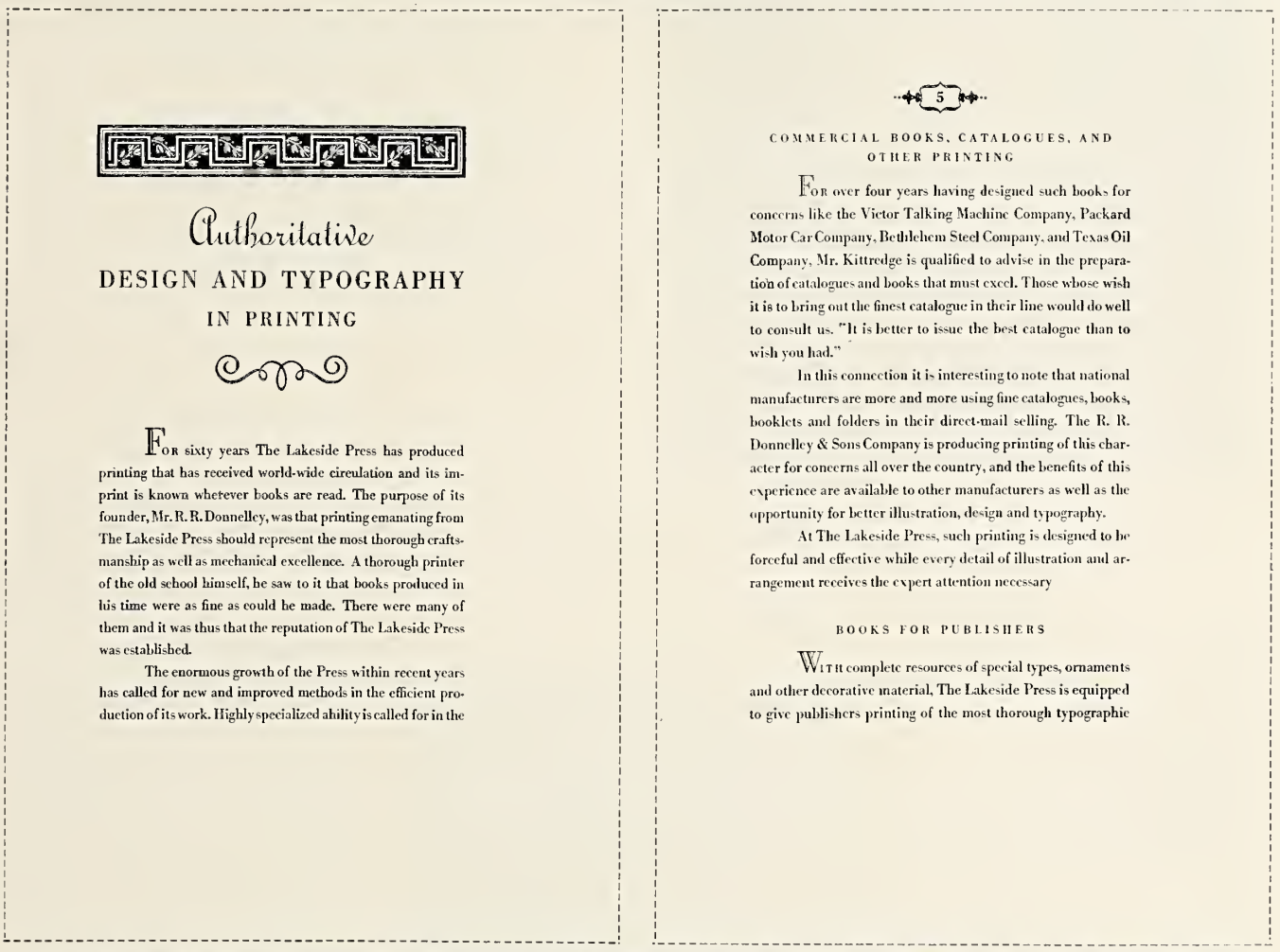
JOHN L. CLARK, Pittsburgh, Pennsylvania.—The letterhead for Trust Brothers, while well designed, fails of complete effectiveness because of the use of yellow for the band of border across the top. With red and black, yellow gives a cheap effect. Had

gray, blue or green been used instead of the yellow a great improvement would have been noted. The other specimens are good, thoroughly satisfactory for the modest services they are supposed to render. Aside from its merits as a piece of composition, we rather dislike your card because of the phrase, "slightly familiar with types and their handling." This will be understood in one way by some and in another by otbers. Some will accept it as it is and conclude you are only slightly familiar with the work of designing type display, while otbers will read in it a note of irony. Now we know from your letter that such impressions would be wrong, but you do not have the opportunity to so impress all who will read your card. Safety lies in plain, matter-of-fact statements.

the space alongside the initial is to be filled with copy, in which case it will be attractive. However, if left like the proof, with just the two lines at tbe top and the three at the bottom of the initial, with the intervening space filled with hyphens it will be unsatisfactory. The page, "The Ambition," on which you have drawn a long tail to the p, would be better without that superfluity, particularly since the tail is so much heavier than the letter, and, in fact, than everything else on the page. The other proofs are good.

Milwaukee Printing Company, Milwaukee, Wisconsin.—Your booklet on the model W Case automobile is distinctively treated and beautifully printed. It is one of the best books of its kind we have ever seen, notable particularly because of its

in colors shows off particularly well on the brown Castilian stock. In view of the dark color of the stock the typography on the inside seems too small and weak; we believe it might well have covered the whole sheet instead of only half of it. Another thing, there is too much open space around, and particularly below, the initial. The booklet for the local rod and reel club is very good, but the design on the cover is placed too low on the page, being in the center. It also seems a little too large for the size of the page. The printing of the type matter on the brown stock in orange was a mistake, as it does not show up well. Had tbis type matter been in deep brown both effect and legibility would have been improved. The short pages of the text are centered vertically, whereas



Authoritative

DESIGN AND TYPOGRAPHY

IN PRINTING

For sixty years The Lakeside Press has produced printing that has received world-wide circulation and its imprint is known wbetever books are read. The purpose of its founder, Mr. R. R. Donnelley, was that printing emanating from The Lakeside Press should represent the most thorough craftsmanship as well as mechanical excellence. A thorough printer of the old school himself, he saw to it that books produced in his time were as fine as could be made. There were many of them and it was thus that the reputation of The Lakeside Press was established.

The enormous growth of the Press within recent years has called for new and improved methods in the efficient production of its work. Highly specialized ability is called for in the

5

COMMERCIAL BOOKS, CATALOGUES, AND OTHER PRINTING

For over four years having designed such books for concerns like the Victor Talking Machine Company, Packard Motor Car Company, Bethlehem Steel Company, and Texas Oil Company, Mr. Kittredge is qualified to advise in the preparation of catalogues and books that must excel. Those whose wish it is to bring out the finest catalogue in their line would do well to consult us. "It is better to issue the best catalogue than to wish you had."

In this connection it is interesting to note that national manufacturers are more and more using fine catalogues, books, booklets and folders in their direct-mail selling. The R. R. Donnelley & Sons Company is producing printing of this character for concerns all over the country, and the benefits of this experience are available to other manufacturers as well as the opportunity for better illustration, design and typography.

At The Lakeside Press, such printing is designed to be forceful and effective while every detail of illustration and arrangement receives the expert attention necessary

BOOKS FOR PUBLISHERS

With complete resources of special types, ornaments and other decorative material, The Lakeside Press is equipped to give publishers printing of the most thorough typographic

At tbe left, above, is tbe initial text page of the Kittredge-Donnelley book and at the right one of the text pages. Note the wide margins; they are in proportion here with what tbey are in the original. Now visualize what tbe effect of these pages would be in full size and printed on Tuscany band-made paper, deckled edges 'n everything.

Grandview Herald, Grandview, Wasbington.—You can not do quality printing with poor type faces. No matter bow well a job is arranged and displayed, it can not look well and invite a reading if set in type faces that are unattractive and manifestly bard to read. Nearly all the specimens in the collection you have sent are set in Parsons, which, despite its excellence in certain kinds of display, is not a good type face for general use. It is particularly bad in display where tbere is considerable copy and for setting lines wholly in capitals, a practice you sometimes indulge in to make matters worse. For a steady diet conservative romans like Caslon, Cloister and Goudy are required. If the specimens you sent us had been set in one of the above mentioned faces they would score bigh, but, as set, only one appeals to us, the letterbead for Lonnie E. Little.

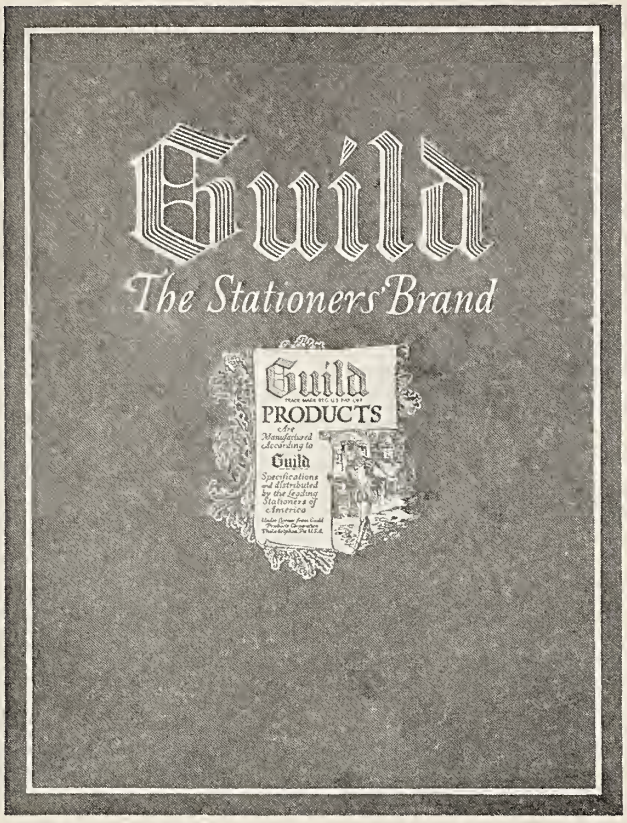
F. H. Barras, Philadelphia, Pennsylvania.—The type specimen book for the E. Robert Stackbouse Company, on which you are engaged, promises to be quite unusual. The display on the various advance proofs sent us is attractive and interesting. We presume the title page, starting "The purpose of this specimen book," is incomplete and that all

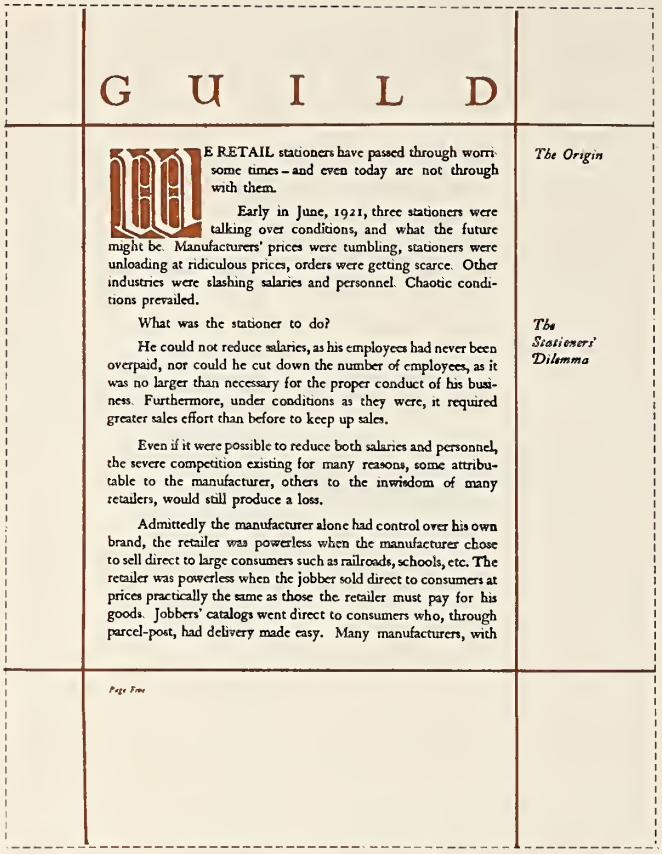
original treatment, which features the car. Layout and typography on all the specimens are good, but we regret the presswork on all of them does not match that on the Case book. Even tbougb cheaper papers were used on some of the other work, the print ought to bave been better, particularly on the booklet, "Making Soil Pay," where it is weak. The use of too little ink and too weak an impression leaves wbite specks over most of the cuts, the fibers of the paper not being forced down. We attribute the rather bad results on the catalogue for Domascolite Light Fixtures, however, to poor cuts. "Quality," the booklet on the national advertising of the Pittsburgh Plate Glass Company, is an excellent example of color presswork. The cover is altogether too slight to match the strength and impressiveness of tbe national advertisements reproduced in the text. Another excellent piece of work is the booklet on Helmholz shoes, which indeed quite matches the excellence of the Case book, the embossed cover being a particularly bandsome feature.

Hoyt & Akers, Sioux City, Iowa.—Your announcement, "A Forward Step," is good, tbe title being particularly handsome. The striking design

they should be above the center in the interest of balance, and also of proportion, which requires a pleasing variation as against the monotony of an equal division of space.

Houston-Hill Printing Company, Arkansas City, Kansas.—All the specimens in the generous collection sent us are of excellent quality; we do not believe better work is being done in the line of small stuff, cards, letterheads, etc., in America today. Combinations of Caslon roman and Caslon text feature much of the work. When intelligently combined these two faces are productive of effects that are both interesting and pleasing. On programs, you are particularly good, but, of course, the handsomest and finest specimens in the lot are the various issues of the *Home National Service*, house-organ of one of tbe local banks. No more attractive publication is issued by any bank in America and few compare with it, in appearance at least. You indicate considerable taste in color by the many harmonious combinations in which the same cover design is printed on different issues of that publication. Presswork matches the excellence of the typography in every way; in fact, the work scores one hundred per cent.




GUILD

WE RETAIL stationers have passed through worrisome times – and even today are not through with them.

The Origin

Early in June, 1921, three stationers were talking over conditions, and what the future might be. Manufacturers' prices were tumbling, stationers were unloading at ridiculous prices, orders were getting scarce. Other industries were slashing salaries and personnel. Chaotic conditions prevailed.

The Stationers' Dilemma

What was the stationer to do?

He could not reduce salaries, as his employees had never been overpaid, nor could he cut down the number of employees, as it was no larger than necessary for the proper conduct of his business. Furthermore, under conditions as they were, it required greater sales effort than before to keep up sales.

Even if it were possible to reduce both salaries and personnel, the severe competition existing for many reasons, some attributable to the manufacturer, others to the inwisdom of many retailers, would still produce a loss.

Admittedly the manufacturer alone had control over his own brand, the retailer was powerless when the manufacturer chose to sell direct to large consumers such as railroads, schools, etc. The retailer was powerless when the jobber sold direct to consumers at prices practically the same as those the retailer must pay for his goods. Jobbers' catalogs went direct to consumers who, through parcel-post, had delivery made easy. Many manufacturers, with

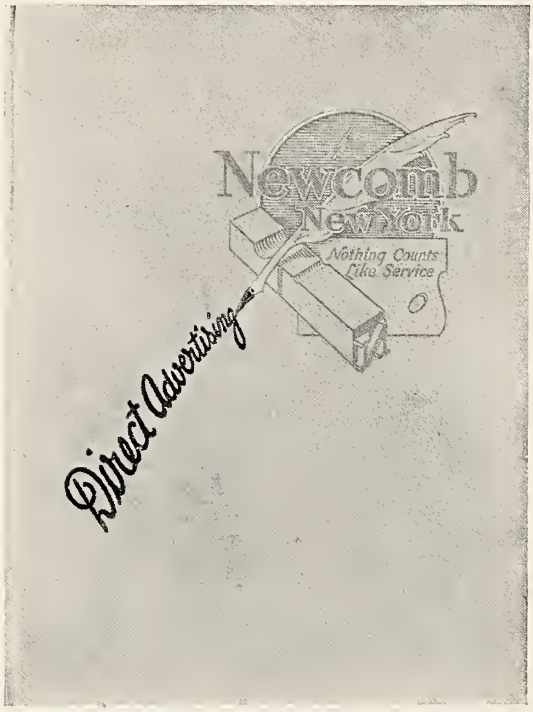
Page Five

In the production of the book, the cover and one page of text from which are reproduced above, A. Pomerantz & Co., Philadelphia, Pennsylvania, have scored exceptionally high in quality. The cover was printed in medium gray ink from a reverse etching, the book being tied with a gray cord matching the ink. At the right is one of the pages of text, which, in the original, was printed in gray and black, a much more tasteful combination than the one we are forced to reproduce it in. White antique laid stock was used for both cover and text.

H. B. Satterlee, Wahpeton, North Dakota.— The booklet, "Printing Trades," is quite good, and the print on the halftones while not perfect is very satisfactory. The pages containing the names of the Board of Administration, the state seal and the final page bearing the imprint are not satisfactory, because the small groups thereon are centered vertically. Thus, they appear below the center and the division of the page appears monotonous. From the standpoint of variety or proportion small groups — shorter than the regular page — should be placed above the center. As an optical illusion causes units in the exact center to appear below it they should be placed above the center in the interest of balance also.

Presbyterian Standard Publishing Company, Charlotte, North Carolina.— "For the Convenience of the Printers of the Carolinas" is interesting looking and effective. The workmanship is excellent. All the specimens are good, some of the letterheads being truly excellent. The cover for the history of the Woman's Missionary Union is interesting and attractive; but the margins on the inside are bad. The back and top margins are too wide, an attempt having been made at having all four margins the same width. Margins should progress in width, the inside being smallest, the top next, the front next and the bottom the largest. Furthermore, it is a good plan to have a pleasing ratio, say of two to three, between the back and front margins and between the top and bottom margins. Presswork is very good on all the specimens.

P. A. Ware, Yreka, California.—The posters in big type are "screams," but we suppose you intended they should yell from the housetops. The small commercial specimens are satisfactorily arranged and displayed. They are as good, we believe, as it was possible to make them with the type faces at your disposal. A design set in a good face of pleasing proportions when compared with an identical arrangement in type that is not so pleasing will demonstrate the importance of good type equipment. The designer who has poor type to work with may be just as able as one who has good type, but the world will never recognize his ability. Therefore, it is as important that a compositor and printer should insist upon good types to work with as it is for him to know how to set display properly.



Cover of handsome quality case-bound book executed by James F. Newcomb & Co., New York city, to promote their direct advertising business. Every detail of this book has been executed with skill — and painstaking care on top of it — and the finest materials are used throughout, indicating the Newcomb organization to be one of exceptional ability. The cover was gray-brown paper over boards, the design, the company's trade-mark, being printed in gray and red and embossed, red being employed only for the words "Direct Advertising."

A. Pomerantz & Co., Philadelphia, Pennsylvania.— "Guild, the Stationers' Brand" is chaste and beautiful, a handsome book reflecting great credit upon the advertiser and more still upon the designer and printer. The cover design, a reverse plate of a striking and pleasing design, printed in medium gray on white paper, is tasteful and inviting. The gray ink used in printing the design matches the gray cord with which the book is tied. The layout of the text is unusual, the type matter in black with initials, reverse blocks of text letter, and cross rule border of four-point rule being printed in gray, matching the gray ink used in printing the cover. Ample margins with side heads set in italic of Caslon Old Style, which was used for the body, are also attractive and contribute to the beauty of the book, as does also the deckle edge white laid stock of good weight and excellent quality which was used. It is another of those specimens that we consider could not be improved upon. The greeting-card portfolio is likewise excellent, as indeed are all the specimens in the collection.

Robert E. Ramsay, James F. Newcomb & Co., New York city.—We think your new book, "Direct Advertising," one of the handsomest we have seen in a long time. We consider it also one of the most forceful examples of advertising for executors of direct advertising, if not the most forceful, we have ever seen. As a book, physically, it reflects quality, decidedly — it is so perfectly done in all respects as to immediately brand the producer as a leader in the graphic arts. It carries the impression, and strongly, that here is an organization of *real* advertisers. The text is real stuff and seems plainly to back up the impression created by the appearance of the book. Quite the most interesting feature, in the opinion of the writer, is the two-page spread showing covers of various issues of the firm's house-organ *Direct Reflections*, in miniature but in original colors. This book is a most unusual piece of work.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

"Much More"

H. J. R., Rochester, New York, writes: "The use of 'much more' was read in a booklet and the office raised the question whether this expression is permissible. Can you give any reason or any excuse for its use? We often hear such expressions as 'just give me a little less,' and 'much more interesting.' The only conclusion we could come to was that it was not correct, because the positive case and the comparative case could not be used together. Are we right?"

Answer.—You are not right, and the expression is not only correct, but is an unquestionable expression of what might be called "far more" or "a great deal more." No excuse is needed for its use, but a reason may be given. The word much as used here is an adverb modifying the adverb more in the phrase in question, with no association of positive and comparative involved. Your terms positive case and comparative case are as wrong as anything could be. Positive degree and comparative degree are terms which apply to adjectives, and there is nothing of case in such application. Case is applicable to nouns and pronouns, as being subjects and objects as acting or as spoken of or to.

"A Necessary Evil"

It was not a new experience to me when, not long ago, the president of a prominent company of printers said that they considered proofreading "a necessary evil." I had heard the same thing said of proofreading many times, even back in the ante-machine days, when proofreaders generally were highly esteemed as scholars, more so than their customary proficiency as correctors warranted. And even in the old times I could perceive a reasonable foundation for this, though then and now it seems a harsh and harmful classification of work so clearly necessary.

The reason of this "necessary evil" idea seems to be the absence of a separate charge for reading, but the necessity of doing this work is universally acknowledged. This necessity is reckoned an "evil" probably because it would all be so simple and easy if printed matter could be satisfactorily produced with no laborious and costly correction. But the separate charge idea is not entitled to have any such weight, because the reading is reckoned as a separate item in making the charge for composition; at least, it was so reckoned originally, and would have to be deducted if composition were to be accepted without reading. Some operators, but very few, produce matter that is wonderfully accurate, so that the proofreader may read a large quantity of it without marking a correction; but the most accurate one is sure occasionally to make some error which only a careful reading may discover and which if not corrected may be disastrous.

Proofreading is generally classed as non-productive work, but it should be recognized as productive and valued accordingly; for, while it does not add anything to the quantity produced, it is highly productive of quality, and therefore not properly called non-productive and far from rightly held to be an evil. If writers would make copy as accurate as they expect printing to be, the work of proofreading would be much less costly than it is.

Following Copy

The first and not the easiest duty of the proofreader is the verification of conformity to what is written, which is often enforced by the order to follow copy in every particular. Even in work where certain styles are to be used which are varied in copy by different writers, as in newspapers, the proofreader must not make or allow any change in wording from copy unless it is one prescribed in the style of the office. What is said here has special reference to book reading, and may not always apply to work on newspapers.

The surest way for the ideal procurement of what an author or a publisher wants is for the author to write it or the publisher to have it corrected in copy so that the printer can reproduce it literally. Such reproduction is almost inevitable anyway, and seldom is a manuscript sent to the printers fit for exact reproduction.

In general the strictest order to follow copy in everything expresses more than its real intention, inasmuch as the most careful writer is liable to accident in his writing. These errors should be recognized as such and corrected by the operator, and others which might appear in proof should certainly be corrected by the reader. As an instance I may mention two errors seen in a magazine, which probably arose from the poor work of a typist writing from dictation and failure by the reader to detect the intention of the author when plainly not properly shown in the copy. These errors were the appearance of the word cause where course was the evident intention and of course where cause was meant, as in "the cause of a week" and "the course of the error."

No such clear case of accident should pass unnoted by the reader, who would be right in making the correction but in many places would be expected only to query it to the author. For one of the most striking — I had almost written unaccountable — developments among printers is the rule now frequent that any change from copy, even a palpably necessary change in spelling, must be queried to the author, and await acceptance on the author's proof, so that it may be charged on the bill. But it remains a fact, just as it always was, that following copy in the truest sense consists in following the evident intention of the author, not in literal reproduction of accidental errors in copy.

WHAT IS TYPE?

Type is language. Language is the first and broadest of the plateaus which lift man above the animals. With it we communicate; to communicate is to be able to coöperate; without coöperation society as we know it would not exist.

What is type? It is the viaduct between past and present. It permits Volta to talk to Edison. Type bridges time as the wireless bridges space.—*O. A. Owen.*









VIEWS AT THE UNION PRINTERS' HOME

Upper left, a part of the tuberculosis pavilion, also the croquet court, set amidst myriads of beautiful dahlias and other flowers, with the mountains rising in the distance. Upper right, the croquet courts and club house. Lower left, the tuberculosis tents, with the home seen above the trees in the distance. Lower right, one of the rooms in the main building. Sitting in the chair is Roy A. Donald, to whom we are indebted for these pictures and also the views of the home that have been shown as special inserts in the past four issues of THE INLAND PRINTER.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

The Waterhouse Diaphragm

Major-General James Waterhouse died recently in England. For thirty years he was in charge of the photo operations in the Government offices at Calcutta, India, and while there he made improvements in methods of photomechanical reproduction for which processworkers everywhere should be grateful to him. He had nothing to do with what is known as the "Waterhouse stop," without which we could scarcely do halftone negative making. According to the *British Journal of Photography* it was a John Waterhouse who in 1857 first pointed out the advantage of inserting a diaphragm between the lenses instead of applying a stop in front of lens, which was the practice at that time. Strange to say, writers of photographic history have not been able to find out anything about this John Waterhouse, though his name will be always attached to the Waterhouse stop.

Making Halftones in the Printing Frame

Frank O. Evans, Peru, Indiana, writes: "For making ordinary newspaper halftones, same size as the negative, I believe it a good plan to place a negative on celluloid on the sensitized zinc plate in the printing frame. To reverse it, have the film side up. Then place a halftone screen over the negative. Expose this to light so that the light goes through the halftone screen, and then the negative to the zinc plate. Would this not be sufficient to prepare the plate for etching? I thought this method would enable some small fellows who are away from engraving establishments to make a halftone that is printable."

Answer.—This was the way the present writer made halftones in 1879 and 1880, only he used his halftone screen as a film which went between the negative and the sensitized surface. The halftone was reversed, but he wanted it that way for transference to stone. This idea has been reinvented several times since, and a patent has been granted on it.

Enamel on Zinc Once More

Several readers have applied recently for an enamel for zinc, and as there appears to be considerable immediate demand for it the subject will be treated more fully than usual. The only reason the enamel used on copper will not answer for zinc is that zinc will not withstand without injury the heat required to carbonize the enamel. Copper is heated to about 700° F. to "burn in" the enamel properly on it, but as some zinc melts at that temperature it can be understood that a special enamel is required for zinc. The enamel must be hardened in some manner other than completely carbonizing it. Several methods are used to harden the enamel besides heating it to about 400° F., for if zinc is heated beyond this temperature it changes from a tough metal to a brittle one, not so suitable for a printing plate. These hardeners include the use of chrome alum, citrate of iron and ammonia, chromic acid and other agents. No matter which formula is used on zinc, it is safer to prepare the surface so that the enamel will adhere perfectly. This is done by placing the polished zinc in a rocking bath containing 36 ounces of water, 1 ounce of powdered alum and ¼ ounce of nitric acid. Brush away the slight oxid which forms, and when the whole surface of the zinc has become a beautiful mat gray wash quickly with a wad of cotton under a tap, when it is ready for coating with enamel.

Here is a simple formula for zinc enamel which works well in the hands of the most successful zinc etchers: Mix 10 ounces of water, 3 ounces of Le Page's glue and 600 grains of ammonium bichromate. Whirl the plate as rapidly as possible to get a very thin film. After developing the print heat the zinc slowly until the enamel turns a dark yellow. Etch quickly, in a machine by preference, and do not wash in water until each bite is finished. The enamel can be rolled up with etching ink after the first or second bite and the sides of the lines protected with dragon's blood powder. The hardener in this enamel is the excess of ammonia bichromate. In place of methyl violet cotton blue is recommended as a dye, which when flowed with a solution of common alum turns a most brilliant blue, showing every particle of scum. This dye disappears when the plate is heated.

Color Reproduction Simplified

Xactone color corrected dry plates is the name given to a new brand of panchromatic dry plates which are going to simplify the photography of colored objects, and which are consequently of special interest to three-color and four-color blockmakers. They will be of even greater interest to planographic printers of all kinds, for the reason that planographic printers may be printing by the offset method or direct from metal, from gelatin, or from stone, with a handicap that can be overcome by these panchromatic plates, as will be explained.

The writer has seen results from these plates, and here are some of the advantages: In the first place they are exceedingly sensitive to all colors, or are panchromatic, as they are termed. This extra sensitiveness is of great value in all cases where colored objects are photographed, but particularly so when photographing in a public gallery paintings that can not be removed, or in the case of an interior with dark furniture, carpets and such, or in the making of a portrait from life. This will be appreciated by those who have been obliged to use a flash light when photographing colors.

Then, the color filters used with these extra-sensitive dry plates are so well adapted to each other, balanced, it might be called, that the exposures are the same through each filter. This removes from color photography its greatest element of uncertainty. Heretofore the photographer has usually found that light acted most quickly through the violet filter, more slowly through the green and much more slowly through the red filter. With Xactone dry plates the exposure through the violet, green and red filters can be exactly the same, and in some cases instantaneous exposures can be made with them. The procedure in photographing a painting in a public gallery is like this: The photographer goes to the gallery with a small

camera, and by merely pressing a bulb three times he gets three exposures on a single plate. This plate is developed as usual, when it will be found that he has records of the yellow, blue and red in the painting on three parts of this negative. This is proved quickly, and he next makes a print from this negative on a sensitized celluloid film. This gives three positives in a single strip. The positives are cut apart and stained in yellow, red and blue dyes. These colored positives are registered upon each other and bound up like a lantern slide, which can be projected on a screen or used as a guide by the color etcher or proofer, as this slide has a complete record of the colors in the painting.

Heretofore it has been necessary to send an artist again and again to make color corrections on the proofs in the presence of the painting, but with Xactone this is unnecessary. The photoengraver can purchase these Xactone plates in sizes 8 by 10, 14 by 17, and larger, and can make the halftone negatives direct in the camera from the colored objects much quicker than ever before, owing to the extreme sensitiveness of these plates. The same plates can be used for black and white copy as well as for colored copy.

The reason these plates will be of special value to the planographic printer is that the color separations made on them are so nearly perfect. Heretofore the three-color blockmaker had an advantage; he could always make color corrections on his blocks by reëtching and burnishing. This was not possible with the planographic man, as he could only retouch the negatives and get the color corrections as correct as his judgment would direct him when developing the prints in metol, and because of this advantage Xactone panchromatic plates will be welcomed by him.

The Knudsen Process

Photoengraver, Philadelphia, writes: "Our boss tells about a new engraving process that the photoengravers' association is going to introduce in our shops. It cuts down the time and the number of men. Do you know about it?"

Answer.—This is the Knudsen process, which has been noticed in this department before. You will find a brief description of it in this department for October, 1922, pages 89 and 90. The chief advantage claimed for it is that negatives are made on paper instead of on glass and after development the negative film can be stripped from its paper support and printed from either side of the film. It is admirably adapted for high-light halftone negatives, which will make it almost indispensable for planographic printing. It is now employed exclusively in the engraving department of a leading New York fashion magazine, saving the company considerable money, which is proof that it is entirely practicable for such work.

The Wax Coating for Cerography

From Baltimore comes a request for a formula for cerography, or wax engraving as it is commonly called. The correspondent says, "I am doing wax ruling and am in need of a wax formula that will hold up. The one I am using now chips off."

Answer.—Each wax engraver has his own pet formula, though the success of this method of engraving is due to knowing how, which can only be learned by much experience. Here is a simple formula which has been used: Melt and thoroughly mix 4 ounces of white beeswax, ¼ ounce of Venetian pitch and 1 ounce of zinc oxid. The polished copper plate is cleared of grease with hot potash and placed on a level stand with gas heat underneath. While the copper is hot the melted wax is poured on the center and spread with a metal comb. The coating must be thin. The engraving is done with needles when the wax is nearly cold. Lettering is stamped in the wax while it is slightly warm. The blank spaces are built up with molten wax before the electrotype is made.

NOTES ON OFFSET PRINTING

BY S. H. HORGAN

Offset Printed Wall-Paper

Heinrich Nicolaus & Co., Kempten, Switzerland, ask how wall-paper can be printed on an offset press, as the gap in the printing cylinder, where the thin plate is clamped at both ends, prevents the printing of a continuous roll of paper as is required in wall-paper.

Answer.—The offset press at present prints sheets of wall-paper only in sizes 64 by 44 up to 86 by 64 inches. These are used as panels on walls surrounded by borders. Offset presses are printing newspaper supplements from rolls, and offset presses for printing wall-paper on a continuous roll might be built if there were a demand for them.

Letterpress, Offset and Rotagravure

A New York publisher asks for a comment by this department on a recent lecture by William Gamble before the master printers' association of London. Our correspondent is evidently alarmed by Mr. Gamble's description of a photo-composing machine which is now being experimented with in England and which it is predicted will supersede present-day typesetting machines. Mr. Gamble states: "You must face this possibility of photo-composing. It is bound to come, and I give it five years to develop. After that, I am afraid, typesetting will be a decaying branch of the printing industry."

Answer.—It is with regret that the writer is obliged to disagree with an authority so usually sound as Mr. Gamble. One would have thought that his long experience with photo-mechanical processes and their uncertainties would have made him cautious before predicting that a photographic method of type composition could compete with so reliable a one as machine typesetting. Allowance must be made for Mr. Gamble's youthful enthusiasm. As he grows older he will find that no matter how ingenious photo-composing machines may be devised, linotypes, monotypes and similar typesetting machines will become so simplified and improved that they will always keep several jumps ahead of any photo-composing competitor, at least in the writer's humble opinion.

Chemical Research Needed

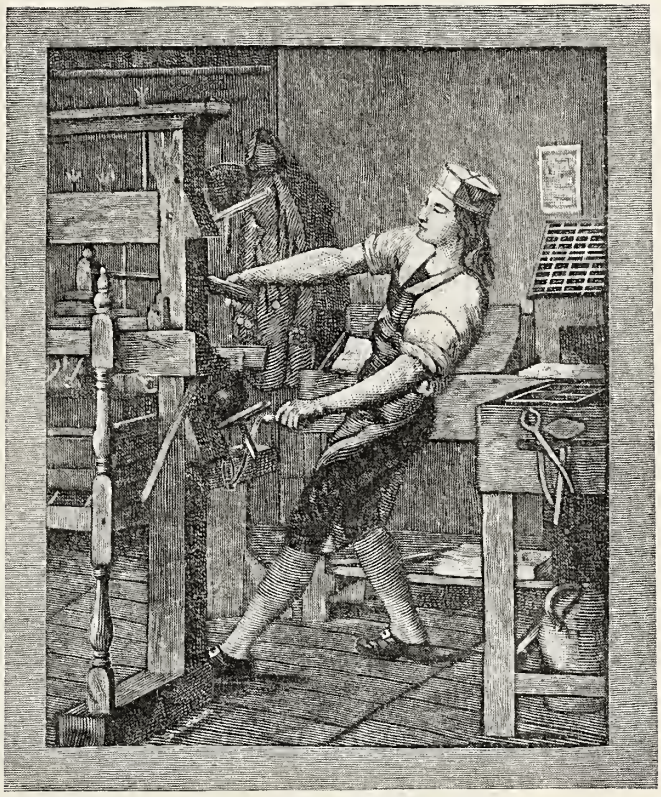
Planographic printing from zinc and aluminum plates needs laboratory research badly. Little is known positively as to the chemical reactions on these metals before printing. The writer recently witnessed the effect of two secret solutions on a grained zinc plate during the operation of transferring. These solutions were brought to this country by Prof. Francis Mares, of Prague, Czecho-Slovakia. One solution which he poured over the grained plate prepared the metal for receiving the transfer, and the other took the place of the present etching solutions, which are so varied. Old lithographers who were invited to witness Professor Mares's exhibition said it was a great improvement on anything they had ever seen. The first solution which he used was applied to an old plate from which an edition had been run, and this solution removed the old print on the plate so that a new transfer was made on it without regraining the plate. The chief advantage of this is that a correction can be made or a patch put in a plate after it has been proofed up on the press. Professor Mares was in this country to sell the secrets of his solutions. This is never good business, for such secrets can never be kept. The proper way to do would be for the association of lithographers to pay the professor for his research and give the improvement freely to its members. With all the research laboratories in this country, including the United States Bureau of Standards, some one of them should take it upon itself to investigate the chemical operations of this rapidly increasing business of planographic printing.

Collectanea Typographica

By HENRY LEWIS BULLEN

Printing Has Wrought Mightily for Civilization

AN issue of THE INLAND PRINTER might be filled with quotations from great thinkers in laud and glory of printing, yet the truth is that most of our printing houses have no more influence upon man's progress than has any cobbler shop or cotton mill. Nevertheless, without printing civilization would die. It is the one indispensable art and craft. What gives it its glory? Its glory is derived from the determination of here and there a forward-looking man to use printing to achieve some worthy purpose. The clergymen are influential. Professors and scientists in the higher institutions of learning are influential. But there are no pulpits or higher institutions of learning so influential as a printing plant in the control of a man who not only uses it to gain his living, but to express his desires toward improving the condition of men. It was this use of his printing plant that made Franklin forever famous. Franklin in the beginning of his career, when he was sowing the seeds of his fame, was not thinking of fame. All he thought of from time to time was to effect some moderate improvement in some condition close to his daily life. There were thousands who had no easy access to books in Philadelphia, at that time a city not more populous than many cities now rated as insignificant. This need had been recognized and talked about by hundreds of good folks in Philadelphia, and Franklin, a printer with two wooden hand presses, capacity about thirty-five hundred impressions in a long working day, had the same thought. Clergymen, teachers, rich merchants, lawyers and others of much greater status than Franklin did nothing but talk. Franklin acted. He wrote, printed and circulated a small pamphlet, explaining the need, offering a simple plan, and asking for financial support. There are thousands of present-day printers who could do this quite as well as Franklin, with better spelling and better printing. The Philadelphia library was soon a fact and remains today a monument to a humble printer's endeavor. Franklin's pamphlet was action; it was as concrete as the stones and bricks with which the library was built. Thus Franklin's knowledge of the power of his printing plant, and the application of that knowledge, made him great, step by step.



Benjamin Franklin, Pressman

Reproduced from a wood engraving, which gives an accurate view of the wooden hand press of Franklin's time, but in other respects reflects the lack of knowledge and disinclination to study which has characterized a majority of the artists who have attempted to depict printing offices. There never was a picture of printing, except in manufacturers' catalogues, in which a type case was drawn correctly. The artist who drew the above picture was no exception to the rule.

Are all things right achieved in your little community? No, they are not. Can you suggest remedies or improvements? You probably can, if you try, as well as any other man or woman among your neighbors. Well, then, try to be a Franklin. Make your printing shop the center of progress in your community. Show the folks what printing can do. If you are not doing something forward looking with that part of the greatest influence toward civilization which you own and control, then your other course is to shut off any talk or thought about the power of printing and range yourself once and for all with the butchers, bakers and candymakers. It is the man behind the types who can make printing either as great as history proclaims it to be, or as small as the cobbler's shop.

* * * *

The Typographical Union's Apprentice Program

THE International Typographical Union had an exhibit in the recent Boston exposition. In that exhibit we received a pamphlet with the above title, issued by the Committee on Apprentices and Supplemental Education of the I. T. U., outlining the plan, now in partial operation, by which a large number of apprentices in composing rooms are receiving instruction of a most practical character. We earnestly advise every master printer and manager who is interested in apprentice education to procure and study this pamphlet from the I. T. U. Committee on Apprentices, 635 Bankers Trust Building, Indianapolis, Indiana.

The I. T. U. plan has been in use for about ten years, and, we believe, has been more widely effective than any other. It is a plan which invites and accepts, but is not necessarily dependent upon, the coöperation of employing printers. In a few cities this eminently desirable cooperation is operative, with great benefit

to the apprentices. The author of the plan is Arthur L. Blue, director of the School for Printing Apprentices of the City of New York, than whom no other man in America has done so much actual good to printing apprentices. It is not primarily the duty of the employees in any occupation to educate the apprentices. It has been for centuries and it still is the prime duty of the employers, who hire the apprentices, to see that they are properly instructed in their occupations. The master printers as a body have neglected their duty to the apprentices. Those among them who have appreciated their duty are best advised of the culpable indifference of the average master printer to any forward movement in his occupation other than that of cost finding. Our experience is that there is a greater desire and greater effort to aid apprentices among the members of the I. T. U. than is to be found among the master printers. It is also true that the chief beneficiaries of any effective plan of apprentice education are the master printers. They hire men because of the profits they expect to make from the men's labor; therefore, any plan that increases the efficiency of wage earners makes them more profitable to their employers.

As we see it, no plan for training apprentices can be effective unless it is coöperative between the organized employers and the organized journeymen employees. The I. T. U. plan, in the cities which have adopted it, provides for compulsory education. Typographical Union No. 1 of Indianapolis "makes it compulsory for a boy entering his third year of apprenticeship to take the I. T. U. Lessons in Printing, for which the apprentice pays 50 cents a week for fifty consecutive weeks, and the union advances the fee for the course." In Indianapolis the registered apprentices receive instruction in the evenings in the admirable United Typothetæ of America School of Printing. Here we seem to have perfect coöperation in behalf of the apprentices. Our public school systems depend upon compulsion; why not our vocational schools? In the printing industry the only associations that have sufficient authority to compel attendance at a school or compel the study of lesson papers are the typographical unions.

Let the U. T. A. and the I. T. U. put the matter of the education of the apprentices apart from all others about which they may be at odds. So far this coöperation, except in a few cities, has been avoided by the U. T. A. We have never found a local typographical union unwilling to coöperate, when approached. Failing this coöperation, we have hopes that the various craftsmen's clubs will bring the friends of the apprentices together. If this can be done, the Apprentice Program of the I. T. U. affords an admirable starting point. It can be improved upon, if apprentice education is made a matter of duty and of the heart, and not permitted to be foiled by other selfish interests of printers' associations.

Do it now! All that is needed anywhere is that two or three earnest men start the get-together movement in each city in which the apprentices are being neglected. Who will be a leader?

Ars Typographica

The Printer's is a noble art;
In every craft she hath a part,
And Science teaches, by her page,
The Heavens to scan, the seas to Gauge:
The Lamp of Learning brighter burns
When fed with fuel from her urns;
And Lit'rature and Art combine
To pay their homage at her shrine.

What voice can fitly sing her praise,
However lofty be its lays?
Her meed of honour who can mete—
Her deeds of high renown repeat?
A hearty cheer for Printing give,
And pray our art may ever live
And flourish fair in every land
To spread her gifts with open hand.

—Thomson.

* * * *

THERE are in the United States and in Canada today a greater number of masterly typographers than were ever before to be found in any country in one period. These men are invariably students, more or less, of the works of their great predecessors. Printing is rapidly achieving a reputation which will equal that which it enjoyed in its first three centuries and lost completely in the nineteenth century.

* * * *

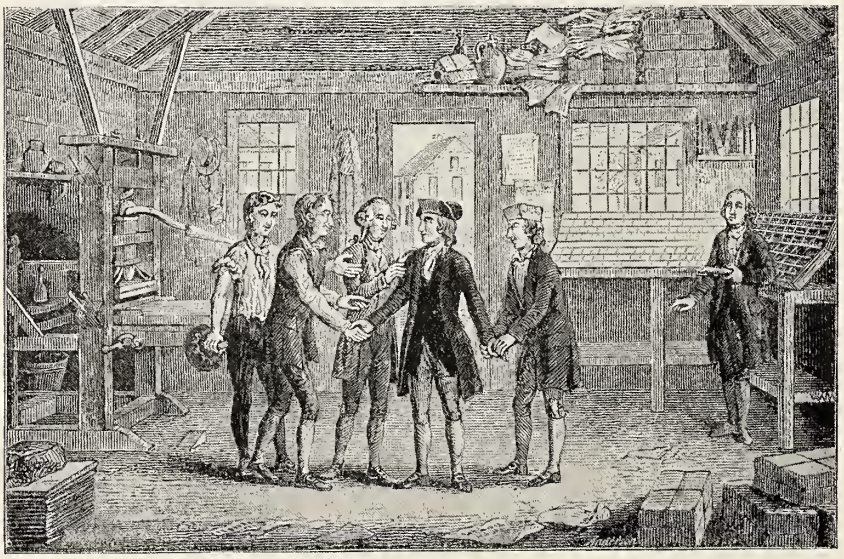
WOULD any master printer advocate going back to the ten-hour day of our boyhood? We think not; yet there are living many excellent gentlemen who predicted that the eight-hour day would ruin the printing industry. These men are now more prosperous than they ever hoped to be.

* * * *

DO we sufficiently appreciate the arduous labors required to create month by month varied pages and themes which combine to make THE INLAND PRINTER, the efforts of the editors of which to advance printing have been so fruitful these many years? Is not our favorite printing periodical a splendid instance of "keeping everlastingly at it"?

* * * *

THE Club of Printing House Craftsmen of San Francisco and adjacent cities has started to raise $25,000 with which to establish a typographic library in San Francisco. That is a splendid aspiration, which will be fulfilled. San Francisco challenges Boston and New York for eminence in the art of printing, and its printers are exhibiting more spirit in matters relating to creating a greater prestige for their great art and mystery. *Collectanea* has been asked to select the books — a most inspiring task!



Printing Office of James Franklin, brother of Ben. Franklin, in Boston, in 1724

Reproduced from a drawing and wood engraving made by Alexander Anderson in 1848. Anderson, a famous wood engraver, was the son of a master printer of New York, and had worked in his father's printing office, which was established in 1775. We may, therefore, assume that this is a correct picture, so far as it goes, of a printing office in Franklin's time. The imposing table is not shown, probably because the artist needed the space for the figures in the foreground, welcoming Franklin upon his first visit to his brother's printing office since he ran away from it when still an apprentice (thus setting a bad example). The artist was inaccurate in drawing the boxes in the type cases, and failed to provide banks on which the unprinted and printed paper could be placed. He also neglected the tympan and frisket of the press. Let the reader imagine the tympan and frisket and a marble stone on a table with four legs and one shelf, and he will see in our picture the printing office as Franklin saw it shortly before he voyaged to London.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

A Question for Newspaper Programs

One fruitful field for discussion and argument at editorial and newspaper meetings this winter might be this: "The Effect of Special Editions, and Do They Pay?"

Nearly all of the live and up-to-date newspapers, and especially those in fair-sized country towns and small cities, have recently found occasion to get out special editions of one kind or another. Special advertising pages, at least, have found favor with a large number. In these special editions and advertising pages business men have been pressed to use the largest possible space. They have been played up "to a frazzle" and also have been given the utmost service in connection with their advertising, such as extra circulation, personal town and city delivery of the newspapers, and all that.

Sometimes it may well be wondered whether all this really pays the newspaper. Whether the business men, pressed to the utmost for big space in special editions and pages, do not curtail subsequent space to make up for the "splurge" is often a question. Whether taking on such feature page advertising and using large space proves profitable or not, may also be a question with them. Whether the practice of making them "come into the swim" and advertise when other business men are throwing ink so promiscuously does not sour them on later advertising, or whether they are made good advertisers by this practice of compelling them to break out of their shell of economy and small business once in a while, are two other sides to be considered.

We have heard good newspaper men taking both sides of each of these questions, and we imagine a sort of joint debate on the proposition would enliven an editorial gathering almost anywhere.

Competitors We Have Met

The recent slump in the printing business has brought to the surface a class of competitors which we had fondly hoped were gone forever. Perhaps we should say vainly hoped. This class are those who are continually striving to steal the trade of some other printer by means of the offer of lower prices and the slyly expressed innuendo that the prices paid were too high.

There are too many printers in every community for the amount of business that spontaneously comes from the necessities of the manufacturer and tradesman; but there is not one-fourth the printing done in any community which should be done to make business move smoothly and economically. Tossing and dragging the existing business from printer to printer does not increase its volume, and does decrease the sum which can be obtained for producing it. This has a twofold effect in causing the buyer of printing to lose sight of its value to him as a producer and of giving him the idea that the cheaper the printing the better.

This is the result of the work of the "go get it" printer who knows no argument but price. As a competitor he is the executioner, and his competition is the death of business.

But there is another and a brighter side to competition. There are some printers who compete as to how they may serve their customers best and who are constantly creating new business by showing them how printing may be made a labor-saver in the office and factory, and a producer of business when rightly used as advertising propaganda. This class of printer seldom has reason to mention price as an argument for placing the order, and then it is generally a question of which of two suggestions shall be adopted to fit the buyer's willingness to spend. This is the kind of competition which is the life of business and causes the improvement in machinery and methods to get better results in the pulling power of the printing or the advantage in its use even at a higher price.

The printer who is competing on the service basis seldom has time to bother with the buyer who places his orders solely on price. He is making more profit and having a pleasanter time doing it when he sells his service and allows the printing to follow as a sort of complement to fill out the measure of good will.

What Not to Print

Presumably, the greatest question that every newspaper publisher has to decide with nearly every issue of his paper is "What Not to Print."

Frequently we hear some "esteemed reader" say he has an article or a poem that he would like to see printed in the paper, and that the editor probably would be glad to have something with which to "fill the paper." It is exasperating to hear such a remark, especially where it is one constant struggle with the newspaper force to get into the allotted number of pages all the matter they have to print. Many is the time the editor is in despair when he looks at the long galleys of fresh-set matter ready for the forms and finds that his advertising is crowding the pages beyond limit. Then it is a question of what to leave out. Even to the point of delaying some good advertising as a compromise in the matter has the editor sent the forms on, and with his best editorials omitted, or some news story that may possibly be used in a later issue.

With this problem to solve almost daily and weekly, there is another and more critical problem to decide very frequently, and that is what to print or what not to print about some scandal, divorce case, suicide, fight or frolic. The ordinary citizen may meet his acquaintances on the street and discuss such things familiarly and jocularly, often with expressions which if printed would lead to immediate court action, if not murder. But in print it is different. The record there made is broadcasted like the radiogram, and impressed indelibly for all time as a part of the history of the community. Lives, morals and homes are concerned.

Here is a case in point that led to the above comment: A talented and experienced editor and publisher told the story recently at an editorial gathering. His daily paper was published on the plan of doing the most good to the greatest

number, and if suppressing scandal would appear to result in more good than streaming it across the front pages or in news stories, his policy was to suppress it. At one time there arose a terrible scandal concerning the schools and conditions among the pupils of a high school in his city. Evidence bore out the reports of vile disease among the boys and girls of the school, and the reporters of the paper discovered the truth. But when it came up to this publisher to decide upon the news value of the matter he decided against its publication. It was not long afterward that a woman came into his office in tears, brokenhearted and dismayed. She mentioned the conditions reported of the schools and asked the publisher if he did not know about them. He said yes, he did; had known of them for some time. "Then," she said, "why in the world did you not publish these reports and warn the mothers of girls to take care? You might have saved my girl; you might have saved my girl; now it is too late."

And, said the publisher, every time he now comes across news of that nature the vision of that poor distracted mother comes up before him, and he hears her wailing accusation. Thus he now decides that news is facts, and where the facts support a news story, no matter with what it deals, he orders it printed and takes the consequences. The truth may hurt feelings and injure pride, but its suppression may put out the gleam in the lighthouse and withhold a warning.

Competition With Co-operation Is Good

A man prospecting for a newspaper property wishes to purchase one in a town where there is "no competition." There is no such place as he means it. If a newspaper publisher abuses or neglects his own field, even though he has the only newspaper published in his town, he will find competition from outside creeping in. And he will find greater competition already in the minds of his own patrons who feel that he is taking advantage of them. These competitors will insidiously undermine his business and influence, and that is the most destructive competition of all. A good publisher of one of the best weeklies we know recently said: "I would not give 5 cents for a newspaper in a town without competition. It is that which makes a newspaper hustle and become worth something." Despite this truth we find in seven towns out of ten a feeling of envy, spite or animosity between competing publishers. Within the present generation, at least, there will always be two or more newspapers in every town and county with population and business enough to support such publications. Coöperation and a little less competition would make it possible for these toilers in a common cause to enjoy life more, feel better, live happier and accomplish more for their communities. Slowly this idea is growing — too slowly.

Is Weekly or Semiweekly the Better?

A publisher in Canada writes to us regarding a matter which may be of wide interest among publishers of country papers generally. He wants information regarding the publication of semiweekly newspapers. Without having all the information which might be desirable along this line, we have replied that in some fields the publication of a semiweekly paper is the very thing required for serving the public and giving to advertisers and readers better use of a circulation that is the most valuable thing in that community.

There are too many daily newspapers now published in towns and small cities which could be served as well by semiweeklies. These newspapers are like a certain street car line in one small city which we have seen operated for many years without sufficient patronage and at annual net loss, but it is necessary to operate the cars in order to hold the franchise, in anticipation of the city's future growth. If the growth does not come, the money thus spread upon the waters does not return in many days.

Many little cities of four, five or six thousand people, now served fairly well in a news way by important city dailies coming in on early mails, are still entitled to a local news and advertising service that nothing less than a semiweekly can adequately give. Publication of a good newspaper on, say, Tuesdays and Fridays, or on Mondays and Thursdays, takes care of the local news while it is still comparatively fresh and of interest, and also enables the live merchants to set out their store news in display space often enough to have two, or even three, special sales days in a week. Country news, coming in from correspondents, has but little advantage in a semiweekly over a weekly.

There is considerable satisfaction in the mind of a live publisher, too, when he is enabled to use this double-barreled gun in the shape of his editorial columns twice, where the weekly editor can fire but once, and with a smaller load.

In the above we believe is summed up about all the advantages of a semiweekly over a weekly in any local territory.

The weekly can be, and in the same sized town probably is, composed of as many pages in a week as the semiweekly is, with the added satisfaction of having more time to plan and make it up. News and editorials may be more deliberately handled with a view to facts and reliability. Advertising may be solicited and composed with greater care and with fewer workmen. One front page may be dressed up in the best arrangement of headings and architecture, instead of using two front pages clear of all advertising. The percentage of advertising in a weekly may thus be greater with less crowding of advertising pages than the same number of pages in a semiweekly. A good, live weekly is perhaps kept in the average home longer and may be prized more than the paper issued more frequently, though we can not say. But true it is that the publisher of the weekly is less tied down to routine than is the publisher of a daily or a semiweekly in a small city.

The weekly paper is also free of one great nuisance and expense, the matter of carrier boys to distribute the paper each issue. In towns having mail carriers a semiweekly can not use the regular postoffice carriers without paying a cent on each paper they carry in that town. Weekly papers go through such postoffices at the rate of one cent a pound. Carrier boys for semiweeklies and dailies are hard to get and hard to manage successfully, and the complaints from subscribers caused by the negligence of these boys are sometimes distracting. The expense for such carriers may be anywhere from $1 a week up and more for each carrier, which expense is hard to charge to the subscriber thus specially served.

Expense of publication of a semiweekly is not much more than that of a weekly. If a semiweekly uses twelve or sixteen pages a week, a weekly can use almost the same amount of space regularly. Therefore, there is little difference in the cost of white paper. The same amount of presswork and the same force in the back office that would be used for a weekly can usually handle the semiweekly. In the front office there may be additional expense for the semiweekly, as an advertising solicitor may be necessary to secure the business and to get the copy in. There is additional bookkeeping, and more attention must be paid to the following of schedules. The semiweekly requires additional time and expense of mailing. To offset this expense there is possibly more than a balance in favor of the semiweekly by reason of obtaining more advertising which requires prompt handling and circulation, and in legals and other notices that a weekly might not get.

There is the other question of subscription price. A weekly at $1.50 a year may be changed to a semiweekly and the price made $2. A few semiweeklies are able to get $2.50 a year, as they should to be profitable in the circulation end.

Summing it all up, it must be a matter of study of the individual field, its possibilities and whether new business can be created to make the more frequent issue worth while.

Observations

The print-paper situation is not so bad as some interested persons have tried to make it appear. During October there was over one thousand tons more print paper made in this country and in Canada than was shipped. This does not include immense quantities imported from Europe. There are plenty of offerings of print on the open market. However, there is no apparent reason to think the price will go much lower this winter.

The executive committee of the National Editorial Association by mail vote has chosen Saratoga, New York, as the convention city for 1923. A good choice. New York is a most interesting State to most publishers of other States. It has unlimited features and pleasure places to be viewed and enjoyed. It is said that the 1923 convention will be followed by trips to Albany, then down the Hudson to West Point and to New York city.

When you find a local store or industry or business that realizes big on advertising in your newspaper, there is your best chance to advertise advertising. "But," a certain newspaper man we met recently, said, "Do you think it is ethical to solicit or beg for advertising? You never see a banker or a doctor soliciting for his business." Oh, yes, it is ethical, and you do see bankers soliciting for business. Doctors say they do not, but they have ways and means. And the newspaper that does not believe enough in its own best product to sell it is going to lose its business to the other fellow. Besides, it is a benefit to any community every time a local business advertises and thus helps to tie up the trade to that community.

Newspaper publishers in California thought they wanted a certain newspaper man as a candidate for Governor. To begin with, the man decided upon is one of the best and highest class men in the State. His character, ability and attainments are such that no apology need ever be made for him. Then the press associations of the State began to work for his nomination, and in spite of the opposition of certain political bosses of the State, the newspaper man won the nomination. Later his election came without any difficulty, and California will soon have a bona-fide newspaper man in the executive chair, where sound and broad ideas of state government can be promoted for the benefit of the State. Concerted action by newspaper publishers in politics is a rare thing. In fact, concerted action among publishers is a rare thing any time. By experience, training and instinct, publishers are apt to act independently and fight for their own ideas. We hope the California exception will prove of such value and benefit to the State that the same experiment may be advisable in other States. Publishers in important positions help to dignify the profession of journalism, provided they deliver the goods.

At this time the General Assemblies in many States are beginning their sessions. There is a wave of reform and economy going over the country demanding a reduction of public expenditures. Strange as it may seem, and piffling, too, many alleged statesmen think that by reducing the cost of publishing official matter, that is, information to the public regarding their taxes, the desired reduction of taxation may be reached. If newspapers in any State are not organized to look after legislative matters now, they will pay and pay and pay, not only for next year but for years to come. We know of one State in which one General Assembly has cost the newspapers of that State possibly $100,000 a year. That was ten years ago and they are still paying by way of loss of official publications and lower rates on what they do get — in all, $1,000,000 loss of such business, because they had no interested, salaried, or other agent looking after their interests. Legislatures usually need only to be correctly informed in order to do what is right. They do not need to be misled or bulldozed. Facts will win with any of them, as a rule, and the newspapers have the facts to present if they organize and make it somebody's business to present them, openly and fairly, before the legislature.

Review of Newspapers and Advertisements

BY J. L. FRAZIER

Brooklyn Daily Eagle, Brooklyn, New York.—Your "Brazil Centennial Tour" edition, printed on smooth book paper, is excellent in every way, the print being especially good.

Tribune-Sentinel, Grant, Nebraska.—Yours is a very good paper, the print, although a little black, being good. The simply arranged advertisements are neat and easy to read, and quite as attractive as it was possible to make them without illustrations of any kind.

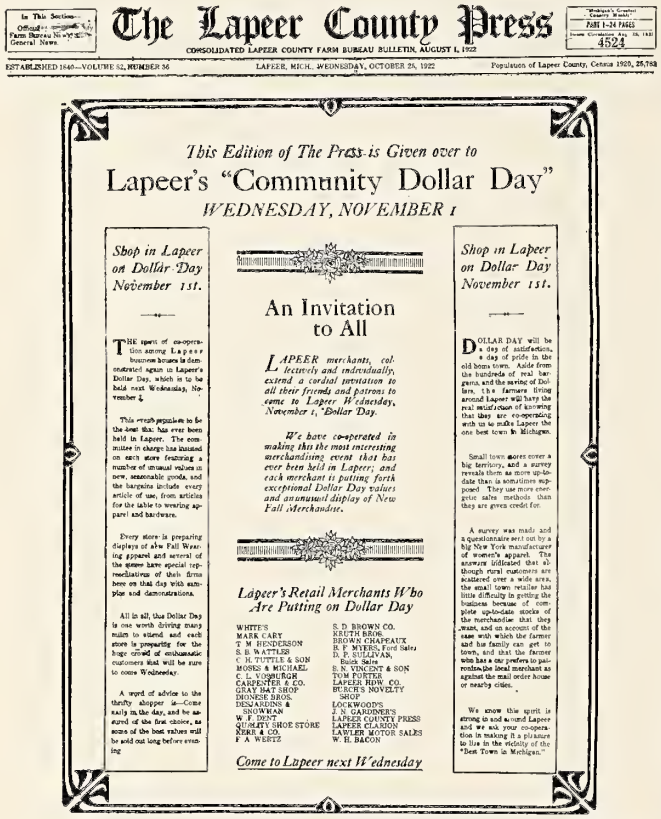
Colton Courier, Colton, California.—While your "Agricultural and Horticultural Edition" is an impressive one in point of size, character of contents and volume of advertising, it falls short of what such a paper ought to be, because it is not attractively gotten up. The heads, particularly, are bad, being set without taste in overlarge type, one style here, another style there, a long line here, a short line there. Read the other items in this department for points which apply to your headings, but which space does not permit repeating here. The redeeming feature of the issue, so far as its production is concerned, is the excellence of the presswork.

Farmers Exchange, Bayard, Nebraska.—The print is very good indeed; in fact, the paper on the whole is excellent. The first page is well balanced and interesting looking, though we believe the larger headings in the lower part of the page should be slightly smaller than those at the tops of the columns. The advertisements are excellent and, in our opinion, the best feature of the paper. Cheltenham Bold and Cheltenham Wide being consistently used for the display, the paper has a homogeneous appearance, an effect of unity and beauty not found on papers where a variety of type faces are employed. That such a practice does not make striking and distinctive effects impossible, as some claim, is indicated by the effectiveness of the advertising display in the *Exchange*.

Post-Star, Glens Falls, New York.—The several issues of the paper sent us are well executed. The print is good, and the makeup is interesting and fairly attractive for a publication the makeup of which leans to the sensational. The advertisements are for the most part very satisfactory, but some are crowded with overbold display, not nearly so effective as the layout man for the customer thought they would be. The modern newspaper unfortunately is the product of many conflicting ideas, one advertiser preferring one style and another some different manner of arrangement. Speed the day when newspapers will have their standards of composition and makeup that no advertiser will be able to violate! Among the big city papers there is now just one such, the *Christian Science Monitor*, although a few more publishers retain a measure of authority as to the appearance of the advertisements in their publications.

Beaufort News, Beaufort, North Carolina.—You have a lot to do before the *News* can be classed as a good paper, at least from the standpoint of its appearance. The print is very poor, the distribution of ink being irregular and laid on far too thickly in places. Bad rollers, we feel certain, are at the bottom of the trouble, although the fountain of the press seems to have been improperly set and the ink of a poor grade. The first page is not good looking, the only headings of any consequence being the four at the top of the first, third, fourth and sixth columns. These are not neat looking. The three hand-set lines of the main deck are carelessly set, no effort apparently having been made in writing the copy for the heads so the lines would be of uniform length. When one line of a head is much shorter than the others symmetry and uniformity so essential to a good-looking head are absent. The lines of the main deck of a news-head set, say, in thirty-six-point type should be four-fifths as long as the column is wide. There ought also to be some heads in the lower part of the page, for, with heads no larger than the body — worthy of the name of headings only because set in bold face and sometimes in capitals — the page is made to look dull and there is no effective guide to the contents. The advertisements are not poorly set, but they are poor advertisements nevertheless, because the type faces are not attractive and, further, because there are so many styles in use. The paper does not have an harmonious appearance or that effect of character and distinction which comes from the standardizing of one style. The variety of borders also contributes a bad effect to the paper, the eighteen-point Swastika being particularly offensive. Plain rules of three-point or four-point make the most ideal border for the average run of newspaper advertisements. On page and half-page advertisements six-point rule may be used, particularly if the display is strong. While the placing of advertisements on some of the pages is very bad, being scattered in such a way that the reading matter is separated instead of assembled on most pages, as is proper, this work is fairly well done and the best feature of the paper. All these faults seem the more pronounced since the paper carries a large volume of interesting news-matter, which appears ably written and edited.

Lapeer County Press, Lapeer, Michigan.—Your "Special Dollar Day" edition is excellent, although the print is a little smudgy. Too much ink was carried. While the advertisements are effectively arranged and displayed as a general rule, they are not as effective as they might be, and the appearance of the paper is less attractive, because quite too great a variety of types are used. Where advertisements are featured by robust display, and a great number of advertisements appear in a paper, it is more than usually essential that few styles of type should be utilized for the major display.



The Lapeer County Press

CONSOLIDATED LAPEER COUNTY FARM BUREAU BULLETIN, AUGUST 1, 1922

4524

ESTABLISHED 1846—VOLUME 62, NUMBER 36 LAPEER, MICH., WEDNESDAY, OCTOBER 25, 1922 Population of Lapeer County, Census 1920, 25,782

This Edition of The Press is Given over to

Lapeer's "Community Dollar Day"

WEDNESDAY, NOVEMBER 1

Shop in Lapeer on Dollar Day November 1st.

THE spirit of co-operation among Lapeer business houses is demonstrated again in Lapeer's Dollar Day, which is to be held next Wednesday, November 1.

This event promises to be the best that has ever been held in Lapeer. The committee in charge has insisted on each store featuring a number of unusual values in new, seasonable goods, and the bargains include every article of use, from articles for the table to wearing apparel and hardware.

Every store is preparing displays of new Fall Wearing apparel and several of the stores have special representatives of their firms here on that day with samples and demonstrations.

All in all, this Dollar Day is one worth driving many miles to attend and each store is preparing for the huge crowd of enthusiastic customers that will be sure to come Wednesday.

A word of advice to the thrifty shopper is—Come early in the day, and be assured of the first choice, as some of the best values will be sold out long before evening.

An Invitation to All

LAPEER merchants, collectively and individually, extend a cordial invitation to all their friends and patrons to come to Lapeer Wednesday, November 1, "Dollar Day."

We have co-operated in making this the most interesting merchandising event that has ever been held in Lapeer; and each merchant is putting forth exceptional Dollar Day values and announced display of New Fall Merchandise.

Lapeer's Retail Merchants Who Are Putting on Dollar Day

WHITE'S
MARK CARY
T. M. HENDERSON
S. B. WATTLES
C. H. TUTTLE & SON
MOSES & MICHAEL
C. L. VORBURGH
CARPENTER & CO.
GRAY HAT SHOP
DIONISE BROS.
DESJARDINS & SNOWMAN
W. F. DENT
QUALITY SHOE STORE
KERR & CO.
F. A. WERTZ
S. D. BROWN CO.
KRUTH BROS.
BROWN CHAPEAUX
R. F. MYERS, Ford Sales
D. P. SULLIVAN, Buick Sales
S. N. VINCENT & SON
TOM PORTER
LAPEER ROW. CO.
BURCH'S NOVELTY SHOP
LOCKWOODS
J. M. GARDINER'S
LAPEER COUNTY PRESS
LAPEER CLARION
LAWLER MOTOR SALES
W. H. BACON

Come to Lapeer next Wednesday

Shop in Lapeer on Dollar Day November 1st.

DOLLAR DAY will be a day of satisfaction, a day of pride in the old home town. Aside from the hundreds of real bargains, and the saving of Dollars, the farmers living around Lapeer will have the real satisfaction of knowing that they are co-operating with us to make Lapeer the one best town in Michigan.

Small town stores cover a big territory, and a survey reveals them as more up-to-date than is sometimes supposed. They use more energetic sales methods than they are given credit for.

A survey was made and a questionnaire sent out by a big New York manufacturers of women's apparel. The answers indicated that although rural customers are scattered over a wide area, the small town retailer had little difficulty in getting the business because of complete up-to-date stocks of the merchandise that they want, and on account of the ease with which the farmer and his family can get to town, and that the farmer often has a car prefers to patronize the local merchants as against the mail order house or nearby cities.

We know this spirit is strong to and around Lapeer and we ask your co-operation in making it a pleasure to live in the vicinity of the "Best Town in Michigan."

An attractive type arrangement of the first page of a remarkably interesting special edition of the Lapeer (Mich.) *Press*. It is another of the special "Dollar Day" events that publishers in every town ought to make an effort to put over with local merchants. It looks like a good thing for the merchants, it turns out well as a rule and, best of all, is a mighty profitable activity for the publisher.

Wayne Herald, Wayne, Nebraska.—Yours is one of the best executed small-town newspapers we receive. Advertisements, displayed in one of the several light-face Caslons, are neat and effective at the same time. They demonstrate how utterly fallacious is the idea that effective display depends upon bold type faces. Big light-face types with lots of white space may result in equally strong display as is possible with bold types, for, naturally, a bold type face can not be used in so large a size as a light-face letter. If big bold-face type is used the page becomes too black and bizarre; light-face types as large as one can use do not create such an effect.

Virginia Star, Culpeper, Virginia.—Our compliments are extended upon your special edition of November 16, particularly on the clean presswork. Halftones are beautifully executed on the news-print stock. The advertisements are well arranged and displayed, too, yet some are not so effective and attractive as they would be if "regular" type had been used instead of the outline, and if plain rules had been used in place of the decorative borders. A variety of borders detracts from a paper's beauty by violating unity. The top headings on the first page are carelessly set. In this connection we direct your attention to other items in this department, where points pertinent to that feature are discussed. There ought to be some fairly large headings in the lower part of the page; as made up it looks rather dull there.

Mansfield Enterprise, Mansfield, Louisiana.—A lot remains to be done ere the *Enterprise* can win our approval. Even the first impression is not a good one, for the initial page is poorly made up and the heads are even worse. The only display headings appear along the top, none whatever contribute an appearance of interest to the lower part of the page. In the first column—the issue of November 16—we have a single line head, fairly full; in the second there is a two-line head, the lines of which are fairly even but much too short; in the fourth column there is a three-line head, all the lines of which are too short; in the sixth column there is a two-line head that could have been gotten into one line, which means each line is less than half as long as the column is wide; and in the seventh column there is a three-line head, the first about the right length, the second too long, filling the column, and the third away too short, occupying less than a third of the line. Such irregularity can not invite attention or please the eye. Furthermore, a news-head that is hand-set in eighteen-point type, or larger, ought to have at least one subordinate deck in smaller type to lead the reader less abruptly into the story. The distribution of ink is very irregular, one column being too pale and the next too black. Advertisements are fairly good and the best feature of the paper. The display is too weak in some of these in relation to the size of the advertisements and the importance of the display. There is a lot of white space in some of the advertisements, yet it does not seem to help, as the display in such cases is of inadequate size.

Siskiyou News, Yreka, California.—Considered from all standpoints the *News* is one of the most handsome papers we have seen in a long time. The first page makeup is good on every issue sent us, the page reproduced being characteristic. Our readers will note how the variety of headings creates an interesting appearance, how through changes in style even the shorter items stand out. The print is excellent, and the advertisements are well arranged and displayed. Furthermore, on most pages, they are arranged according to the pyramid; but even where not the makeup is good, for advertisements are not so scattered out as to give the pages that loose, disorderly effect which is so displeasing.

Alger News, Alger, Ohio.—The first page of your October 27 issue is not at all attractive. First and foremost of its faults is the use of two sizes of body type. The heads are very bad, one reading "Pioneer Citizen Passes" being divided into two lines as follows: "Pioneer Citi-" and "zen Passes." Such a division is inexcusable. Where a condensed head-letter is used, and several words can be gotten into a line, and where the lines are quite well filled, a division is not very conspicuous. Here, however, the division is pronounced and ugly. Really, words should not be divided in the hand-set decks of news-heads. With a little care in writing heads, employing such number of letters as a line accommodates to forming words, lines of equal length are easily provided for in advance of their setting. To write a head without consideration as to how it will work out in the head-letter employed is a serious error quite too frequently made. Again, the heads appearing at the tops of columns on the first page ought to be the same style, at least in those columns that may be said to "balance," as, for instance, the first and the last, the third and the fifth (on seven-column papers) and the third and fourth (on six-column papers). In no other way may a good balance and a pleasing effect be achieved. While the advertisements are quite well displayed, in fact, the best feature of the paper, they are ineffective and displeasing because of the great number and variety of type faces employed. You ought by all means to discard the out-of-date and ugly display type that you use and buy weight



THE SISKIYOU NEWS

LAND DRAWING TO BEGIN OCTOBER 27

Local People Are Interested in Opening of Tule Lake Homelands

Two Tona Election Matter Required to Supply This County

CLUB FEDERATION PRESIDENT HERE

Stranger Dies at Mott From Heart Attack on Train

WIDE INTEREST IN SISSON MEETING

Siskiyou County Is Represented at New Orleans Convention

TONY BELNOS ON TRIAL FOR LIFE

FATAL ACCIDENT AT SCHMITT MILL

Old Brewer's Head Crushed When Log Falls From Load on Truck

WILL SHOW S. F. GROWN BIG TIME

Plans Completed for Reception of Business Men Visitors

FATAL ACCIDENT AT COPCO CAMP

Two Men Scalded Accidents at Weed

City Installs Wall Along Yreka Creek

Fined for Fishing Without License

Mills' Dog Brings Home the Big Ones

Parent-Teachers to Conduct Food Sale

Greenhorn Grange Met Friday Night

The perfectly balanced and remarkably interesting first page of the *Siskiyou News*, Yreka, California. The reader will note how several styles of type in the headlines lend variety and interest and also place a relative value upon the importance as news of the different items.

fonts of one stylish modern style. Then, with the same manner of arrangement as now followed, the advertisements would be classed as good. You can not execute good advertisements with poor types, and well arranged advertisements in attractive types do not have the effect of being good if they are badly printed. The making of a good paper therefore requires a lot of things, but, happily, they are not difficult of accomplishment. It would be a mighty good investment if you should present your compositor with a book on typography and insist that he study it.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Printing Silk Ribbon on a Platen Press

A subscriber asks if there is a method we can recommend for printing silk ribbon from a bolt on a platen press.

Answer.— Some years ago some one devised a method of printing on ribbon from a bolt, the ribbon being unrolled as it was printed. We have heard nothing about it for years. We believe that hat labels are still printed that way on a machine which applies gold leaf and stamps, using heat to affix the metal foil. If any of our readers know of such a device we should like to learn of it for the benefit of our subscribers.

Applying a Gummed Margin to Paper

A printer asks if it is possible to apply a gummed margin to paper, using a platen press.

Answer.—The gum you desire is made from dextrine, a flour made from potatoes. This powder is dissolved in hot water, making a sticky mass similar to mucilage. It is used on the flaps of envelopes. To print, lock up a wood strip to print on the paper stock. Use a gum on the rollers. The printed sheets must be laid out to dry, as they will stick together if piled. You will see that it is not an easy operation to produce the strips.

Match Scratchers

A printer desires to print advertisements on a card which will carry an abrasive for scratching matches. He does not want to cut out flint paper and glue it on the printed sheet, but would rather print and apply the abrasive material. He wants a suitable material to apply the powdered abrasive.

Answer.—When the advertisement has been printed and is dry, print an area with No. 6 varnish, using a tint block of suitable size. As each sheet is printed have it dipped into a quantity of emery or carborundum powder of proper fineness. The varnish, when applied in sufficient body, will retain enough of the abrasive to give a suitable surface for the purpose desired. Lay out the cards singly and allow them to dry at least twelve hours. The surplus powder will fall off in jogging.

Preliminary Makeready

A pressman asks our opinion about preliminary makeready of halftones, whether it pays and whether it is really helping the pressman when another person underlays the plates he is to make ready.

Answer.—We would say yes to both questions. We have always considered preliminary makeready of plates as the only logical way to handle halftones or electrotypes. Now that it has been proved to be the correct method, skeptics will eventually accept the plan just as they have done in regard to the mechanical overlay and other improved pressroom methods. Preliminary makeready lifts a burden from the shoulders of the pressman. A form is placed on the press and the regular makeready begins. No plates need be taken from the form for underlaying or for interlaying. Plates high or low in the middle when they come from the engraver or electrotyper are corrected before the pressman sees them. Many causes of slurs and of plates wearing on edges are prevented and therefore such occurrences do not trouble the pressman. These are a few of the many advantages of preliminary makeready.

Slur Near Border Rule Around Plate

A Pennsylvania pressman sends a four-page circular having one large halftone plate. Our opinion was asked regarding the appearance of the specimen and the remedy of slurring. The work was produced on an automatic press.

Answer.—We note the slur you refer to on the outside of front page near rule border. We examined the type and consider it very fair as regards legibility. You state the mark on the front page is caused by rubbing on feedboard, but when examined under a magnifier it does not look as if this was the case. If the edge of feedboard picks up ink from stock on work-and-turn jobs, rub it down with fine sandpaper, then oil it with boiled oil and rub smooth. The slurring is, of course, a local condition for the correction of which no particular rule can be quoted. The slurring may be caused by a saggy tympan which imprisons air under sheet, and as the air is forced out the slur is produced, or it may remain under the sheet and produce the slur. Gluing a sheet of hard and heavy manila to the top sheet or having a thin piece of sheet brass, zinc or aluminum just beneath the top sheet often prevents the slurring you refer to.

Sheet Wrinkles at Rear Edge

A Michigan pressman submits a specimen showing a form enclosed by rule border which wrinkles at the rear edge of the sheet. He wants suggestions, as he has tried numerous remedies without avail.

Answer.—Where a form is enclosed either with a rule or a border and has plenty of white space in the center there is always a danger of wrinkling, as a sagging of the sheet or a slight buckling at the gripper edge has no chance to work out before the pressure is received by the sheet from the border near the rear edge. Among the causes producing this troublesome effect are: (1) Wrinkle or buckling effect between two grippers, generally those adjacent to the guide supports or tongues. Aim to have the sheet taken off without a buckle at these points. It is sometimes necessary to lower the tongues to minimize this effect. (2) Where the tympan is soft or yielding, the effect is to draw the sheet when printing on the parts of border parallel with the bed bearers. It is prevented by using the hardest packing obtainable throughout the entire tympan. A tympan made up wholly of top sheet manila with a careful makeready as to pressure on side parts of border will help. (3) Stock which is wavy on edges due to atmosphere. Keep stock in wrappers until just before placing on feedboard, or if already opened up keep the edges covered. There may also be other causes which an examination would reveal, but these suggestions may be of some help to you.

Imitation Form Letters Printed Too Well

A printer submits a form letter he printed, and says his customer complained that it did not imitate his letter closely enough. The printer asks how to make the work more like copy.

Answer.—Your customer should have furnished you a letter written on his typewriter so you could know how dense to make the printed characters. We can see no reason for complaint, as each character is legible and the letter has the ribbon effect. Perhaps if your customer will have the type on his typewriter cleaned and will use a new ribbon he will be able to produce the filled in part to match your printing.

Registering Deckle Edged Stock

A Missouri pressman describes how he registered a deckle edged sheet printed in three colors: "On the first impression I had a steel rule shaped like a V locked up so as to cut out a very small notch on deckle edge of left edge of stock, the side guide being then a quad. The cutout rule was two points under type height, and it impinged on a two-point brass rule pasted on the tympan. For the succeeding forms I had a common pin guide fastened in the tympan just to match the tiny notch cut out of the deckled edge. The stock was deckled on the right and left sides, with a straight edge for bottom guides. The register on the initial letter and on the three-color border was perfect, owing to the notch cut in on the first time through the press. When the work was folded up the notch was not visible unless it was searched for."

Sympathetic Ink

A correspondent asks for a formula for a sympathetic ink. Some years ago a similar request was received and a number of substances affected by the application of heat or moisture were referred to. The following was furnished at that time and may serve the needs of our present correspondent: "Take 1½ ounces of zaffer, which may be had at any color shop, and put it into a glass vessel with a narrow and long neck. Pour over it 1 ounce of strong nitrous acid diluted with five times the quantity of water. Keep it in a warm but not too hot place for about ten or twelve hours, and then decant the clearest part of the liquid. Having done so, pour nearly as much more diluted nitrous acid on what remains, which must continue in the same situation and for as long a time as before, and then be decanted and mixed with what was at first obtained by the first operation. This being done, dissolve in it 2 ounces of common salt, and the sympathetic ink is completed. Writing on ordinary paper is legible only while the paper is hot. When exposed alternately to the air and to the heat of the fire, whatever is written on the paper can be made to appear or disappear at pleasure."

Dieing Out Circles on a Platen Press

A pressman asks the preferable method in dieing out circular labels, three up, with steel cutting dies having constant inner diameter — to die cut until the circles are filled, lift off the form and punch out the labels from the dies, or to file two small nicks in each die so that the sheets can be withdrawn from the press with the circle attached and then punch out the circular labels from the sheets.

Answer.—We believe the first plan the better of the two. To file a notch in die would necessarily produce work with two small ragged projections, though on common labels this would probably be of no consequence. Of course if the work must be done on a platen press the second method referred to can be made effective, as the labels may be fed three or four or more at one time to the guides and the cutting can be done very smoothly. Occasionally rubbing the inside of each die with talcum makes the removal of the cutouts easier. The usual method on long runs is to cut them on a die-cutting press. We saw one ingenious pressman dieing out labels and catching the cutouts in a hopper placed just below the bed of the platen. Inside each cutting die he arranged a device which would expel the cutout when the platen withdrew. The cutouts invariably fell into the box below the bed and platen.

Frosty Weather Causes Electricity in Paper

For the next few months country printers especially will be troubled with electricity in paper, causing no end of annoyance. The city printer will also be troubled, of course, but to obviate this annoyance he adopts various devices with which country printers are not acquainted. However, if the country printer will open up his bundles of print paper and pile the paper near some source of artificial heat, such as a stove or a steam radiator, he will probably be able to avoid some of the electrical disturbances which manifest themselves, usually when he is about to print the second side of his paper. Another means of lessening this trouble is to oil every sheet of paper in his tympan with a mixture made by melting equal parts of paraffin and machine oil. As both of these ingredients are comparatively cheap he need not spare the mixture when rubbing his tympan sheets and top sheets. If steam heat is used, have a radiator pan attached to each radiator and keep these pans filled with water. This will insure sufficient moisture being maintained. If stove heat is used, keep a pail of water on each stove so that the air will not become too dry. Cold stock in a warm dry room is very conducive to electrical disturbances, and moisture tends to minimize this effect.

HOW MUCH DO YOU GET?

Frank Farrington's Business Talks

All rights reserved.

The big thing is the pay, isn't it?

It's all very well to give some thought to the work we do and to the way we do it, but after all, the main thing is the money return.

You don't question that, do you? Don't you believe me when I say we don't really care so very much about how we do the work just so long as we manage to hold down our jobs and draw our pay?

Well, now, maybe you aren't one of us job holders. Perhaps you are one of the kind always trying to do your work a little better today than you did it yesterday, worrying about your mistakes and studying how you can do things some different way that will save time.

What do you expect to get out of this effort to be a better man on the job than the rest of us? Do you think it will bring you more money or promotion to a better position?

Maybe I am wrong, and there is, after all, something to this idea that it pays a man to do his best, pays him in real money as well as in satisfaction. Of course I have to admit that there is some satisfaction in doing a thing well enough so you are recognized as a high-class worker, but I always supposed it was foolish to do your work so well the boss would profit by it.

I've heard a lot of men say they weren't going to work their heads off just to make more money for somebody with no appreciation of what a fellow does. Come to think of it, though, most of the fellows who have become real successes have been hard workers and have tried to do their work a little better every day, and have advanced because they weren't willing to stand still and be mere job holders.

I'll tell you what I'll do if you'll turn over a new leaf and work to get into the hundred per cent class, I'll turn over one with you and we'll see how far we can get in the next, say, six months. And I'll bet you that we will both be getting more money from our work at the end of the six months.

Are you game?

The Infantry School Press

BY E. COLBY

DISGUISING itself under the important name of "Fourth Corps Area, United States Army Field Printing Plant," and hiding behind an old silo on one side, and experimental and utilities shops on two other sides, there exists and functions at Fort Benning, Georgia, an organization of inestimable value to the infantry of the present and of the future. Working in a red wooden building originally constructed as a cattle barn — and admirably designed for *that* purpose — there are twenty-five enlisted men and two lieutenants running the shop.

The work done falls into four main classes:

(1) For the corps area commander the plant prints orders, bulletins, letterheads and lists of draft evaders.

(2) For Fort Benning at large a regular job printing business is done, letterheads, tickets, dinner menus, emergency blank forms, telephone directories and standing orders.

(3) For the infantry school it puts into type instruction books on a great variety of subjects. With apparent ease it prepares a booklet on scouting and patrolling with 62 pages, and one of 75 pages on howitzer company drill with 12 plates. It shoots through the press schedules of instruction and studies of the Battle of Big Bethel without batting an eyelash. It rolls 4,400 pounds of white paper and 1,568 pounds of type metal in through one door, and without reference to red tape or blue binding cloth it ships out the other door, on the rush to the Department of Military Art, 9,000 copies of a 214-page book on musketry and rifle platoon training with 76 plates. If all the copies of this book were stacked in one pile, it would be 250 feet high.

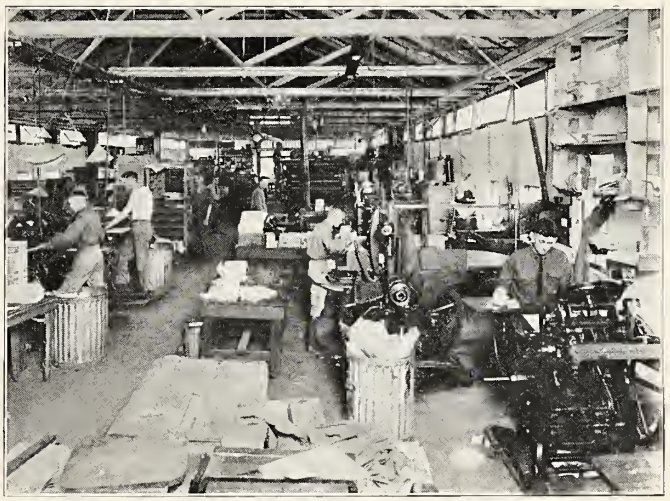
(4) For the book shop a little more steam is put on, or rather a few more kilowatt hours of electricity for its motors is turned on, and the number of copies is increased. Out the pamphlets go, in seemingly never-ending streams. Uncle Sam's postmen take them as directed by the mailing list to about one thousand infantry officers. These pamphlets travel to the uttermost parts of the United States. They enter village and town as well as military camp, there to be studied by national guardsmen and reservists. They are used as texts for the corps area correspondence courses; they are employed by many an instructor in R. O. T. C. courses; they appear at national guard conferences.

In the past year the infantry school press, as it is unofficially called, has done a tremendous business. It has printed, along with a mass of other work, 62,750 copies of 30 pamphlets, varying in size from 11 to 290 pages. With a plant worth about $30,000, exclusive of the value of the building, it does an annual business amounting to approximately 22,000 army dollars, which are less than civilian dollars because soldier labor is cheaper than civilian labor and all work is charged at cost.

The pamphlets printed on this press were written by officer instructors at the infantry school and represent the latest, approved doctrines on tactics and organization. While the War Department has had to proceed slowly in revising and issuing the newly revised and final forms of training regulations, the infantry, and particularly the infantry school, has needed for immediate use a large amount of material with which to answer the insistent requirements of student officers and the frequent questions of officers on duty with troops or remote from troops and training centers. With 10 tons of type metal, 3 cylinder presses and 10 job presses, the plant has had to meet the emergency and satisfy the demands of the moment.

A carpenter or so, a mechanic or two, a few odd hours snatched here and there amid the press of rush hours, have done wonders to the building, but even at that there is much more to be done. There is plenty of room for improvement; increased floor space, and a better structure would increase the efficiency of the work. Higher authority is attempting to secure these things.

The printers are soldiers. Newly trained as printers, they have learned to produce satisfactory letterpress impressions. Like all soldiers, they are subject to transfer and reassignment, and in the past year there has been a turnover of 400 per cent in the personnel. Attempts are being made to secure a greater permanence and better allotment of ratings and grades.



Interior of Infantry School Press, Fort Benning, Georgia

Yet even under these adverse conditions, the press has rumbled on through many a long winter day, or many a hot summer night when the high temperature during the day makes good printing impossible. If the infantry is the fundamental branch of the service, which all others aim to serve and to which all others are simply auxiliaries, if the infantry school is the heart and head of the infantry, determining its principles and tactical doctrines, instructing its officers and standardizing its training, if the infantry school press is the means by which the infantry school reaches out beyond the sandy levels, clay hills and piney woods of Fort Benning to disseminate information to all infantry officers of the army of the United States, whether they be student officers, regulars, guardsmen or reservists — then it is apparent that the infantry school press is doing a valuable work and should be supported and encouraged.

The following are but sample titles taken from the list of pamphlets now issued by the school, the mailing list, the correspondence courses or the infantry school book shop: Preparation and Use of Sand Tables; Machine Guns in Attack; Machine Guns in Defense; Scouting and Patrolling; Howitzer Company Drill; Howitzer Company Instruments; Battle of Big Bethel; Capture of Fort Henry; Battle of Monterey; Methods of Instruction; Evolution of Infantry Arms; Musketry and Rifle Platoon Training; Panoramic Sketching; Map Sketching. Such information is being spread throughout the

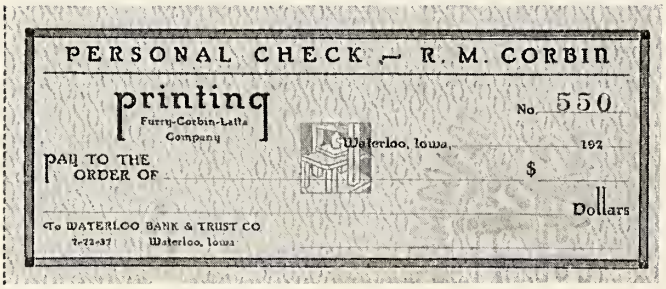
country in printed matter produced in that little red barn standing between the shops of the Department of Experiment and the Utilities tin shops. When you go to Benning, do not pass it contemptuously by. If you do not go to Benning, do not scoff at the "Benning, Ga." which you may find on the title page or cover of the booklet which tells you how to train your company in peace and how to fight with it in war.

ADVERTISING CHECKS

BY R. A. DUNKELBERG

Because R. M. Corbin, of the firm of Furry-Corbin-Latta, printers, Waterloo, Iowa, is a salesman and an idea man as well as a printer, he makes every job of printing work overtime. For instance, whenever the firm gets an order for a standard form for some business, Mr. Corbin hustles out while it is being set up, visits all other customers who could use such a form, and tries to land enough orders for the same form with a change in firm name to enable his organization to make a big run with only a change in name.

Recently it occurred to Mr. Corbin that his grocer, his butcher, his dry-goods merchant, and all others to whom he paid money should be reminded that Furry-Corbin-Latta were



An Employee's Personal Check Which Advertises the Firm

printers. So a personal check was printed with the name and business of his company on it, and to avoid confusion at the bank, the words, "Personal Check — R. M. Corbin," were printed at the top.

R. M. Corbin usually milks an idea dry before casting it aside, so he started out to sell this advertising check to other business concerns. When he reminded his prospect that each employee would write quite a number of checks each month, all going to business men and to others who would be prospective customers for many things handled by the man he was trying to sell, his prospect became interested. Nothing has quite as much reader interest as a check payable to the reader. An advertisement next to an order to pay the reader money would certainly have preferred position. Employees would, of course, be proud to have their own checks with their names printed across the top and would use them when paying their bills.

By getting an order from a business concern for checks for every employee in the institution it was easy to make a special price, and as each piece of advertising was bound to reach a fairly good prospect for the business and gain real attention and interest, the selling of the advertising checks was made easy.

ON ADOPTING A BETTER SYSTEM

BY JOHN E. ALLEN

Two persons of my acquaintance had a little talk not so long ago which resulted quite profitably for one of the two, and which proved again the truth of the statement that a person should not become so attached to one system that he is unwilling to consider anything else and possibly adopt another way if it is better.

The fellow who profited by the talk is the editor of a house-organ, a young man with several years of newspaper experience as a background, who, naturally enough, was in the habit of directing the making-up of his publication by standing right over the forms, instead of submitting dummies for the makeup men to follow. The one who released the good suggestion is the superintendent of a large metropolitan plant handling many publications which had just taken over the printing of the one edited by my acquaintance.

"I suppose you'll submit page dummies for us to follow," said the superintendent, after some preliminary conversation.

"Why, no," said the young man, "that is, not unless you really insist on it. I've always done it the other way, you know; and I never have tried any pasting-up of pages."

"Of course," explained the superintendent, "we'll handle the job your way if you want us to; but I feel very sure that the other way is the better. How would it do for you to try making up a dummy, and then if you don't like the idea of continuing that way, we can do it the way you'd rather have it done."

"That sounds fair enough," said the young man, and he gave the suggestion a fair chance to work for his own good. And he soon found that what the older and more experienced man had told him was quite true.

A couple of weeks later, after the publication had been made up and printed under the changed conditions, the two persons happened to meet again, and the young man said:

"I surely want to thank you for telling me what you did about the dummy. My old way of doing it was *fairly* satisfactory, but not at all to be compared with the better way. Why, by means of the dummy, I can experiment all I want to with different arrangements, without keeping highly paid men waiting while I am doing the experimenting. It gives me a chance to make up the pages whenever I want to, instead of waiting for an appointment with the makeup men and a clean stone or so. And with dummy pages to follow, any number of men can work on the job at one time, and the whole thing can be rushed through in much shorter order if need be. I certainly am glad I was not so positive about one system that I couldn't appreciate the merits of a better one. Habit is a good thing, all right, if the habit is a progressive one — the habit of trying out more promising things. The other kind of habit sometimes is very foolish — and expensive."

LIVE MATTER FOR THE PRINTER

BY OLIVER BUSWELL

Nothing sweet about the printer's pi.

A man doesn't have to be a miser to be an economizer.

It isn't the picas that worry the printer so much as it is the pikers.

A press is called "she" because she is forever making impressions.

"The forms are locked" remarked an old printer as he caught a silhouetted view of his daughter and her company in the parlor.

We read of a hole cutter with four extra heads. We have known boss printers who thought their men should have been made after the same pattern.

The chilly reception with which a stranger is met in some print shops makes one wonder if some fool printer has slipped a space in between the "v" and "i" of service.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Art in Industry"

This volume is the report of an industrial art survey conducted under the auspices of the National Society for Vocational Education and the Department of Education of the State of New York. The term report is unfortunate, suggesting as it does page after page of dreary statistics and equally monotonous comment, whereas the present volume is quite the opposite. It is an interesting and well written survey of the various trades into which the practice of applied design enters. The aim of the book, as stated in the preface, is "to present a picture of actual conditions relating to the practice of applied design in the United States, to the end that clearer thought may be brought to bear upon the situation and that intelligent measures for its improvement may be developed." The survey of each industry is clear, concise and enlightening.

Few people realize the extent to which art enters into the everyday life of the individual. There is scarcely an article in the home or office which is not an expression of art, too often a perversion of art, perhaps, but nevertheless creative design has entered into its production. The scope of the report is best shown by the number of trades of which the committee has made a survey. The industries include costumes, textiles, jewelry, silverware, furniture, lighting fixtures, ornamental builders' hardware, wall paper, ceramics, and printing with the allied arts of photoengraving, lithography and commercial art.

The section devoted to the graphic arts will be of particular interest to our readers and it is well worth a careful study. The committee entrusted with the survey of the printing and allied trades included many craftsmen of national reputation and the importance of printing as an art is ably presented. The less common arts of mezzotint, etching and autolithography are omitted from this study, the scope of which is restricted to design in its relation to the printed page and graphic advertising.

Design enters the field of graphic advertising through two channels, one represented by the compositor or layout man, and the other by the commercial artist. The training of the typographer, it is pointed out, is largely through shop experience. A few have received instruction through trade schools and many have been helped by evening classes. Many more ambitious compositors would receive valuable assistance if more evening classes in the printing arts were organized with competent and talented persons as instructors.

The field of lithography is confronted with a special problem. For many years it has been found difficult to attract men of real artistic ability to the industry. While the process of transferring a design or painting to stone or metal with its full quality retained is not a creative task it calls for genuine artistic feeling and considerable skill in color. Efforts to attract art students to this field have been only moderately successful and the supply of trained men has never equaled the demand. The remedy for this difficulty seems to lie within the industry itself. To attract students of the right type, liberal terms of apprenticeship are necessary, with part time instruction in the shop and part time in the study of drawing, rendering and color in an art school. Many able students would also be attracted to lithography if its possibilities were set forth in art schools. The coöperation already undertaken by the National Association of Employing Lithographers gives promise of effective results.

The value of museum collections of artistic printing was endorsed by practically all the representatives of art studios, advertising agencies and printing establishments who were interviewed. Such a collection arranged historically would be of great value to the designer, illustrator, buyer and printer. The opinion was expressed that museums and libraries should display present-day examples of the printing art. The addenda contain a summary of the opinions of commercial artists regarding the training needed in this field. The greatest difficulty seems to be the lack of competent teachers, and it is important that the best artists be induced to teach. The survey of schools of applied art in the United States is also interesting and important. Of the 274 art schools in the country some thirty of the most noteworthy have been selected for brief descriptive notices. A section is also devoted to industrial art education in Europe, with brief accounts of the instruction given in some of the leading schools. Mention is also made of the institutions and agencies in New York city and Chicago assisting in the development of industrial art.

In conclusion, the value of art as an expression of national life, whether in sculpture, architecture or furniture, is strongly emphasized. The education of public taste is important, as high achievements in art are impossible unless the level of appreciation is raised in the mass. Fine public buildings have a powerful educational influence, but they are too few in number and are confined chiefly to the larger centers of population. Women's clubs and illustrated art magazines also have much power in cultivating public taste. Art museums have great possibilities and they have begun to develop from the merely archaeological interest. The new aim of the museum is that of service to industry, but unfortunately too few designers and manufacturers use the museums. More frequent exhibitions of industrial art are needed. More and better designers are needed, and to secure better material in art schools higher material rewards and a more dignified status are necessary. In Europe the designer is recognized as an artist, but in America he is too often regarded merely as an industrial worker. Art and vocational schools have not been as successful in America as in Europe, because the numerous opportunities for wage earning have made the American youth impatient about submitting to a long period of vocational training.

The situation is far too complex to permit of one solution for the entire problem. Progress along many different lines is necessary to keep the standards of both demand and supply continuously advancing. The coöperation of manufacturers, schools and every one interested in the field of art as applied

to industry is urgently needed. When the consciousness of the American people is awakened to the fact that a finer quality in art is a national need continuous progress will result.

"Art in Industry," by Charles R. Richards. Published by the Macmillan Company, New York city.

"Linotype and Intertype Speed Book," a New Method of Learning the Keyboard

A new method of learning how to finger a linotype keyboard, a method also applicable to the keyboards of the intertype and linograph, has been devised by H. J. Pickert, of Chicago. This method is outlined in a 24-page booklet, 3⅜ by 5 inches, containing a series of nine short but complete and interesting lessons which describe and illustrate how to operate the keyboard by the touch system. At first glance it may appear somewhat complicated, but a close study of the instructions given will show that it is a very direct method of learning the fingering so as to attain ease and speed.

Mr. Pickert has made an extensive study of operating the keyboard, not only of the slug-casting machines but also of the typewriter, and has had exceptionally successful results in training typewriter students to attain speed combined with ease in operating. His system is based upon becoming thoroughly familiar with the position of the fingers on the keyboard and also with the letters to be touched with each finger, similar in a way to the touch system by which such great speed has been attained by many typists.

"Linotype and Intertype Speed Book," by H. J. Pickert. Published by the author, 815 West Nineteenth street, Chicago. May be ordered through The Inland Printer Company.

"Handbook of Quality-Standard Papers"

An appropriate subtitle to this book would be "How to Avoid Waste in Paper Selection." In its preparation the American Writing Paper Company has performed still another valuable service to printers and to buyers of printing. The useful work of the company in promoting the standardization of paper grades and its benefits is too well known to need any comment here. In this volume of 367 pages the standardized grades of paper have been listed and classified, with the uses and properties of each grade. Fifty-five papers cover the entire range of business uses, and a careful study of the book will avoid many a costly mistake caused by wrong selection.

The opening chapter contains a brief account of the company's pioneer work in the standardization of paper, followed by a few general points on the selection of paper and the qualities of the different classes of paper with their range of usefulness. The sizes of untrimmed printed pieces that can be cut from standard size sheets without waste are given in useful charts, and the standard forms for printed messages are shown with illustrations of the shapes and folds. Envelope styles and their uses are shown in a similar way. Envelopes can be obtained to match each of the standard grades.

Approximately half of the book is devoted to a minute description of the company's line of paper. Each grade of bond, linen, ledger, writing, book, offset and cover papers and other lines is listed with a brief description of the content of the paper, its general uses, impress (whether suitable for letterpress, lithography, offset, die stamping or steel plate engraving), sizes, weights and colors, sizes of envelopes obtainable and non-standard specifications that can be made to order. By referring to the general section devoted to the selection of paper the printer can obtain an idea of the paper or papers which meet the requirements of the job, and can then turn to the description of the paper for full particulars regarding its characteristics and printing qualities. Referring to this volume when planning a job will at least save considerable time that might be spent in examining sample books, and it may avoid the annoyance and expense of an unsatisfactory job.

A few brief points on the planning of printed salesmanship are given, together with a key to the course in printed salesmanship prepared by the American Writing Paper Company. By means of this key the student can quickly refer to the lesson dealing with any phase of printed salesmanship on which he wants immediate information.

An outline of paper-trade customs and a glossary of paper terms are included in the book. In the chapter on "How Paper Is Made," the different processes used and the various stages in the manufacture of paper are shown pictorially with short explanatory titles. This volume is admirably planned for quick and easy reference. In addition to the front index and cross index the pages are thumb indexed for instant reference to the main divisions of the book.

"The Handbook of Quality-Standard Papers," with its three companion volumes of paper samples, constitutes the most effective means of selling paper that we have yet seen. This desk library is in line with the company's policy of making its salesmanship of real service to the user of paper.

"Australia and New Zealand Illustrated"

Many of us have been somewhat inclined to think of our neighboring countries to the southwest as being extremely far away, rather outside the pale of civilization, as it were. Our knowledge of Australia and New Zealand has been limited, due, most likely, to our being absorbed with our own problems of carrying on the everyday routine of making a livelihood. Little have we thought of the remarkable possibilities of this favored section of the globe, which has come to the front in such a comparatively short space of time, built up by the same pioneer spirit which has made our country so strong a nation.

Recent years have seen a very friendly relationship brought about between our own country and the Commonwealth of Australia, and business relations have grown with rapid strides. It is well then that we have a better and clearer knowledge of this remarkable country, its history and its people, as well as its industrial and commercial development and future possibilities. From no source, probably, aside from actual contact through travel and first-hand investigation, can that knowledge be gained as through reading "Australia and New Zealand Illustrated," by William D. Boyce, publisher of the *Saturday Blade*, the *Lone Scout* and the *Chicago Ledger*, and author of "United States Colonies and Dependencies" and "Illustrated South America."

Mr. Boyce writes out of an extensive knowledge gained through actual contact with the people and the conditions under which they live and work. In his introduction to this, his latest book, he writes: "It has been my privilege to travel in almost every country in the world, and, weighing my words, I say that nowhere have I been extended a more cordial welcome than in Australia. I do not flatter myself that this was intended as a personal compliment; rather I am sure it was evidence of this cordial eagerness to show the United States, through consideration for her visiting citizens, every reasonable respect and kindly feeling. Officials of the States and of the Commonwealth went out of their way to entertain me and make available to me government records and information which otherwise I could not have collected in a long time. Knowing that the Australian Government, dominated by the Labor party, is attempting some radical things, I improved this contact with various officials frankly to discuss these policies. In these pages I deal with some of these experiments."

Mr. Boyce has performed a signal service in thus presenting a work that not only is educational but also gives a splendid description from every standpoint of a country about which we all should have a much wider knowledge.

"Australia and New Zealand Illustrated," by William D. Boyce, profusely illustrated with halftones well printed. Published by Rand McNally & Co., Chicago and New York.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Herbert A. Knight to Manage Bundscho Organization

Herbert A. Knight, who for several years was chief of service and close associate of the late J. M. Bundscho, has stepped into the place in the organization left vacant by Mr. Bundscho's death. Through natural ability, long experience in typography and several years of association with Mr. Bundscho, Mr. Knight is admirably fitted to assume the responsibilities of the position. The business will continue under the same title, J. M. Bundscho, Advertising Typography, 58 East Washington street, Chicago.

Chicago Advertising Council Holds Direct-Mail Conference

The annual direct-mail exhibition and conference of the Advertising Council of the Chicago Association of Commerce was held at the Morrison Hotel, December 6, 7 and 8. The exhibition was open from 10 A. M. to 8 P. M. and was attended by hundreds of advertising men. Many of the leading direct-advertising firms in Chicago were represented in the exhibits, which were attractively arranged on bulletin boards about the walls of the Cameo Room. The exhibits ranged from envelope stuffers and multigraphed form letters to the most elaborate brochures and catalogues, showing the latest developments in selling by mail.

Luncheon meetings were held each day at 12:15 and were largely attended. At each meeting a talk was given by some speaker of national reputation in the direct-advertising field, covering some important and timely phase of the work.

Printing Equipment at Vocational Convention

A complete school printing outfit formed the exhibit of Barnhart Brothers & Spindler at the combined convention of the National Vocational, Midwest Vocational, American Home Economics and National Vocational Guidance associations held in the Cass Technical High School, Detroit, November 29 to December 2. F. C. Lampe, director of the educational department of Barnhart Brothers & Spindler, was in charge. The printing plant was operated by the printing staff of the school.

One of the features of the exhibit was a new top for a case rack. The top is of cabinet style, enclosed, and furnishes working space at both ends of the rack, leaving free access to the type cases. The smoothly finished top may be used as a drawing board or writing desk as well as for placing type cases and galleys. Another new article displayed was a copy holder which can be attached to the top of a California job case.

Veteran Printer Celebrates Golden Wedding

Mr. and Mrs. Henry F. Griffing, of Chicago, celebrated their golden wedding anniversary on Christmas eve at the home of their son, Harry C. Griffing, in Los Angeles, California. Mr. and Mrs. Griffing are spending several weeks on their golden honeymoon in California and their many friends are congratulating them on the happy event.

Mr. Griffing, who for the past fourteen years has been a city representative of the Chicago branch of the American Type Founders Company, is a veteran in Chicago printing circles, having started in the job office of the Chicago *Journal* in 1865. Prior to joining the sales force of the American Type Founders Company he had been connected with many prominent printing concerns in the city. Mr. Griffing is a prominent member of the Old-Time Printers' Association of Chicago. His unfailing cheerfulness and sincere friendliness have won for him a host of friends, who rejoice with him and his wife in their happiness.



Mr. and Mrs. Henry F. Griffing

"Gene" Turner Now Incorporated

Articles of incorporation have been granted to the "Gene" Turner Company, 30 Euclid arcade, Cleveland, Ohio. The new corporation is capitalized at $25,000. The officers are "Gene" Turner, president; Joseph Wertheimer, secretary, and Oscar Steiner, treasurer. Mr. Turner will remain on the road calling on his numerous friends. Mr. Wertheimer will take charge of the production end of the business and local sales, while Mr. Steiner assumes the duties of office manager and will take care of the finances of the company.

Texas Printers to Be Represented at Houston Fair

The employing printers of South Texas feel that they have not been properly represented at the Houston Fair and Exposition in the past and are making ambitious plans for 1923. A project for having the opening of the fair called "Printers' Day" is now under way. If the movement is successful a large and representative exhibit of the graphic arts and other interesting features will be arranged.

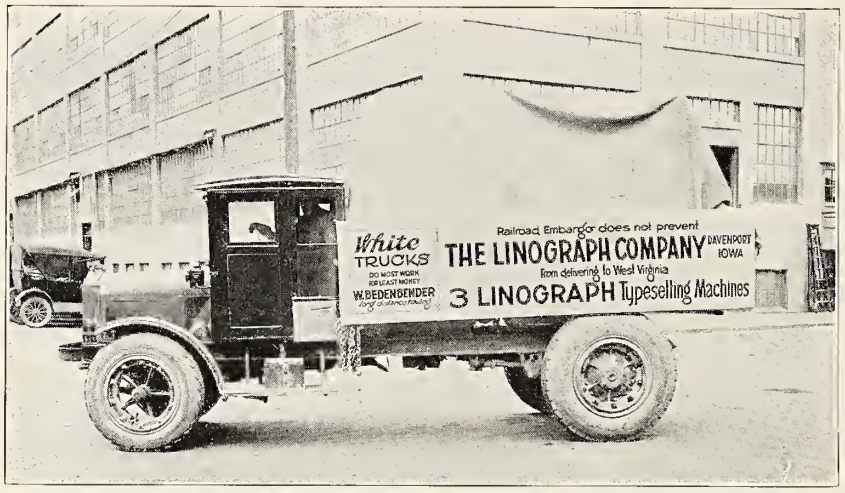
At the recent annual meeting Fred E. Campbell, manager of the Southwestern Paper Company, Houston, was elected president. T. J. Baker was elected secretary, and Joe Hudson was appointed chairman of the committee on arrangements.

Intertype President Talks of Conditions Abroad

A dinner at the Union League Club, New York, given by President H. R. Swartz of the Intertype Corporation to the company's general office and factory department heads on his return from Europe, was attended by seventy-five intertype men. Mr. Swartz' talk on conditions in Europe, as observed during his recent trip, was particularly interesting, as was the impromptu discussion which followed. E. M. Goodbody, in charge of the inspection department, who accompanied Mr. Swartz on his last European trip, described the present traveling conditions on the Continent and told of many interesting experiences in the nine countries visited.

Linograph Company Delivers Machines in Spite of Embargo

Owing to the recent freight embargo the Linograph Company, Davenport, Iowa, found it impossible to ship several machines to points in West Virginia. Application to ship by express was refused on account of the bulky nature of the shipments. In order to make good its promises for prompt delivery the company engaged a large truck to deliver three machines in West Virginia in spite of the transportation embargo. The three machines with their equipment weighing over nine thousand pounds were taken in one load. The trip was over seven hundred miles, the last hundred miles being over the mountains.



How the Linograph Company Made Deliveries During Freight Embargo

The first machine was unloaded at the plant of the Ohio Valley Lithographing Company, Wheeling, the second at the *Republican,* Terra Alta, and the third at the *Republican,* Phillipi. At the last named place a machine of another make was loaded on the truck for the return trip to Davenport. The first delivery at Wheeling was made in less than a week, on scheduled time.

Howard's Paper Directory

The twelfth edition of Howard's Chicago Paper Directory and Price List has been received from the publisher, Phil. A. Howard, 440 South Dearborn street, Chicago. The prices quoted have been revised to November 15. This directory was formerly known as the Ben Franklin Paper Directory and Price List.

Standard Apprenticeship Lessons for Printers

A booklet received from the Department of Education of the United Typothetæ of America describes the new series of standard apprenticeship lessons for printers which have recently been compiled. The lessons are divided into nineteen groups as follows: Elements of Composition, Book Composition, Display Composition, Advertising Composition, Job Composition, Stonework, Platen Press Work, Cylinder Press Work, Linotype, Monotype, American Social and Industrial History, English, Arithmetic, Design, Pamphlet Binding, Shop Routine, Power Equipment, Health and Safety, Proofreading. The outline of lessons is not to be regarded as a single course of instructions, but groups may be selected to meet the requirements of any class of printing or of the apprentice who desires to specialize in any branch. Each lesson is written as a self-teaching pamphlet. This makes it especially adapted to the needs of the single apprentice in a small shop and also helps to systematize the work of the instructor and save time when used in classes.

Full particulars regarding these lessons may be obtained by addressing the Department of Education of the United Typothetæ of America, at 608 South Dearborn street, Chicago.

Dunwoody Institute Establishes Monotype Course

The authorities of the Dunwoody Institute, Minneapolis, Minnesota, announce that a course in monotype instruction has been added to the curriculum of the school. Through the courtesy of the Lanston Monotype Machine Company four keyboards and five casters have been provided for the school. Matrices from six-point to thirty-six-point and complete auxiliary equipment have also been provided.

The following courses will be given: Keyboard, two months; caster, two months; combination course, four months; type and rule caster course, special courses. In addition there will be special evening classes for caster and keyboard operators, and combination courses for men now employed in monotype work who are seeking to improve their proficiency. Applicants must be over eighteen years old, and preference will be given to those of either sex having the most general education. Knowledge of the printing industry is desirable.

The Dunwoody Printing School is the largest school of instruction in printing in the Northwest, and it is one of the approved schools of the United Typothetæ of America. Last year the total registration was over 350. The courses include hand composition, presswork, and monotype and linotype operating. Since the establishment of the school eight years ago more than fifteen hundred students have been trained in the various branches of printing.

S. L. Willson Vice-President A. W. P. Company

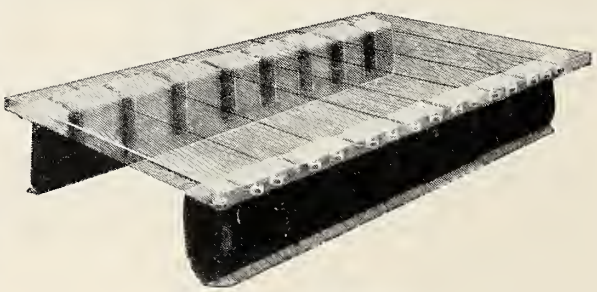
S. L. Willson, formerly vice-president of the Graham Paper Company and one of the most prominent men connected with the paper industry, has been elected vice-president and general manager of the American Writing Paper Company, the appointment taking effect January 1. Mr. Willson replaces no one in the company, his appointment being purely an addition to the staff. His efforts will be directed chiefly to the company's distribution system.

Mr. Willson started out with the intention of becoming a lawyer. While employed as a government clerk in Washington he studied law in his spare time and was admitted to the bar in 1889. In 1895 he joined the Carpenter Paper Company, of Omaha, Nebraska, leaving two years later to become associated with the Graham Paper Company. Beginning as clerk he served the company successively as salesman, buyer, director and finally vice-president, gaining an extensive knowledge of all phases of the paper trade.

As a member of the War Industries Board in 1918 Mr. Willson rendered valuable service to the country and won the respect and admiration of manufacturers, dealers and consumers of paper. A year ago the Government showed its approval of Mr. Willson's work by again inviting him to Washington to act as adviser to the Bureau of Standards in its efforts to bring about standardization in the paper industry.

New Barrett Product

A new product, which is particularly useful in the storing and handling of paper, has been put on the market by the Barrett-Cravens Company, 1328 West Monroe street, Chicago. The Barrett Steeleg platform, as it is called, combines the advantages of the wood top with the strength of steel supports. The company points out that the boards often become loose in all-wood platforms, while all-steel platforms are unsuited to most uses. The Barrett Steeleg platform combines the advantages of both. Tops can be had 1¼ or 2 inches. Flat-head bolts are used, and the top of the platform is flush. Wood platforms can be equipped with steelegs, or the complete platforms can be obtained.



The Barrett Steeleg Platform

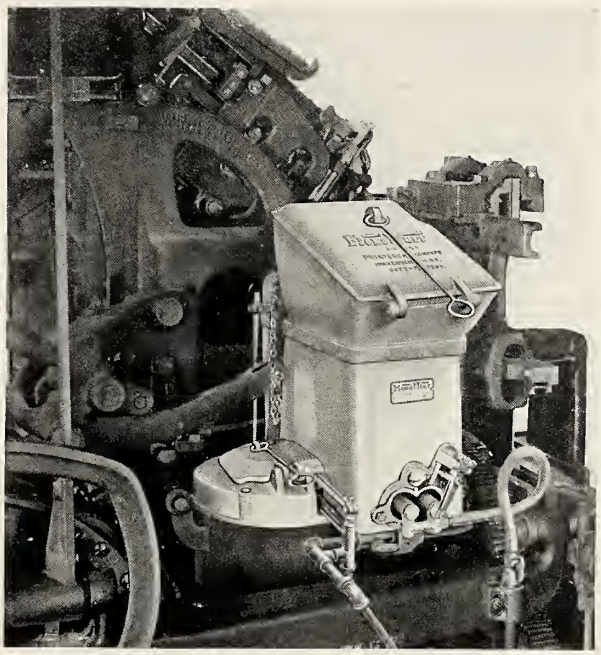
Injunction Against Elrod Machines Granted by U. S. Court

A bulletin issued by the Lanston Monotype Machine Company under date of December 1 announces that an injunction against the use and sale of the Elrod lead and slug casting machine has been granted by the United States Court at Wilmington, Delaware. The defendant, the Pittsburgh Type Founders Company, is alleged to have sold these machines and used them in its business for making slugs and rules. The Court upheld the claims of the monotype company patents for both the machine itself and for the process which is practiced in the use of the machine in making slugs and rules.

Printing Exhibit Attracts Interest at State Fair

One of the outstanding exhibits at the Western Washington State Fair, at Puyallup, was that of the Keystone Printing Company, of Tacoma. Probably one hundred thousand persons saw the exhibit and undoubtedly a large percentage of them were unfamiliar with the processes by which printing is produced. A pressman was on the job at the exhibit twelve hours a day and a real job was on the press at all times. These jobs were mostly coupons for prizes at other booths and they were eagerly sought after. Sixty thousand blotters were also given away.

The Keystone Printing Company has grown rapidly since its organization some eighteen months ago. The fourth addition to the battery of presses was a 10 by 15 Miller unit shipped direct to the fair grounds from San Francisco. Many printers from different parts of the State saw for the first time an automatic feeder in action on a printing press.



The MonoMelt Slug Feeder

A three-color shop mark, light tan, green and brown, was adopted when the company started in business, and this design has been persistently advertised until the name Keystone suggests printing in Tacoma.

E. I. Richardson and L. D. Waters are the heads of the firm. Mr. Richardson has charge of the plant, while Mr. Waters takes care of the sales and advertising. Although the firm began in a small way, strict business principles have been the rule from the start. A cost system was installed at the beginning and it has been kept in a systematic way. In establishing prices the Franklin price list plus personal judgment has been the constant guide. Sound business methods and persistent advertising have been the foundation of the firm's success, and still greater growth seems probable in the near future.



Exhibit of Keystone Printing Company at Western Washington State Fair

The MonoMelt Slug Feeder

A new metal feeder for composing machines which promises to supersede the metal furnace has recently been placed on the market by the Printers Manufacturing Company, 160 Eighth street, Southeast, Minneapolis. By means of this device the slugs may be fed to the machine direct without being melted into pigs. The MonoMelt slug feeder, as this device is called, is an additional metal pot which sits on top of the regular pot, replacing the jacket cap. It can be quickly and easily attached to either the linotype or the intertype, and all parts of the machine, including the plunger, are easily accessible.

Slugs or trimmings may be used, as well as pigged metal. It has sufficient agitation to force dirt and ink to the surface to be skimmed off. Only clean metal can get into the linotype pot. Every time a slug is cast the same amount of molten metal is fed into the pot, maintaining the metal in the pot at a uniform height. Thermostatic heat control prevents overheating and injuring the metal. The MonoMelt is said to be very economical to operate, the heat from the metal pot, which would otherwise be wasted, being utilized.

The MonoMelt is the invention of George L. Curle, who has had over eighteen years' experience as a linotype machinist. The device has been in use in several Minneapolis plants for over a year with very satisfactory results.

Royal Electrotype Company Entertains Craftsmen

The members of the Philadelphia Club of Printing House Craftsmen and a large number of employing printers were entertained by the Royal Electrotype Company on Saturday, December 7, at the company's enlarged plant in the Curtis building, Seventh and Sansom streets. Practically the entire membership of the club turned out and the total number of guests was nearly four hundred.

An excellent luncheon was served in the spacious offices of the company, after which an address of welcome was given by H. B. Hatch, vice-president of the company. Mr. Hatch outlined briefly the many improvements in the art of electrotyping that had been introduced during the past twelve years by the Royal company. He directed special attention to the new method of finishing electrotypes by which the plate is made scientifically level before it goes to the hand finishers, and also to the new and special equipment which had been recently added to the plant.

The visitors were then escorted in small groups through the numerous departments of the foundry, which was in actual working operation in honor of the occasion, and the various processes of electrotyping were minutely explained by executives of the company.

The Linotype Typography Layout Kit

As an important part of the progressive program endorsed by the Mergenthaler Linotype Company, its Department of Linotype Typography announces the publication of a limited edition of a portfolio called "The Linotype Layout Kit."

The layout kit, which, to quote its subtitle, is made up of "type and border material for use with scissors and pastepot to construct the layout as it will look in print," has been designed to help the producer and the buyer of printing, by providing in loose-leaf form for their convenience various combinations of border units, ornaments and blocks of type.



The Linotype Typography Layout Kit

The kit consists of seventy-two loose sheets of type and border layout material, in a serviceable manila portfolio. Each of thirty-two of the sheets carries the printed start of a layout in the form of a built-up border — each sheet presenting a different border — leaving the whole surrounded space open for pasting in a proof of illustration and type matter. The sheets are in the two sizes most used by advertising men; namely, the 11 by 14 and the 8½ by 11. All the material, however, is so designed that it may be cut up and pasted as desired for layouts of any dimension or character. Included in the portfolio are four sheets of decorative headband and tailpiece material, twelve sheets of linotype borders in strip form, sixteen sheets of various styles and sizes of type, and eight sheets of decorative initials. A pamphlet, "The Layout in Advertising Typography," included with the working material, carries many suggestions, the putting into effect of which will work to the benefit of the layout man and the printer or trade compositor working with him.

American Institute of Graphic Arts

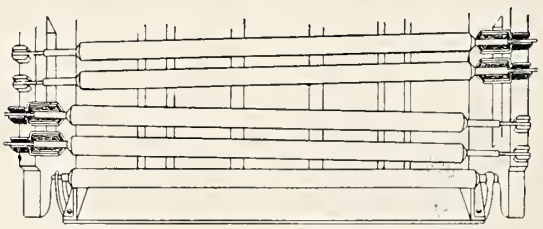
The December meeting of the American Institute of Graphic Arts was given over to an exhibition of the finest writing books of the past four centuries, from the library of George A. Plimpton, and a talk by Walter D. Teague, the artist, on the development of writing from the earliest records. Major Ernest Clegg, the illuminator, reviewed the history of pens and showed how reed and quill pens are made. Col. E. T. Miller, executive secretary of the United Typothetæ of America, told what the members of the institute are doing in Chicago to organize a chapter and the preparation they are making to show Burton Emmett's collection of wood engravings. Mr. Emmett, as chairman of the committee on exhibitions, announced a lithographic exhibition in January; modern prints in February; history of process engraving in March; printing by students in April, and exhibition of incunabula in May.

Wellcome Photogrpahic Handbook

The 1923 edition of this useful guidebook for photographers has been received from the publishers, Burroughs, Wellcome & Co., 18-20 East Forty-first street, New York city. No radical changes have been made in the 1923 edition, but all information has been brought up to date. This applies particularly to the exposure speeds and development speeds of some two hundred plates and films included in Table B. Postwar conditions have affected this table considerably, and additions to the list of plates and films contained in it are being made month by month.

Roller Brakes for Cylinder Presses

The Challenge-Johnson table-roller brake is a new device recently put on the market by the Challenge Machinery Company, Grand Haven, Michigan. The purpose of these brakes is to prevent the spinning of table (angle) rollers on cylinder presses. They prevent the rollers from being damaged by the fountain end of the ink table on presses which have the table rollers driven by the ink table. As soon as the roller clears the ink table, it automatically stops instead of spinning and becoming damaged when the ink table again comes in contact with the roller. These roller brakes take the place of one socket on each roller, as is shown in the accompanying diagram. These devices have been given a thorough test in a well-known plant and the manufacturers state that they are efficient and satisfactory.



View from Fountain end of press, showing Roller Brakes on the ends of table rollers that first come in contact with the ink-table

Logan Heads U. S. Envelope Company

Ex-Mayor James Logan, of Worcester, Massachusetts, was elected president of the United States Envelope Company at a special meeting of the Board of Directors held at Springfield, Massachusetts, on December 6. Mr. Logan, who succeeds the late C. Henry Hutchins, of Worcester, has served the company for many years as vice-president and general manager. Robert H. Day, of Springfield, Louis H. Buckley, of Springfield, and James M. Plimpton, of Hartford, Connecticut, were elected vice-presidents. A tribute of appreciation to the late Mr. Hutchins, who had been president of the company since its organization in 1898, was drawn up and adopted by the Board of Directors.

Brief Notes of the Trade

E. J. Pennington, for the past year sales manager of the Porte Publishing Company, Salt Lake City, has severed his connection with the company. Mr. Pennington's resignation takes effect January 1.

Charles H. Ault, president of the Jaenecke-Ault Company, of Newark, New Jersey, is at present on a business trip in South America, visiting the various centers where the company's interests are located and incidentally visiting the World's Fair at Rio de Janeiro.

The annual meeting of the Northern New York Press Association will be held at the Woodruff House, Watertown, New York, on Friday and Saturday, January 19 and 20. Many new and interesting features will be included in the program, and prominent newspaper men will address the meetings.

The Howard Paper Company, Urbana, Ohio, and the Aetna Paper Company, Dayton, Ohio, announce that Fred P. Whiteley has been appointed western sales manager of both companies, with offices at 1148 Otis building, Chicago. Mr. Whiteley has for the past eleven years been general sales manager of the Munising Paper Company, Munising, Michigan.

The Chicago Metal Manufacturing Company, 37th and South Rockwell streets, Chicago, has issued an attractive illustrated catalogue describing the "DeLuxe" line of composing-room equipment. The equipment consists of type cabinets, galley cabinets, galley trucks, imposing tables, makeup tables and many other articles of composing-room furniture, in a variety of sizes and styles to meet the requirements of any office.

Sinclair & Valentine Company, 11-21 St. Clair place, New York city, has issued a set of specimen cards showing fourteen different two-color effects obtained with the company's carton inks.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 70 JANUARY, 1923 NO. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

PRINTERS, TAKE NOTICE. The Printer's Paper Cost Finder (see October Inland Printer, page 150) is now in the market; the cost of producing the same has been much greater than was anticipated, and sundry improvements have been made in the work. The price of the book will be advanced to $15.00 February 1, 1923. Order now.

BUSINESS OPPORTUNITIES

FOR SALE — A complete high-class printing plant and business in one of the big cities of the middle west; equipped with Miehle and Kelly presses, with everything else modern and up-to-date; fine location, low rent; business in daily operation; fine opportunity for one who wishes to step into a going business, with plenty of business all around him. BAKER SALES COMPANY, 200 Fifth avenue, New York city.

"I'M BEING CONGRATULATED on every side for the campaign you prepared for me," said one printer who uses our service. Another printer said, "One $468 order traced to our first mailing piece." If you seek similar advertising results, write to NOBLE T. PRAIGG, 639 Diversey Parkway, Chicago.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK COMPANY, Chicago.

TWO-GORDON printery for sale; good established trade without soliciting; shop invoices $5,000; sells for $2,300 cash or on terms to responsible party; Illinois city of 17,000; reason: want to go south on account of health. J 633.

FOR SALE

PRESSES: 1 Colts Armory 10 by 15″ job press; two 5-0 68″ special Miehle presses, Cross feeders and 220 volt motor; one 4-3 Babcock, bed 28 by 41; one No. 11 Babcock, bed 46 by 63. FOLDERS AND FEEDERS: 1 Chambers 62-inch D/16 folder; 1 Chambers jobber 33 by 46″; 1 Dexter No. 101 D/16 folder, 32 by 44″; 1 Dexter No. 104 D/16 folder, 40 by 54″; 1 Dexter No. 289 jobber; 1 Dexter 35″ single fold folder; Cleveland Model B folders with Frohn Simplex feeders. MISCELLANEOUS BOOKBINDERS' AND PRINTERS' MACHINERY: 1 No. 4 Smyth sewer; 1 Frohn feeder for ruling machine, 38-inch cloth, 44″ between rails, practically new; 1 Marresford tipping machine, 5 by 7 up to 9 by 12″, practically new; 1 Sheridan step covering machine; 1 Hancock register table; 1 McCain feeder for Model B Cleveland folder; one Seybold book compressor; 2 Smyth straight needle sewing machines. All machines are guaranteed by us to be in good mechanical condition. GEORGE R. SWART & CO., Inc., Printing Crafts Bldg., 461 Eighth avenue, New York city, or 608 S. Dearborn street, Transportation Bldg., Chicago.

FOR SALE — 24 by 36, 33 by 46, 35 by 50, 43 by 56 and 46 by 62 Miehles; 25 by 30 Whitlock, 30 by 42 four-roller Century, 29 by 41 four-roller Campbell; 32 by 46 Cranston six quarto drum, 32 by 46 Cottrell six quarto drum with Omaha attached folder; 14 by 20 to 25 by 38 Washington proof presses; Wesel automatic self-inking proof press; 28-inch power perforator; 30 and 32 inch lever cutters; 17 by 22 Liberty folders; 26 by 38 Lee press; 11 by 17 late style Autopress; 14 by 22 Colts, Universal and Laureatte presses; 20 by 30 Colts and 48 by 69 Scott cutters and creasers; complete line Hamilton wood and steel goods; 8 by 12 to 14½ by 22 C. & P. presses; lever and power paper cutters; complete outfits, new and overhauled. Buyers in central states please tell us your wants. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — Cottrell rotary magazine press, printing from a web, delivering flat sheets 37 by 49¾ inches, which sheet folds into 32 pages, 9 by 12 trimmed, or 64 pages 6 by 9 trimmed; equipped with traveling and shifting tympan to insure clean work and all modern Cottrell appliances; supplied with motor and control, tympan re-winder, etc.; a fine machine at a third its present cost. BAKER SALES CO., 200 Fifth avenue, New York city.

FOR SALE — Machinery from large private advertising plant; four-color web, 2 single color webs, 2 two-color and 2 perfector presses, 7 two-revolution presses, cutters, die press, standing press, eyelet machines, Christensen stitcher feeder, 12 by 18 Miller feeder; many other bargains in our 16-page December list. PECKHAM MACHINERY CO., 1328 Broadway, New York city.

FOR SALE — Harris Automatic presses: three (3) two-color S. 1 (16 by 20) presses; three (3) one-color S. 1 (16 by 20) presses; two (2) one-color E. 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. J 608.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

AUTOMATIC PRESS FOR SALE — A Delphos Model "A" press, printing sheet 19 by 28 inches, complete with automatic feeder, two motors, and all equipments; capacity 3,500 per hour; used only a short time; will sell at a great bargain. THE GLESSNER CO., Findlay, Ohio.

RULING MACHINE, The W. O. Hickok Mfg. Co., 38-inch between rails, 32 inch cloth, style 10 A, auto., Collins single beam striker, receiving box; ruling machine, The W. O. Hickok Mfg. Co., 38 inch between rails, 32 inch cloth, style 10 A, automatic, receiving box. J 745.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

FOR SALE — Over equipped with four self-feeding American auto presses, 5,000 speed, 11 by 17 size, excellent condition; will sell two, $1,400 each on time payments, 10% off for cash; can ship anywhere. GARD-HIMSELF, 3025 Fifth avenue, Chicago.

FOR SALE — 1 complete 3 phase 220 volt electrical equipment for No. 4 Miehle press, consisting of one 3 H. P. Westinghouse motor, one Cutler Hammer controller, one Master reversing and push button station. J 747.

POCO PROOF PRESSES, Model No. 2, size of bed 18 by 25 inches; used less than six months; cost $250 each, priced for quick sale at $200.00. GREEN & ELLIS CO., 1114 Sansom street, Philadelphia, Pa.

PRINTING PLANT FOR SALE; fine equipment; largest plant in middle western city of 18,000; $50,000 annual business, capable of large expansion; owner desires to enter other business. J 723.

PAPER CUTTER FOR SALE — One Chandler & Price, slightly used, 32-inch cutter, 3020, rev. 450, in good condition. CHANNEL CHEMICAL COMPANY, 4501 S. Western blvd., Chicago, Ill.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — Two Huber Hodgman perfecting presses, serial 1172-1173, bed 52 by 38½, sheet 52 by 36½; good condition; bargain. THE SUPERIOR PRINTING CO., Akron, Ohio.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. J 319.

FOR SALE — No. 35 Babcock Optimus cylinder press; splendid condition. YAWMAN & ERBE MFG. CO., Rochester, N. Y.

HELP WANTED

Advertising Man

DIRECT MAIL ADVERTISING MAN WANTED — One who can create and sell Direct Mail campaigns; must be good copy and layout man; large opportunity and salary commensurate with results. New England. J 725.

Composing Room

PROOFREADER AND COMPOSITOR — Thoroughly competent proofreader who is willing to spend part of his time on the case; position in up-to-date shop, one of the largest in Canada, specializing in the highest class of job printing. Give full details as to experience, etc., in first letter. THE RONALDS PRESS & ADVERTISING AGENCY, Limited, Montreal, Canada.

COMBINATION COMPOSITOR and linotype machinist-operator for book and job plant; publications, catalogues, general run job work; non-union. State age, references, wages. J 749.

WORKING FOREMAN for plant producing fine booklets, catalogues and general run commercial work; make-up and stone; non-union; state age, references, wages. J 752.

WANTED — Foreman for daily newspaper and job printing shop; must be first-class printer with capacity for real leadership and economical management. J 743.

WANTED — First-class linotype operators experienced in book and tabular composition; open shop; 48 hours. THE R. L. BRYAN CO., Columbia, S. C.

Executives

WANTED — We want a high-grade man with initiative, capable, energetic, systematic; one who can analyze a situation and get maximum results from the organization as a whole, a man who means business all the time, a believer in costs and systems, thoroughly familiar with men and methods; a proposition for a big man. All correspondence strictly confidential. An opportunity to make a permanent connection with a plant enjoying a national reputation for the quality of its product. Give all details in first letter. J 746.

Managers and Superintendents

GENERAL SUPERINTENDENT wanted for plant employing twenty-five people and having cylinders, platens, as well as several roll-fed presses, small bindery, composing room and stereotyping department; desire man capable of taking full charge of plant production; located on Pacific Coast. Give full particulars, including age, salary expected, and places and kind of work done during the past ten years, with references if possible. J 751.

Pressroom

THIS IS NOT a golden opportunity. Wanted: a first-grade pressman who also understands the other phases of the printing business well enough to take charge of a night crew for a small plant that does high-grade color work; only the type of man who is willing to take a hand at feeding, running a jobber, and carrying out ashes if necessary need apply, for this job means hard work and lots of it. Give full details and state your lowest salary; a good education necessary. In return we offer a square deal. J 744.

PRESSMAN, cylinder, to take charge of one cylinder, three jobbers, cutter, etc.; good grade of work; must be competent to handle help; union shop. SCHENECTADY ART PRESS, Schenectady, N. Y.

Production Man

PRODUCTION FOREMAN — Medium plant, New York; one who knows quality and how to get it consistently on composition and presswork; promote work efficiently and handle men; steady; references; non-union. J 750.

Salesman

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Twenty-two linotypes; New Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

MISCELLANEOUS

GILDERS, GOLD DIE STAMPERS — You can make extra money, acting as our representative in your locality, recommending and selling gold leaf. Our leaf shows the highest percentage of pure gold by chemical test; it is the best on the market today. Our prices are very low — any manufacturer using our leaf saves from 10 to 15 per cent on his gold purchases. Write for our proposition. Mr. P. G. LISIN, Machinery Hall Bldg., Chicago, Ill.

MAIL ORDER IDEAS WANTED — We have a good printing office and for years have circularized a district within reasonable distance of our city, advertising such stuff as printing offices usually turn out. We will pay the right price for any ideas that we can use in this mail order department. G. G. WILLIAMS PRINTING CO., Shreveport, La.

SALESMEN read our page announcement in this issue; our men making big money. Don't apply unless you can qualify. PRINTERS MANUFACTURING COMPANY, Minneapolis, Minn.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN, first-class mechanic, finishing, forwarding, machinery; good executive ability, thorough business experience; wants position anywhere with printing house. J 617.

Composing Room

HAND COMPOSITOR, all-round, operating linotype 3,500 ems, desires position operator; care for machine and would assist case or stone; union. C. G. R., 419 Rugby Road, Flatbush, Brooklyn, N. Y.

FIRST-CLASS COMPOSITOR seeks change; winner of several prizes; all-around experience; layout and executive; Chicago technical diploma; non-union. J 742.

LINOTYPE OPERATOR, completed intensive course in linotype operation, desires position in medium sized town. Write immediately. J 748.

PROCESS WORK —*and The Printer*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $2.00, Post-free. Specimen Copy, Post-free, $0.50.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Sold by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.**

Estimator

ESTIMATOR-SALESMAN, 36 years of age, married, wishes to locate in middle West about January 1st; employed at present; capable of accurate estimating on high-class color work; can lay out copy and sell ideas. J 718.

Pressroom

EXPERIENCED CYLINDER PRESSMAN, accustomed to producing high-class work in black and color, seeks position with firm desiring to raise the quality of their presswork; small shop and small city preferred; pleasant working and living conditions sought rather than high wages. J 727.

WANTED TO PURCHASE

WANTED — A small secondhand paper cutter and wire stitcher. ECONOMY PRINT SHOP, 465 "H" street, San Bernardino, Cal.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED — Secondhand Diamond power cutter. THE WATSON COMPANY, Attleboro, Mass.

BUSINESS DIRECTORY

Bookbinding Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

Brass Dies for Stamping and Engraving

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone: Canal 8134.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inch, 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

SPLIT GRIPPERS perforate while printing. Sold by supply houses or TYPODEX CO., 251 Washington street, Newton, Mass.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and galley equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

SPLIT GRIPPERS punch while printing. Sold by supply houses or TYPODEX CO., 251 Washington street, Newton, Mass.

PRINTERS OF HALF-TONES NEED—

THE MECHANICAL CHALK RELIEF OVERLAY

It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.

THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

SPLIT GRIPPERS perforate, punch, emboss, slit, score and die cut while printing. TYPODEX CO., Newton, Mass.

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Stereotyping Equipment

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers — Merchants of printing machinery and equipment, materials and supplies — factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

EMPIRE TYPE FOUNDRY (est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y.; Delevan, N. Y.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

A Very Prosperous New Year

Modern Die & Plate Press Mfg. Co.
Belleville, Illinois

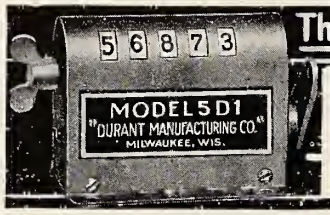
Patent applied for. Strait's PERFECTION Gauge Pin



Quite similar to the ordinary gauge pin but is held by an excellent gripping arrangement, with nothing about it to injure packing or to interfere with making fine moves.

$1.75 per doz.; less than one doz., 50c per set; tongues only, 25c per doz.

Sold by dealers everywhere, or the manufacturer
H. H. STRAIT, Overland, Mo.



The Productimeter

More than a "Counter." Gives accurate production figures, prevents overruns, avoids loss. A regular watch dog over your business. Write for Bulletin No. 41 and find out the why of "The Productimeter"

DURANT MANUFACTURING COMPANY
(1256) 653 Buffum St., Milwaukee, Wis.

The "M" School of Printing

Offers a high grade Correspondence Course in Hand Composition, Estimating and Presswork. *Write to*

THE "M" SCHOOL OF PRINTING, Joliet, Ill.

EMBOSSING COMPOUND

Hardens quickly and makes a better, more durable counter die that stands up under long runs. For Hot or Cold Embossing, especially good with the hot plate process. Let us send you a trial can. $1 PER CAN

WALTER JOBSON, 647 W. HILL ST., LOUISVILLE, KY.

EATON SCHOOL OF PHOTO-ENGRAVING

For catalogue address
Everett R. Eaton, Director, Effingham, Ill., U.S.A.

Wax Engraving The wax process is the best means of reproducing maps, charts, diagrams, mechanical and scientific illustrations. We work from any kind of copy. *Send your copy for estimate.*

L. L. POATES ENGRAVING COMPANY
4 WASHINGTON PLACE, NEW YORK CITY

CARBON BLACK

GODFREY L. CABOT
938-942 Old South Building, Boston, Mass.

GRADES — Elf, Auk, Monarch, Kosmos No. 1, Kosmos No. 2

FACTORIES — Cedar Grove and Nancy's Run, W. Va.; Lamkin, La.

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

288 SCHOLES STREET BROOKLYN, NEW YORK

Avoid delay when in need of repairs by sending orders direct to office.

Fine Engraved
Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.

Write for Samples.

KING CARD COMPANY
Manufacturers of Engraved Greeting Cards
149-57 North 12th Street - - Philadelphia, Pa.

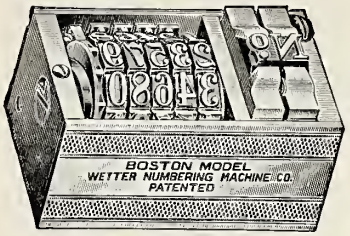
Seal Presses

For Corporations, Societies, Lodges, Clubs, Notaries, Commissioners, etc.

ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS
45 Warren Street, New York, N. Y.

Increase Your Profits By Using the

WETTER



Type-High Numbering Machine for Numbering and Printing at One Impression: The

Boston Model is the Sturdiest Machine made and will stand up and meet the most exacting requirements:

SOLD BY ALL TYPE FOUNDERS AND DEALERS

Wetter Numbering Machine Co., Atlantic Ave. and Logan St., **Brooklyn, N.Y., U.S.A.**

SEYBOLD
CUTTING MACHINES

Manufacturers of
CUTTERS
DIE PRESSES
KNIFE GRINDERS
ROUND CORNER CUTTERS
BOOK COMPRESSORS



Machinery for
PRINTERS
BOXMAKERS
BOOKBINDERS
LITHOGRAPHERS
PAPER MILLS

THE SEYBOLD MACHINE COMPANY
Dayton, Ohio.

AGENCIES: New York, Chicago, Atlanta, Dallas, San Francisco, London Paris, Lyons, Stockholm, Havana, Buenos Aires, Toronto, Winnipeg

Double the Efficiency of Your Foundry

With our Improved Hot Bender. It will bend either stereotypes or electrotypes of any reasonable thickness, making a perfect curve. Will handle plates for any size rotary press. Full information on request.

If you use our new 45 minute stereotype plates you will be interested in our formula and vat for giving the plates a printing surface of nickel steel. Stereotypes so treated will outwear ordinary electros and are equally satisfactory for duplicating type, line engravings and up to 110 line halftones. Write for particulars.

Elgin Bending Machine Co.
Office 565 Douglas Ave., Elgin, Ill.

1823 1923

Berger & Wirth
INCORPORATED

For More Than 95 Years, Manufacturers of DRY COLORS LITHOGRAPHIC *and* PRINTING INKS *for all Purposes*

58-60 Columbia Hts., Brooklyn, New York

For One Hundred Years
makers of dependable
and high grade
LITHOGRAPHIC AND
PRINTING INKS

BRANCHES

Detroit -:- Boston



Writing to one of my printer clients

R. M. Parsell said:

He is manager of the Federman Drug Stores in Kansas City Missouri

"Your house-organ is as enticing as a dainty pair of ankles tripping across a muddy street. I read it once and then again for fear I have missed something, and then I pass it along. Why haven't you presented such helpful, common-sense advertising methods in as delightful a manner, long ago?"

• • •

Will you read that letter again? Doesn't it describe the kind of printing-selling magazine that you'd like to have *to help you sell printing?*

If you are writing your own house-organ today, or—if you want to start one, you can dodge the worrisome, time-taking job of writing it, for I'll write it for you.

And I'll write it so that business men will read it through and through, so that it will fit your local conditions as though I sat in your own office. Send for proof and samples.

Details

I will write a sales-magazine for you that will fit into your printing selling plans, exactly. Copy and dummy will be mailed to you on-the-dot, monthly. You will hold exclusive publishing rights in a definite territory. You will receive the kind of material that you want to print, twelve times a year, without worry or effort, and at a cost absurdly low.

OREN ARBOGUST
Advertising for Printers
808 Lakeside Place, Chicago, Ill.

Ask Your Sales Manager to Read This Advertisement.



To reproduce the bindings of the old Master Printers, use

RANGER COVERS

A Cover Paper for Catalogs, Broadsides and Folders.

Gives Leather Looks, Leather Feel, at the Price of Paper.

For sale by Leading Jobbers.

Write us for name of nearest distributor.

FIRST PRIZE DESIGN

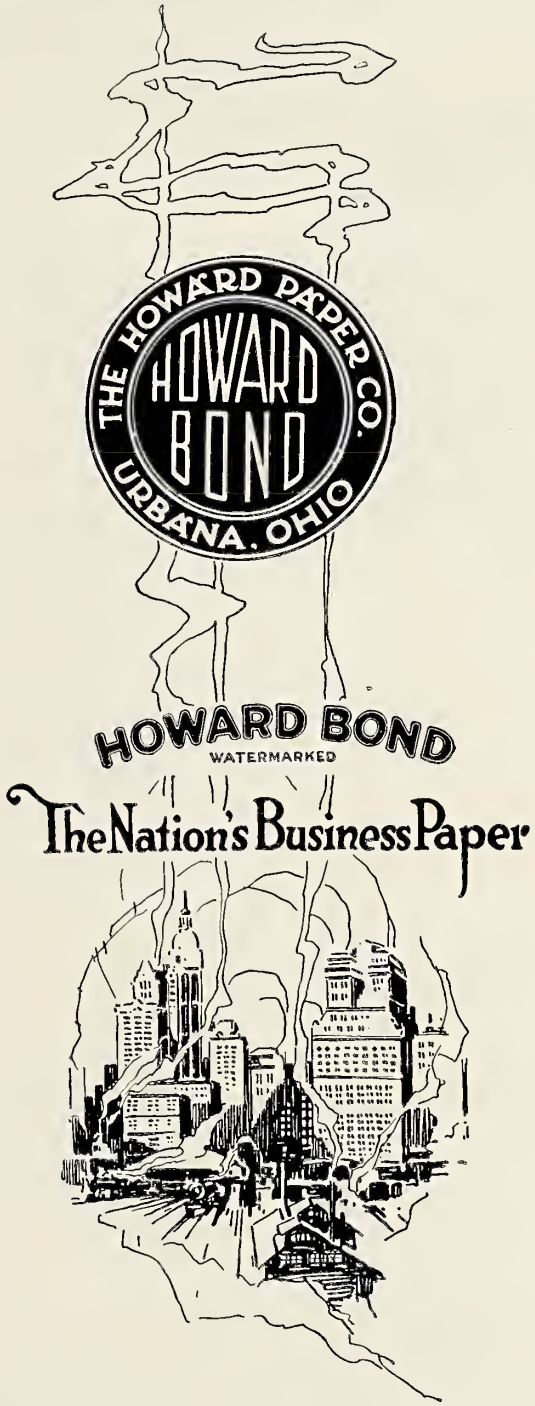
THIS is a small reproduction of the First Prize design in the Ranger Cover Contest, drawn by L. Soderston. Full size reproductions in colors will be sent upon request. Also sample sheets for making dummies of catalogs or booklets. *Write for them.*

HOLYOKE CARD & PAPER COMPANY

49 FISK AVENUE SPRINGFIELD, MASS.

Chicago Office: 1148 Otis Bldg.

New York Office: 280 Broadway



Compare it Tear it Test it and you will specify it

DISTRIBUTED the COUNTRY OVER

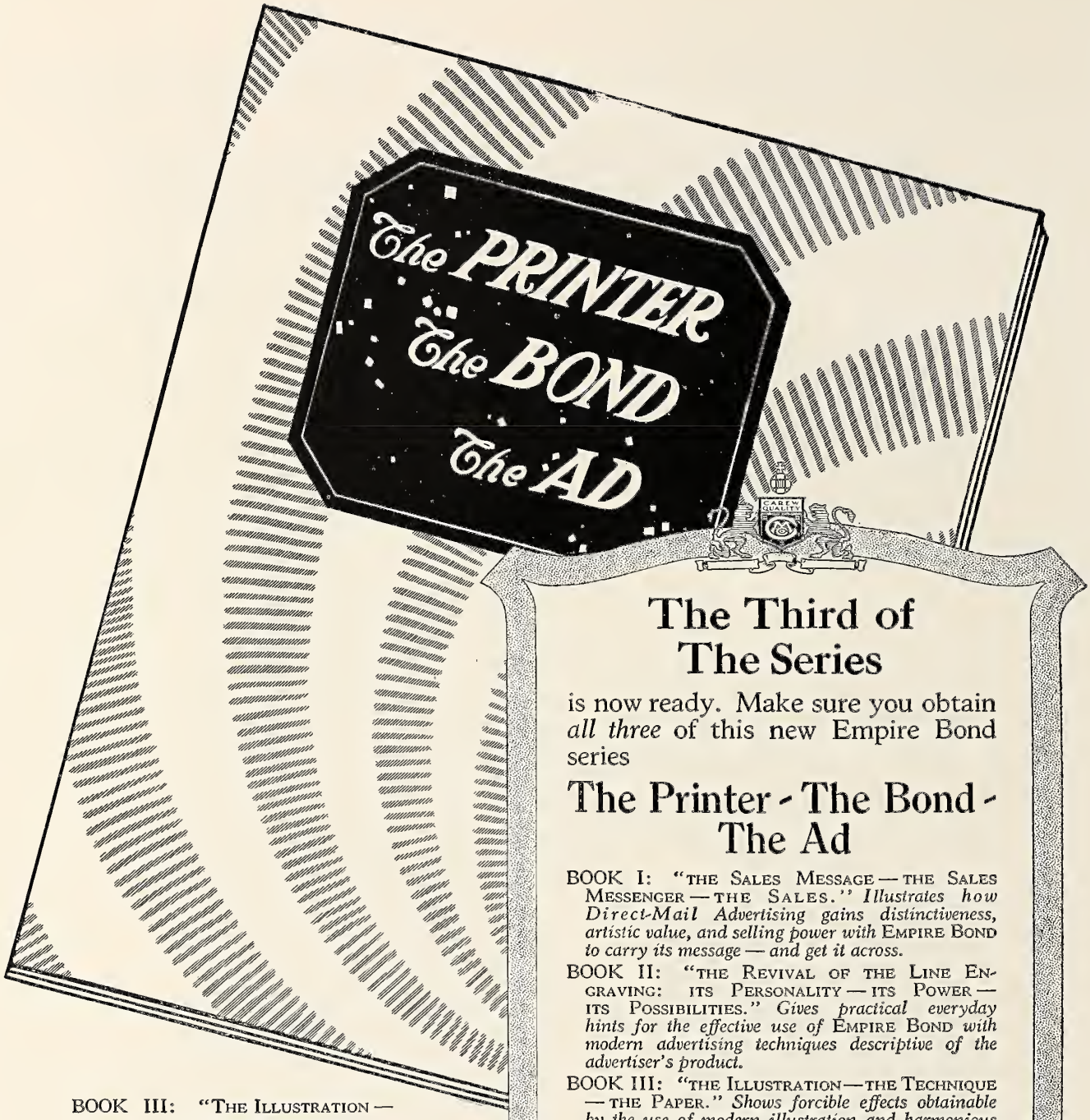
By the Following Agents:

Allentown, Pa.—J. A. Rupp Paper Co.
Atlanta, Ga.—Louisville Paper Co.
Baltimore, Md.—B. F. Bond Paper Co.
Baltimore, Md.—J. Francis Hock & Co.
Binghamton, N. Y.—Stephens & Co.
Boston, Mass.—John Carter & Co.
Brooklyn, N. Y.—General Paper Goods Mfg. Co. (Env.).
Chicago, Ill.—Midland Paper Co.
Chicago, Ill.—Parker, Thomas & Tucker Paper Co.
Cincinnati, Ohio—Chatfield & Woods Co.
Cleveland, Ohio—Cleveland Paper Mfg. Co.
Columbus, Ohio—Diem & Wing Paper Co.
Dayton, Ohio—Reynolds & Reynolds Co. (Tablets).
Dayton, Ohio—Buyers' Paper Co.
Detroit, Mich.—Chope-Stevens Paper Co.
Duluth, Minn.—Zenith City Paper Co.
Elmira, N. Y.—Horwitz Bros.
Grand Rapids, Mich.—Quimby-Kain Paper Co.
Harrisburg, Pa.—Donaldson Paper Co.
Houston, Tex.—The Paper Supply Co.
Indianapolis, Ind.—C. P. Lesh Paper Co.
Kalamazoo, Mich.—Bermingham & Prosser Co.
Los Angeles, Cal.—Western Paper Co.
Louisville, Ky.—Louisville Paper Co.
Milwaukee, Wis.—W. F. Nackie Paper Co.
Montreal, Canada—McFarlane, Son & Hodgson.
New Orleans, La.—Diem & Wing Paper Co.
New York City—H. P. Andrews Paper Co.
New York City—Bahrenburg & Co.
New York City—Clement & Stockwell, Inc.
New York City—J. E. Linde Paper Co.
New York City—Sutphin Paper Co.
New York City—White-Burbank Paper Co.
Ogden, Utah—Scoville Paper Co.
Omaha, Neb.—Marshall Paper Co.
Peoria, Ill.—John C. Streibich Co.
Philadelphia, Pa.—Garrett-Buchanan Co.
Philadelphia, Pa.—Paper House of Penna.
Pittsburgh, Pa.—Chatfield & Woods Co.
Providence, R. I.—John Carter & Co.
Pueblo, Colo.—The Colorado Paper Co.
Richmond, Va.—Anderson-Wilson Paper Co.
Syracuse, N. Y.—J. & F. B. Garrett Co.
Toronto, Canada—Barber Ellis Co.
Vancouver, B. C.—Columbia Paper Co.
Victoria, B. C.—Columbia Paper Co.
Washington, D. C.—B. F. Bond Paper Co.
Winnipeg, Can.—Barber-Ellis Co.
Zanesville, Ohio—State Paper Co.

THE HOWARD PAPER COMPANY

URBANA **OHIO**

HOWARD BOND — HOWARD LAID BOND — HOWARD LEDGER



BOOK III: "THE ILLUSTRATION — THE TECHNIQUE — THE PAPER."

The Third of The Series

is now ready. Make sure you obtain *all three* of this new Empire Bond series

The Printer - The Bond - The Ad

BOOK I: "THE SALES MESSAGE — THE SALES MESSENGER — THE SALES." *Illustrates how Direct-Mail Advertising gains distinctiveness, artistic value, and selling power with* EMPIRE BOND *to carry its message — and get it across.*

BOOK II: "THE REVIVAL OF THE LINE ENGRAVING: ITS PERSONALITY — ITS POWER — ITS POSSIBILITIES." *Gives practical everyday hints for the effective use of* EMPIRE BOND *with modern advertising techniques descriptive of the advertiser's product.*

BOOK III: "THE ILLUSTRATION — THE TECHNIQUE — THE PAPER." *Shows forcible effects obtainable by the use of modern illustration and harmonious text, with many different treatments of the same design on* EMPIRE BOND.

You need every one in your daily work. They are free to Printers, Advertisers, and Advertising Agencies who request them. Have you asked for them yet? If not, do so at once to get the complete set. On your letterhead, please.

CAREW MANUFACTURING COMPANY

Makers of Empire Bond

SOUTH HADLEY FALLS Dept. D1 **MASSACHUSETTS U. S. A.**

COLLINS COVER PAPERS

Chosen for their Quality Appeal



EXPERIENCED advertisers, shrewd sales executives, good printers and skilled art managers are unanimous in one thing: printed matter must look the part.

Catalog and booklet covers must make the prospect want to read the sales message.

COLLINS
Cover Papers

are the extraordinary products of 65 years in combining art with paper making. *Castilian* alone will sell you Collins Covers—and you have *Algerian, Damascan, Bird of Paradise, Velumet* and *Duotone* for variety.

Once you see and feel the actual paper you will understand why Victor Records, Studebaker Cars, Century Magazine and other quality products are presented in Collins Covers.

Collins Quality Cover Papers are sold through recognized dealers in principal cities.

SEND FOR THE NEW ALGERIAN AND DAMASCAN PORTFOLIOS

A. M. COLLINS MFG. CO. ~ *PHILADELPHIA*

NEW YORK CHICAGO BOSTON CLEVELAND

"For the Cover, Sir, We'll Use Buckeye"

"The finished job we will enclose in an envelope of Buckeye Cover matching exactly the cover of the catalogue. On the envelope we will use a design suggestive of the contents. This will give you the most effective and economical advertising package that we can devise.



"Buckeye Cover, as you know, is as standard as spring wheat or a dollar bill, and relatively about as widely used. There will be good form and serviceability in your catalogue and you save money. In addition we get a better chance for printing effects.

"The envelopes? There will be no trouble about that. You know that Buckeye Cover envelopes are now carried in stock at the mill and we can get them promptly through our dealer. You needn't fear delay on that account. They cost only a little more than ordinary envelopes and they certainly do give your catalogue a good introduction."

Conversations similar in effect are increasing the business of printers and the effectiveness of Direct Mail advertising in all parts of America and in many foreign lands.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

THE BECKETT PAPER COMPANY, Hamilton, Ohio:

Send us, please, without charge your Buckeye Cover Specimen Box, No. 6, containing your extensive and varied group of printing suggestions.

Name.....

Address.....

ALLIED PAPERS

ALLIED PAPER MILLS · DEPENDABLE PAPERS · KALAMAZOO, MICH.

If you are not one of the thousands of successful printers who have proven the value of Allied Papers, begin *now* to learn what satisfaction lies in their use. *Every* printer should have a thorough knowledge of the quality papers made by these great mills.

SPECIAL OFFSET
LIBERTY OFFSET
DEPENDABLE OFFSET
KINGKOTE OFFSET
VICTORY DULL COAT
PORCELAIN ENAMEL
SUPERIOR ENAMEL
SUPERBA ENAMEL
SUPERFINE ENAMEL
COATED ONE SIDE LITHO
STANDARD M. F. (*white and colors*)
STANDARD SUPER (*white and colors*)
INDEX BRISTOL (*white and colors*)
FRENCH FOLIO
LITHO BLANKS
LAID MIMEOGRAPH
TRANSLUCENT BRISTOL

A COMPLETE stock of these papers is available for prompt shipment at all times both at the mills in Kalamazoo and at our New York warehouse.

Allied Distributors

APPLETON, WIS., *Woelz Brothers*
BUFFALO, N. Y., *R. H. Thompson Co.*
CLEVELAND, OHIO, *The Petrequin Paper Co.*
CHICAGO, ILL., *Chicago Paper Co.* *Midland Paper Co.* *Swigart Paper Co.*
DENVER, COL., *Western Paper Co.*
DETROIT, MICH., *Chope-Stevens Paper Co.*
INDIANAPOLIS, IND., *Century Paper Co.*
KALAMAZOO, MICH., *Bermingham & Prosser Co.*
KANSAS CITY, MO., *Bermingham-Little & Prosser Co.*
LANSING, MICH., *The Dudley Paper Co.*
LOS ANGELES, CALIF., *Pacific Paper & Envelope Corp.*
MINNEAPOLIS, MINN., *The Paper Supply Co., Inc.*
NASHVILLE, TENN., *Clements Paper Co.*
NEW YORK, N. Y., *Allied Paper Mills Warehouse*
OMAHA, NEB., *Western Paper Co.*
SAINT PAUL, MINN., *Leslie-Donahower Co.*
SAN FRANCISCO, CAL., *General Paper Co.*
SPOKANE, WASH., *John W. Graham & Co.*
TOLEDO, OHIO *Commerce Paper Co.*

ALLIED PAPER MILLS, *Kalamazoo, Michigan*

In Writing for Samples Please Address Desk 1, Office 7

New York Warehouse, 471-473 Eleventh Avenue

BARDEEN DIVISION · KING DIVISION · MONARCH DIVISION

Your announcement must compete for attention

THE man your announcement goes to is a busy individual. A good-sized stack of morning mail demands attention when he reaches his desk.

His time is so limited that he discards, unopened, letters that look unimportant.

If your carefully prepared announcement reaches him in a nondescript envelope, it has small chance of being read. Ten to one it will be consigned to the waste-basket unopened.

That will never happen if it is printed on Linweave stock and mailed in an envelope to match. You just can't imagine anyone discarding a Linweave Announcement unopened.

Like the individual of commanding appearance, Linweave never fails to obtain a hearing.

Printers and engravers have complete sample books showing Linweave Papers and Cards for announcements of every sort, business and social—with envelopes to match.

Volume production makes Linweave more economical, as well as completely satisfactory.

Write your paper merchant (see list below) for full information about Linweave.

NATIONAL ANNOUNCEMENT ASSOCIATION, SPRINGFIELD, MASS.

Fine Announcement Papers and Cards with *Envelopes to Match*



Linweave

PAPERS *and* CARDS

Envelopes to Match

ATLANTA, GA.
Sloan Paper Company

BALTIMORE, MD.
Barton, Duer & Koch Paper Company

BOSTON, MASS.
A. Storrs & Bement Co.

BUFFALO, N. Y
Alling & Cory Company

CHARLOTTE, N. C.
Western Newspaper Union

CHICAGO, ILL.
Swigart Paper Company

CINCINNATI, OHIO
Standard Paper Co.

CLEVELAND, OHIO
Millcraft Paper Company

DENVER, COLO.
Western Paper Company

DES MOINES, IOWA
Western Newspaper Union

DETROIT, MICH.
Paper House of Michigan

FARGO, N. DAK.
Western Newspaper Union

FORT WAYNE, IND.
Western Newspaper Union

FRESNO, CAL.
Zellerbach Paper Company

GRAND RAPIDS, MICH.
Dwight Brothers Paper Co.

INDIANAPOLIS, IND.
Crescent Paper Company

KANSAS CITY, MO.
Midwestern Paper Company

LINCOLN, NEB.
Western Newspaper Union

LITTLE ROCK, ARK.
Western Newspaper Union

LOS ANGELES, CAL.
Zellerbach Paper Company

LOUISVILLE, KY.
Louisville Paper Co.

MILWAUKEE, WIS.
E. A. Bouer Company

MINNEAPOLIS, MINN.
John Leslie Paper Co.

NEW HAVEN, CONN.
A. Storrs & Bement Co.

NEW YORK, N.Y.
M. & F. Schlosser

OAKLAND, CAL.
Zellerbach Paper Company

OKLAHOMA CITY, OKL.
Western Newspaper Union

OMAHA, NEB.
Western Paper Company

PHILADELPHIA, PA.
Raymond & McNutt Co.

PITTSBURGH, PA.
Alling & Cory Company

PORTLAND, ORE.
Zellerbach Paper Company

RICHMOND, VA.
B. W. Wilson Paper Co.

ROCHESTER, N. Y.
Alling & Cory Company

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SALT LAKE CITY, UTAH
Western Newspaper Union

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SEATTLE, WASH.
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Western Newspaper Union

FOREIGN DISTRIBUTORS

NEW YORK CITY
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Standing the Gaff

Foldwell TRADE MARK

IN PRINTING a catalog, consider not only the service *you* intend to give but the service that will be given by the *catalog* itself.

If it is printed on Foldwell you can be absolutely certain that it will serve faithfully. Whether it go around the block or around the world you can depend upon it to stand the gaff of second class mailing. For Foldwell is a coated paper of *known* value whose worth and strength and ability to "come through clean" have been proven by practical tests.

Use Foldwell to make the next catalog you print an aristocrat of the mails —a job in which merit is so obvious that the layman will ask, "Who printed *that*?"

"FortyVital Messages" is a printed compilation of some of the amazing and romantic trips made by unprotected sheets of Foldwell during the famous Travel Test. You'll find this intensely interesting; send for your copy.

Coated Book Paper *Coated Cover Paper* *Coated Writing Paper*

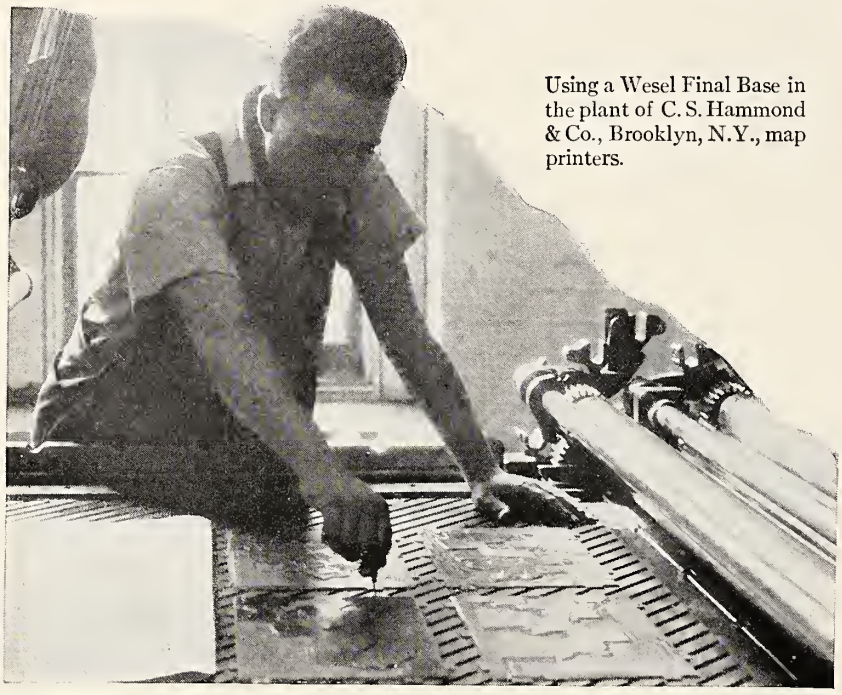
CHICAGO PAPER COMPANY, *Manufacturers*

Desk 1, 818 So. Wells St., Chicago ♣ *Distributors in all Principal Cities*

1

FOR ALL KINDS OF FINE PRINTING

WESEL FINAL BASE



Using a Wesel Final Base in the plant of C. S. Hammond & Co., Brooklyn, N.Y., map printers.

Permanency

No up-keep costs, replacements are rare—Base and Hook both are built for *lasting* service.

Its *Permanency* is another reason why the Wesel Final Base is the most economical and satisfactory.

F. WESEL MFG. CO.
72-80 Cranberry Street
Brooklyn, N. Y.

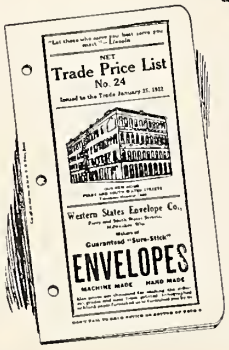
Chicago Branch, 431 S. Dearborn Street

You and Your Customer



New Price List

Fits your U. T. A. Franklin and other Price Books.



The most comprehensive envelope price book ever put out. Exact figures without computing discounts. Prices quoted in less than 10,000 lots and 10,000 in case lots.

WRITE TODAY for your copy if you haven't already received one.

"Up against it for Enve=lopes? Don't worry, I'll get some in short order from Western States"

YOU can say to your customer with perfect confidence that you will get *what* you want *when* you want it from Western States. They are manufacturers and carry an enormous stock. That is why so many printers and lithographers think of Western States as "*our* envelope factory."

Ten Million—"557 Varieties"—and Then Some!

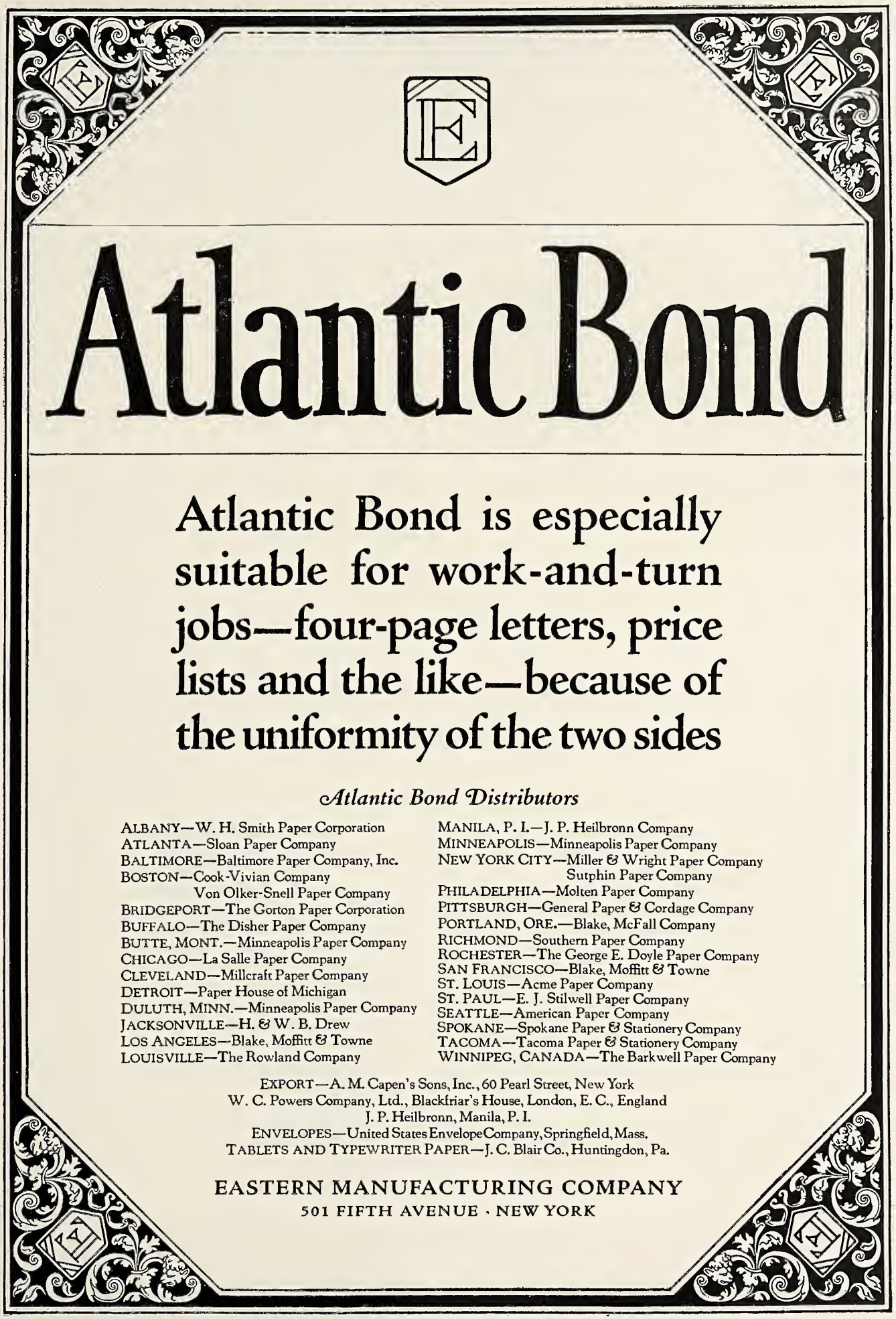
To be exact — 585 items always in stock — waiting for your hurry-up orders. If we haven't just the size, shape, color and weight of envelope you want, it's a rare exception. It's easy to understand why you frequently have trouble getting unusual sorts from supply houses, because they can carry only a limited number of items.

Learn to rely on Western States for quick service on small lots of unusual items as well as for big lots of the standard every-day grades.

That W-notched flap is your guarantee of *right price* and *prompt service.*

Turn *first* to the Western States time-saving price list.

W-Notched Under Flap Reg. U.S. Trade Mark
We Protect the Trade
Western States Envelope Co. Milwaukee Wisconsin
Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers



Atlantic Bond

Atlantic Bond is especially suitable for work-and-turn jobs—four-page letters, price lists and the like—because of the uniformity of the two sides

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Cook-Vivian Company
Von Olker-Snell Paper Company
BRIDGEPORT—The Gorton Paper Corporation
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
CLEVELAND—Millcraft Paper Company
DETROIT—Paper House of Michigan
DULUTH, MINN.—Minneapolis Paper Company
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
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NEW YORK CITY—Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.
ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK

Make Time on the Presses



This is the Hacker Plate Gauge and Rectifier. If you want to know what others have accomplished with it, or what it will do for you, ask us.

THAT is the slogan. Slap on the form and warn the pressman to step on it. Then with delivery date or publication date at hand, wonder why his press is still silent and he is making ready. Crowd him, and he squeezes it; then, if the run be long, wonder why the plates wear and the job doesn't look right.

Makeready is the ever-persistent obstacle. It holds up the presses, reduces output and costs a lot of money, all because you are making the pressman correct defects in plates and cuts by makeready which should have been corrected before they ever reached him.

How to do it?—With the Hacker Plate Gauge and Rectifier. This instrument will level all the cuts beforehand so well that the first impression pulled will be level and uniform. On average work he will be running with one or two spot-up sheets. On long runs of high-grade work he will have an overlay but much less than the normal of the old method.

Sometimes the Hacker Plate Gauge and Rectifier has saved 100% of makeready, sometimes 75% and sometimes 10%, all depending on the character of the work. Among four hundred users the average is around 50%.

You can find all about it if you write to us.

PRODUCED AND FOR SALE BY

HACKER MANUFACTURING CO., 320 S. Honore Street, CHICAGO

THE SIGNS OF THE TIMES

IDEAL GUARANTEED FLAT FLAT GUMMED PAPER

No Better Signs can be on your

Jones Li-flat Gummed Paper

GUMMED PAPER

No better Gummed Paper ever labeled than

Ideal Guaranteed Flat *and* Jones Non-Curling

Manufactured by

McLAURIN-JONES COMPANY

Main Office—Brookfield, Mass.

Mills: Brookfield, Mass., Newark, N. J., Ware, Mass.

Branch Offices:

NEW YORK OFFICE
150 Nassau St.

CHICAGO OFFICE
1858-9 Transportation Bldg.

CINCINNATI OFFICE
600 Provident Bank Bldg.

FORECASTS are always hazardous. Cities and businesses alike often start with a flourish and languish into decay.

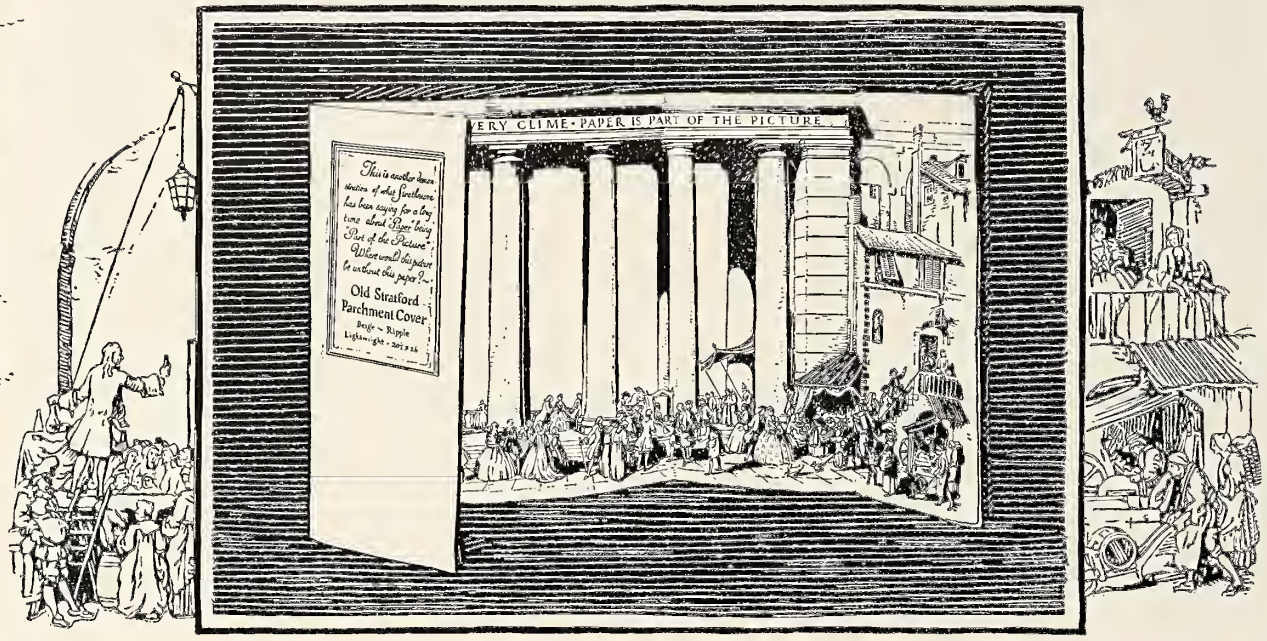
In 1852 none could foresee the high place Bradner Smith & Company was to occupy in mercantile channels, just as none at that time had the hardihood to foretell the growth of Chicago, from a population of 39,000 to a territory of three and a quarter million souls.

Seventy years have developed great momentum. And now at the border of 1923 yet broader facilities for service are at your disposal.

May your New Year be largely prosperous; and if we may work with you to that end, it will be counted a privilege.

SUGGESTIONS

Blotting — Ivory Enamelled.
Bond — Lakeside.
Book — Birkett S. and S. C.
Cardboard — Damascus.
Cover — Gibraltar.
Newsprint — Superior Print.
Tag — Star (Jute) Manila.
Writing — Kenesaw.



STRATHMORE

as part of a panorama

by

T. M. CLELAND

THIS IS THE NEWEST OF STRATHMORE'S ARTIST SERIES. A folder that starts out by being a broadside. But which, in its unfolding, turns into an imposing panorama of medieval pageantry.

There are many kinds of pictures. Strathmore makes a paper for every kind . . . . the picture of your business presented by your letterhead, the picture presented by a page of type in a book, and pictures like Mr. Cleland's . . . . for which he has used Old Stratford Parchment Cover.

We shall mail the panorama folder during January. If you are not on our list, write us on your business letterhead. Strathmore Paper Co., Mittineague, Mass.

STRATHMORE

Expressive Papers



"Sam'l Bingham's Son Furnishes Labels for Returning Rollers—Let's Use Them"

A Profitable Resolution

LET us make a mutual resolution to improve printing quality wherever possible—believing that he who serves best profits most.

A New Year of prosperity—that is our wish to the printing trade and with this wish goes our promise to maintain the unexcelled quality of the famous Bingham Composition Rollers.

The roller is the most important factor in determining quality as well as the printing cost. Good, live, composition rollers are absolutely essential to the production of the highest grade work at the least expense—no substitute has yet been found.

An extra set of Bingham's Composition Rollers will raise the standard of your presswork. Ship your old rollers and cores to our nearest factory. Send for the red shipping labels.

For 73 Years

BINGHAM'S RELIABLE PRINTERS' ROLLERS

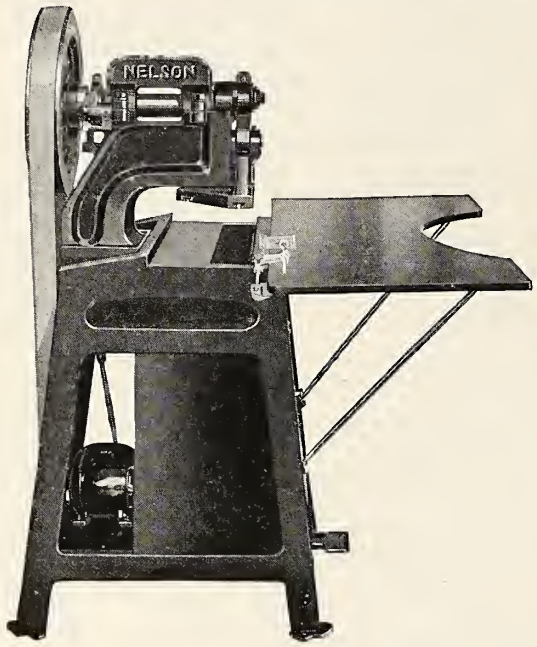
Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

PITTSBURGH 88-90 So. 13th Street	ST. LOUIS 514-516 Clark Avenue	KANSAS CITY 706-708 Baltimore Avenue	ATLANTA 40-42 Peters Street	CLEVELAND, OHIO 1285 West Second Street
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Built to Serve Your Individual Need

NELSON SUPER DUTY
MODEL 5 EQUIPMENT



With all these features:

1 **DIE CUTTING** bed size 12 x 24 and sufficient power to handle any class of label or envelope work.

2 **ADJUSTABLE ECCENTRIC** which may be set instantly to operate the cross head with a stroke of 1½ inches.

3 **PERFORATING** attachment 25 inches wide of adjustable round pin hole type, easily takes 24-inch sheet manifold or checks.

4 **PUNCHING** members include every size or shape known with all bookkeeping forms, Elliott Fisher, Kalamazoo, etc.

5 **ROUND CORNERING** attachment allows for adjustable knives, renewable cutting base and capacity of 1½ inches.

6 **TAB CUTTING** with dies adjustable in length of tab for letter guide folders, card indexes or cut-out blank hook.

7 **DUAL-USE** letterheads are trimmed with full size or corner knives usually in full ream lots, cutting two or more corners.

8 **EMBOSSING AND STAMPING** with electrically heated chase and unit give big production in making of leather or celluloid novelties.

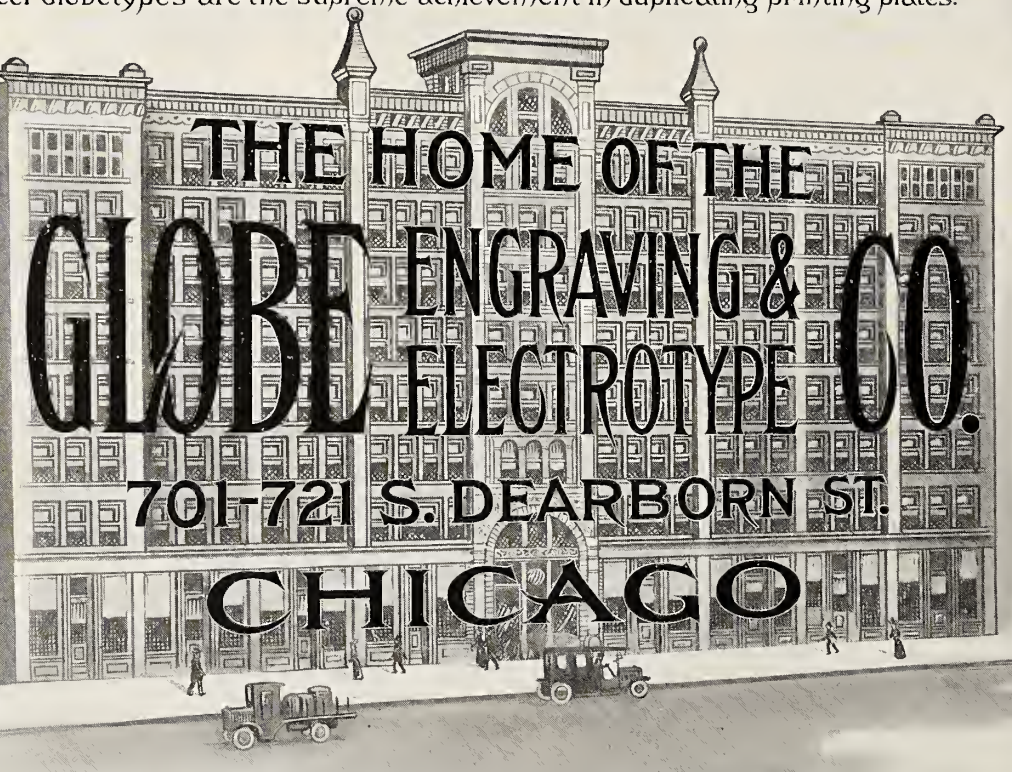
9 **ADAPTER PLATES** allow for interchangeability of all parts or dies for No. 4 or other models.

Catalog on request.

C. R. & W. A. NELSON, Inc.
225 N. Michigan Ave., Chicago, Ill.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
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COLOR PLATES
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ELECTROTYPES



THE HOME OF THE GLOBE ENGRAVING & ELECTROTYPE CO.
701-721 S. DEARBORN ST.
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Telephone, Harrison 5260-5261-5262 All Departments



Paper: *450 Tons Daily*

When papers based on the needs of users and planned to meet them at lowest cost can be made as beautiful and distinctive as they are efficient, results are sure. Everyone will *want* to buy them for their attractiveness and attention-getting value — and sound judgment will reinforce this appeal when shown evenly graded, practical values based on rock-bottom economy.

Fifty-five Eagle-A machines are together turning out four hundred and fifty tons of paper daily — under one management. This economic condition in the paper industry is not duplicated or even approached elsewhere. Each machine is used exclusively for making the kind of paper for which it is best suited. Raw materials are rigidly specified and inspected. Check tests are made at every stage of the process. Each finished sheet must pass expert scrutiny.

Every sample of paper shown in the Eagle-A Desk Library is a thoroughbred of its kind. Continuously developed, evenly graded, each line covers without break practically every business need. The Handbook of Quality-Standard Papers gives in fullest detail all the information about each grade needed to make right paper selection easy. It gives carefully worked-out ideas for planning direct-mail campaigns, showing how extremely fine results may be obtained at small cost, and how all necessary media may be cut from standard sheets without waste.

If paper is needed on short notice, the specified kind, size, and amount are immediately available. Repeat orders are uniform. The American Writing Paper Company offers the buyer security in these advantages, backed by a name that stands on its own merits and a volume production that gives better value than is otherwise possible. The Eagle-A Desk Library is the key to these extraordinary values. Let us put it in your hands at once — no expense to you.

American Writing Paper Company

The Paper Service Manufacturing Institution

HOLYOKE, MASS.

BONDS *(9 grades)*
Coupon–I
Agawam–II
Persian–III
Contract–IV
Airpost–V
Chevron–VI
Acceptance–VII
Norman–VIII
Telephone–IX

LEDGERS *(6 grades)*
Government Record–I
Brunswick Linen–II
Account Linen–III
Extension–IV
Gloria–V
Telephone–VI

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Aulde Scotia, Lynene } III
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Old Chester Mills–I
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Agawam Parchment, U. S. Linen } II
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Chevron Bond–VI
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Amer. Vellum–II "
Berkshire Text–III
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Albion–I
Beebe–II
Chester–III
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Wedding *(3 grades)*
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STATIONERY CABINETS *(4 grades)*
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Acceptance Bond–III
Old Chester Mills–IV

WEDDINGS *(2 grades)*
Arden–I
Biscay–II

PAPETERIES *(3 grades)*
Chesterfield–I
Dorrington–II
Farnsworth–III

BRISTOLS *(5 grades)*
Agawam–I
Cherokee–II
Darien–III
Amer. Rope–IV
Amer. Post Card–V

GENTLEMEN: — To combine economy of mass production of paper with real distinction and individuality is a big achievement. If the Eagle-A Desk Library (including Handbook) can show me how you have done this, please send it.

My name is _____

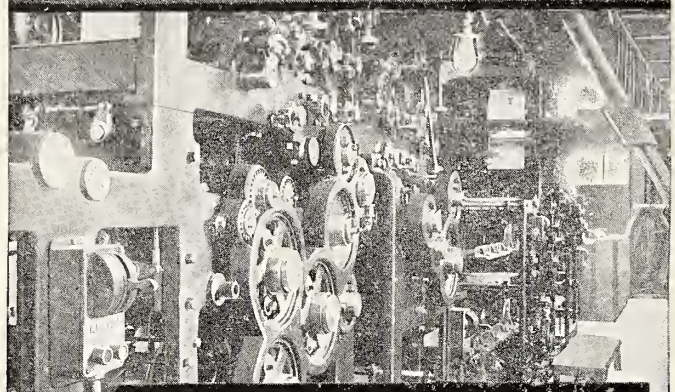
The firm is _____

The address is _____

Our nearest service house is _____ *(must be given)*

1

The Monitor System



The Monitor System places at the finger tips of the operator complete and positive control of every movement required of any motor-driven machine.

It starts, stops, reverses, accelerates, decelerates or may be limited to merely starting and stopping features with a safety or locking position.

Installation is simple and costs but little more than the old-fashioned, time-consuming, hand-controlling rheostat. Alternating and Direct Current.

Ask for complete details.

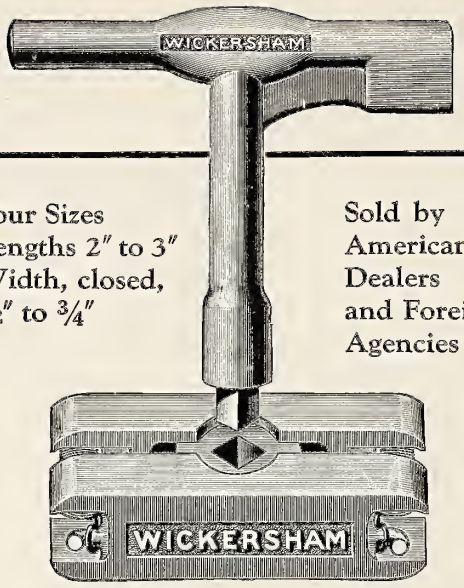
MONITOR CONTROLLER CO.

BALTIMORE, MD.

New York, Chicago, Buffalo, Detroit, Cleveland, Pittsburgh, Boston, Birmingham, Philadelphia, St. Louis, New Orleans

2066

"Just Press a Button"



Four Sizes
Lengths 2″ to 3″
Width, closed,
½″ to ¾″

Sold by
American
Dealers
and Foreign
Agencies

Wickersham Quoins

Insure perfect register, everlasting holding power on the shakiest press, greatest saving of time and wonderful durability. One Wickersham Quoin exerts more pressure and holding-power (against either wood, type-metal or iron) than six lateral-spread quoins.

Write for illustrated circular and price list describing the Wickersham Quoin, the Morton Lock-Up and the Stephens Expansion Lock.

Samuel Stephens *and* Wickersham Quoin Co.

Originators and Manufacturers

174 Fort Hill Square BOSTON, MASS.

SATISFACTION

ESTABLISHED 1875

The proof lies
in a trial of the

Blomgren Bros. & Co.
SERVICE

A half century of steady growth has given this house a National reputation for designing and the making of perfect printing plates.

Blomgren Bros. & Co.
Chicago, Illinois

Don't Have Dirty Mats

DIRT makes keys stick. Causes transpositions. Wastes time — money — patience.

Clean your matrices — quickly — easily — without injury — with our Matrix Cleaner.

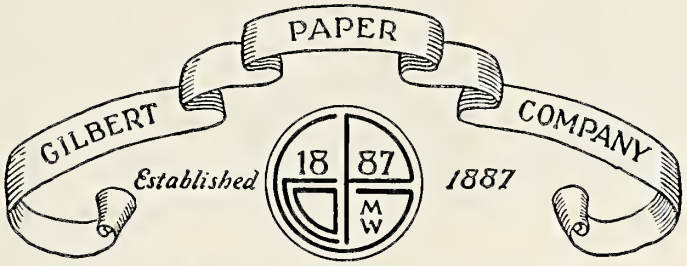
Set more type easier. Get cleaner proofs. Used everywhere.

Trial bottle—enough for 3 fonts $3.00. *Order NOW!*

PARTLOW CORP.
UTICA, N. Y.

$3.00 brings trial bottle

PARTLOW
Matrix Cleaning Powder

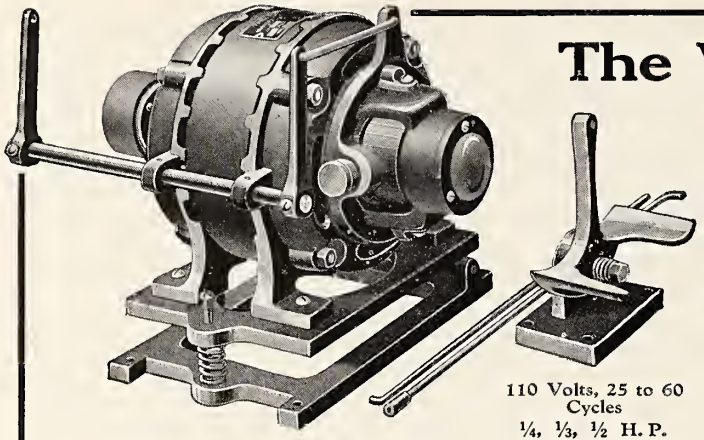


Menasha, Wisconsin

ANNOUNCEMENT

THE GILBERT PAPER COMPANY of Menasha, Wis., takes pleasure in announcing an addition to its mill marked lines of "GILBERT PAPER COMPANY SUPERFINE," a high grade superfine paper, in both laid and wove, in eight tints and also a beautiful pearl white, covering a complete range of colors. This paper carries the well known trade mark of Gilbert Quality Papers. It is distributed by the following merchants:

Baltimore, Md. - *O. F. H. Warner & Co.*
Boston, Mass. - - - *Carter, Rice & Co.*
Buffalo, N. Y. - *The Alling & Cory Co.*
Chicago, Ill. - - - *Chicago Paper Co.*
Cincinnati, O. - *Chatfield & Woods Co.*
Dallas, Tex. - - *E. C. Palmer Co., Ltd.*
Detroit, Mich. *Beecher, Peck & Lewis*
Harrisburg, Pa. - - *Johnston Paper Co.*
Houston, Tex. *E. C. Palmer Co., Ltd.*
Indianapolis, Ind. - *C P. Lesh Paper Co.*
Lansing, Mich. - *The Dudley Paper Co.*
Louisville, Ky. - - *Louisville Paper Co.*
Milwaukee, Wis. - - - *E. A. Bouer Co.*
Minneapolis, Minn. - *Paper Supply Co.*
New Orleans, La. - *E. C. Palmer Co., Ltd.*
New York, N. Y. - *F. W Anderson & Co.*
Pittsburgh, Pa. - *The Alling & Cory Co.*
Richmond, Va. - *B. W. Wilson Paper Co.*
Rochester, N. Y. - *The Alling & Cory Co.*
St. Louis, Mo. - - - *Graham Paper Co*



110 Volts, 25 to 60 Cycles
¼, ⅓, ½ H. P.

The WARNER New Type

FRICTION DRIVE, FOOT CONTROL

Variable Speed Motor for Job Presses

BALL BEARING

The new ball bearing construction eliminates greasing for about two years.

Equipped with oversize commutator, bearings and shaft.

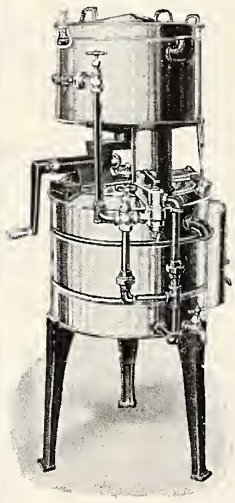
A motor of every conceivable speed and is built for hard usage.

Save your power bills. This motor consumes current in proportion to the running speed.

THE PRICE IS RIGHT

WARNER ELECTRIC COMPANY
Kalamazoo, Michigan

Glue Handling Equipment for All Requirements



The WETMORE
Model A-D
Glue Heater

Whether you use a single bench pot or a central heater supplying several pots, we have the equipment that will handle the glue with the utmost efficiency and economy of time, labor and material.

The Wetmore Model A-D Glue Heater and Pot shown in this advertisement is a thoroughly efficient and up-to-date heater for any plant large enough to require a central heater. Glue is kept at a constant temperature between 140 and 150 by Automatic Temperature Controller, insuring greatest tenacity and tensile strength. Steam does not come in contact with glue. Made in five sizes, from 2 gallons to 200 gallons daily capacity.

Write for illustrated booklet describing our complete line.

The New Advance Machinery Co.
Van Wert, Ohio

Mid-States

(Reg. U. S. Pat. Off.)

REALLY FLAT

GUMMED PAPERS

Made in Chicago — Used from Coast to Coast.

Many a printer has passed up a good **gummed label** order because of some unpleasant experience with Gummed Paper which would not lie flat.

There is a **good profit** in gummed labels if printed on the **right** kind of Gummed Paper.

Insist on having **Mid-States Really Flat** Gummed Papers which can be printed just as readily as ungummed paper.

The **Mid-States** line includes a generous assortment of whites and colors with Dextrine and Fish Glue gumming all of excellent quality.

Don't fail to ask for a sample book — it contains valuable information.

Manufactured by

Mid-States Gummed Paper Co.

ALSO MANUFACTURERS OF

Stick Quick

(Wound on the Green Core)

GUMMED PAPER AND CLOTH

2433 S. Robey St., Chicago, Ill.

New York St. Louis Minneapolis San Francisco

LATEST "PROUTY"

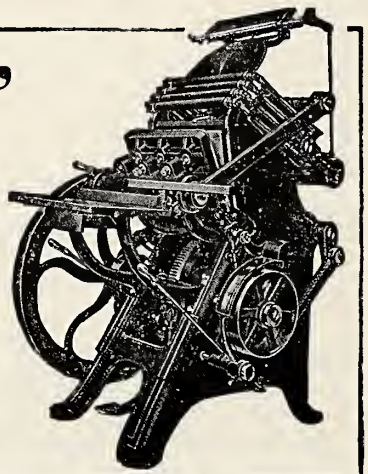
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

Obtainable Through Any Reliable Dealer

Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



Chieftain Bond

Around the world in ninety days! The output of the CHIEFTAIN BOND grade, if made in a strip letterhead width, would circle the globe four times a year.

CHIEFTAIN wins by pleasing everyone. It satisfies those who buy on price as thoroughly as those who demand looks, printability, service.

CHIEFTAIN BOND offers an exceptional opportunity to paper users in its unusually large selection of colors, with fourteen shades in addition to white.

Whatever color is right for the appeal you wish to make may be found in CHIEFTAIN BOND. The economy and versatility of this paper enables widest possible application of this correct color to the sales appeal.

DISTRIBUTORS

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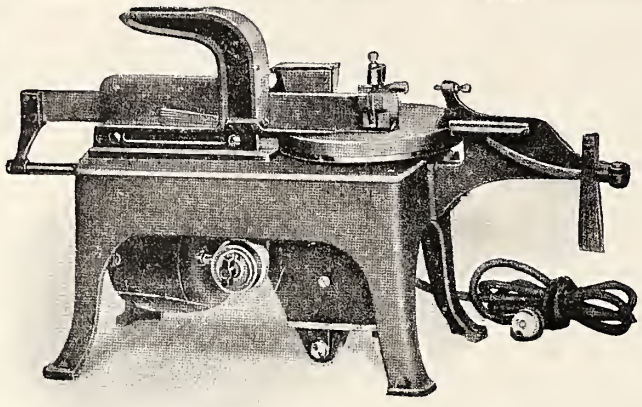
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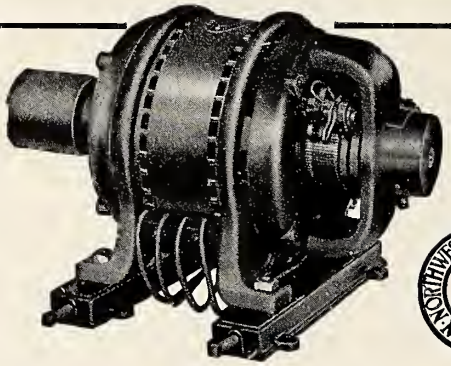
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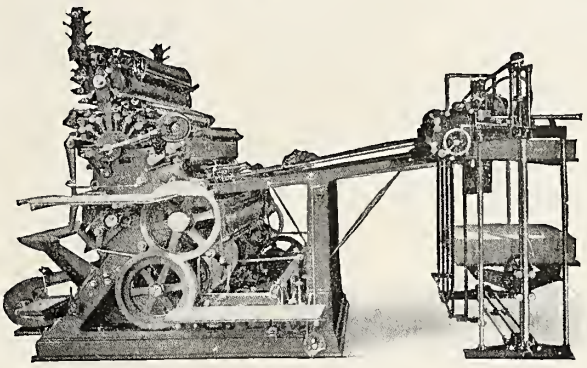
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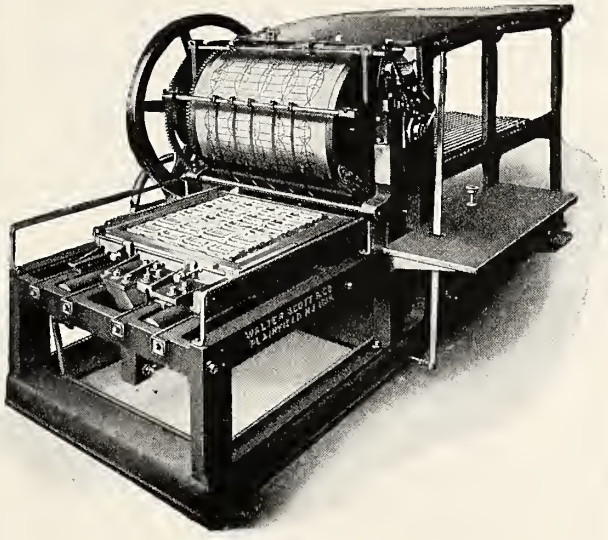


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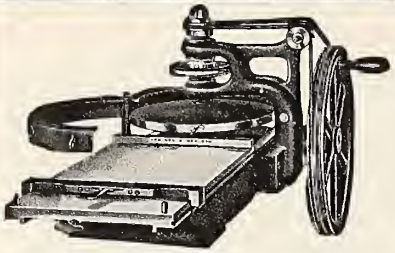
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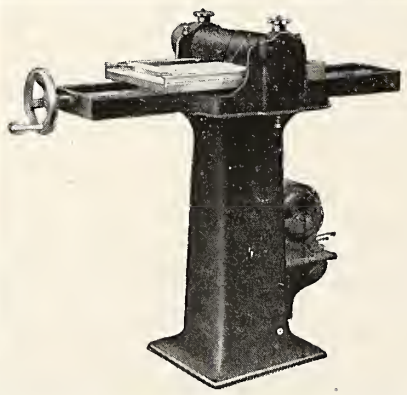
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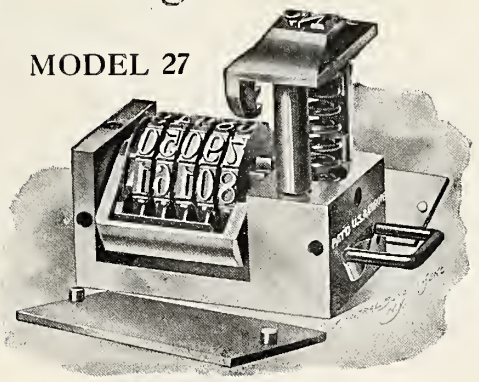
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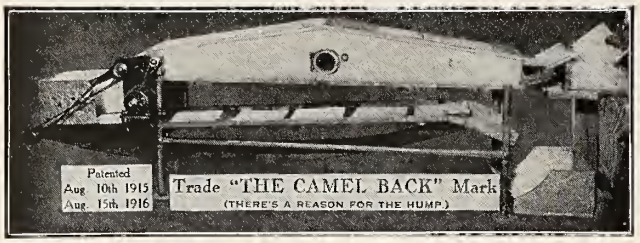
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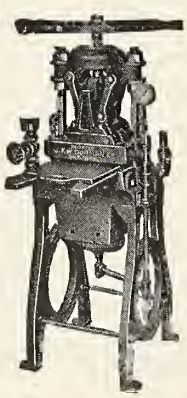
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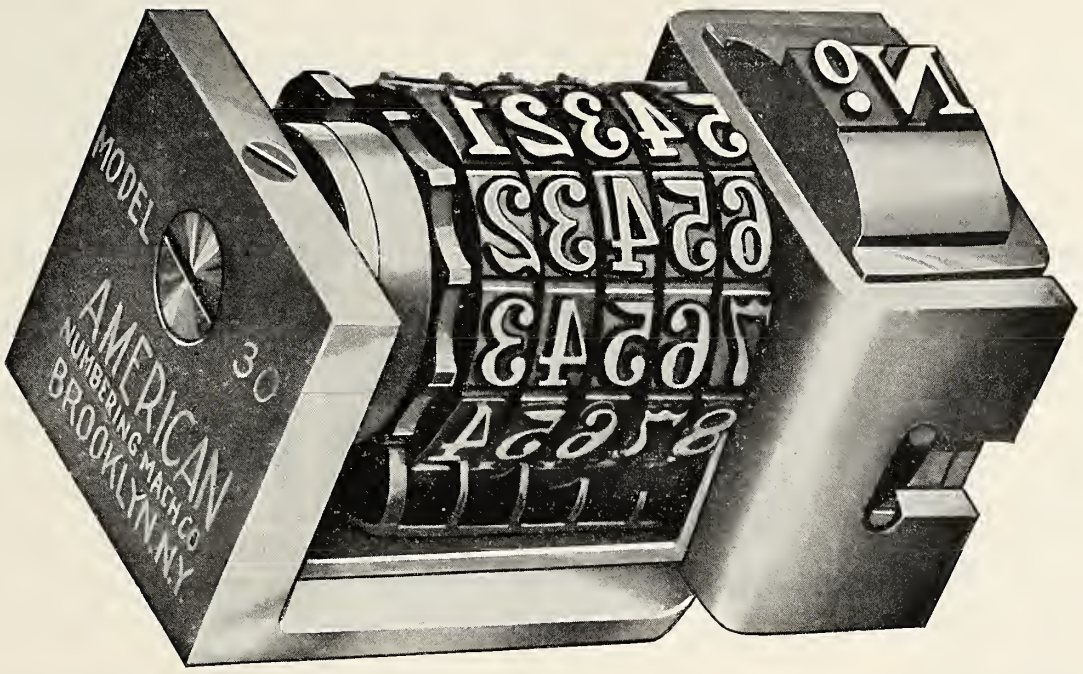
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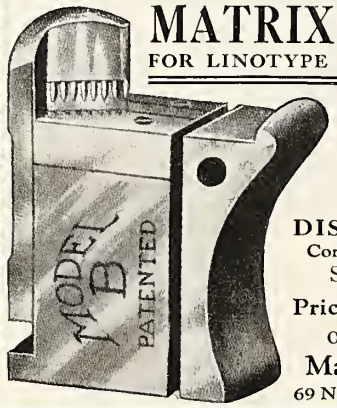
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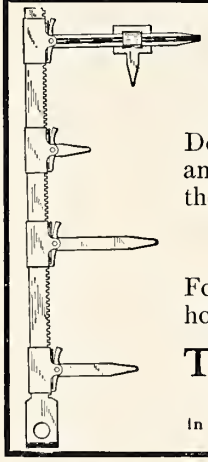
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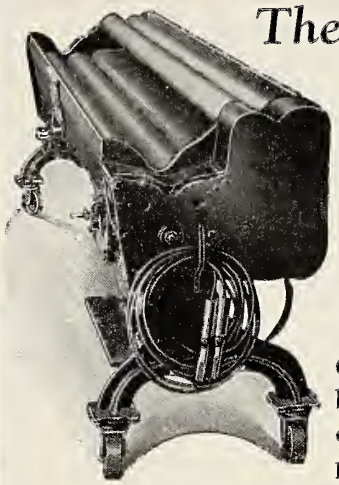
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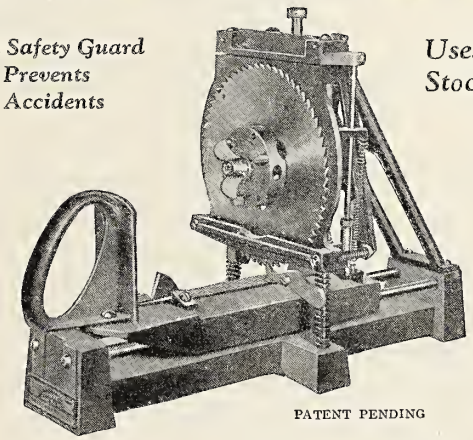
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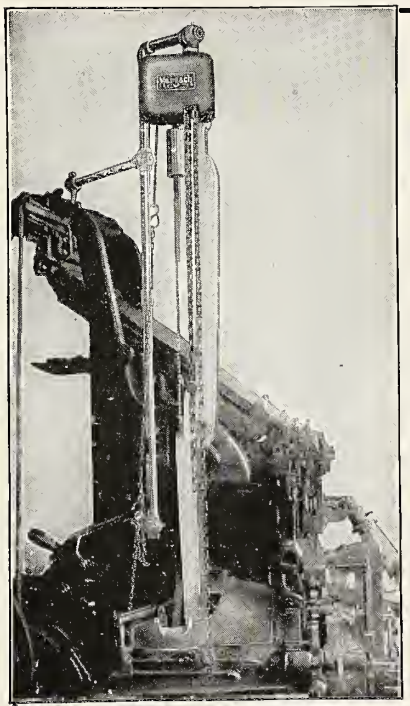
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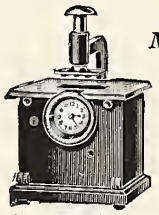
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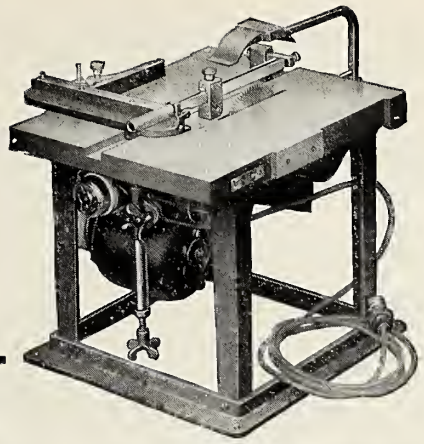
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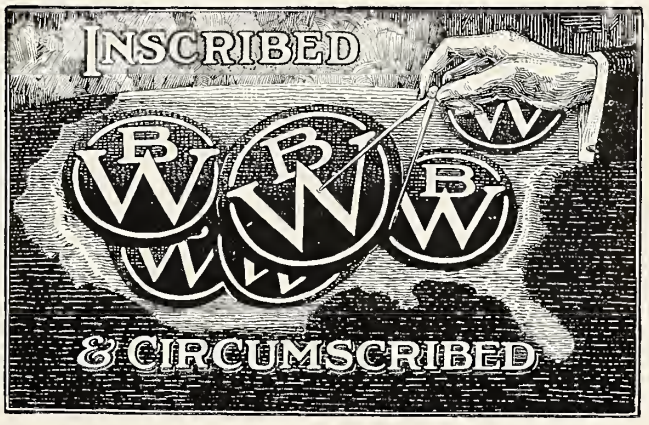
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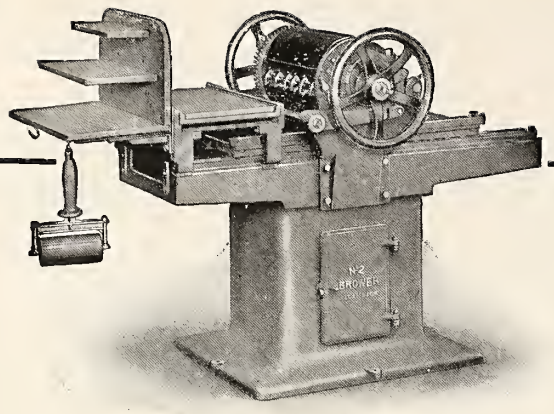
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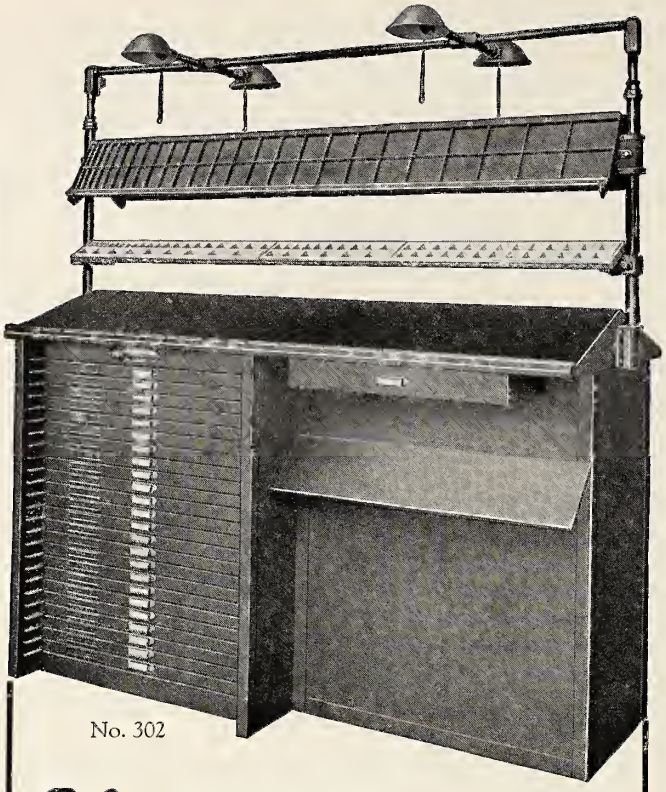
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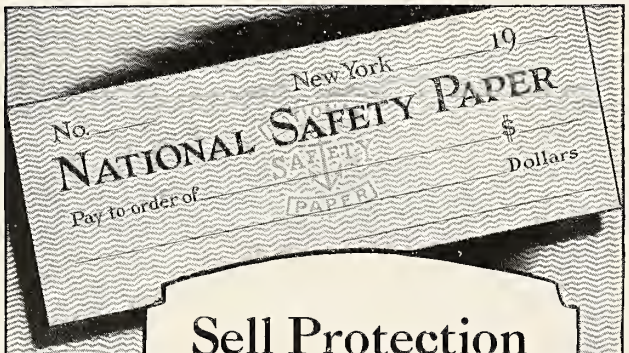


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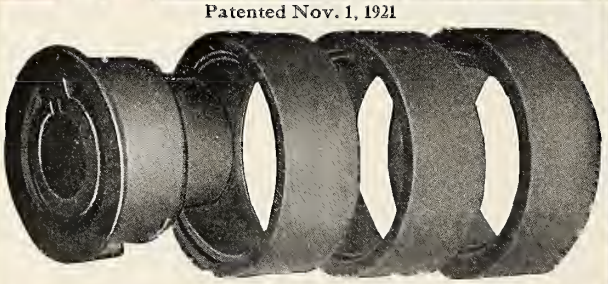
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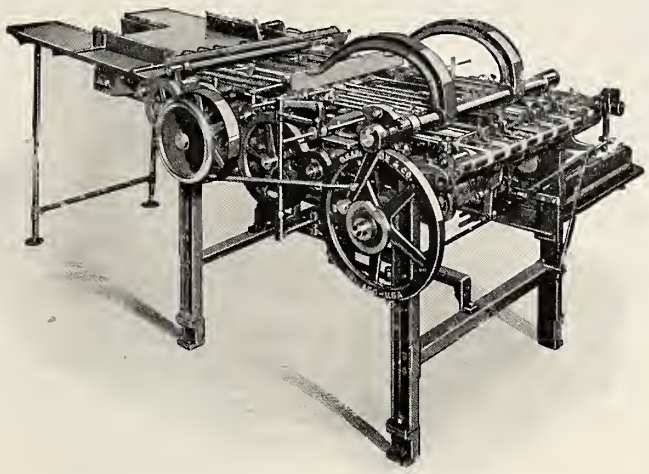
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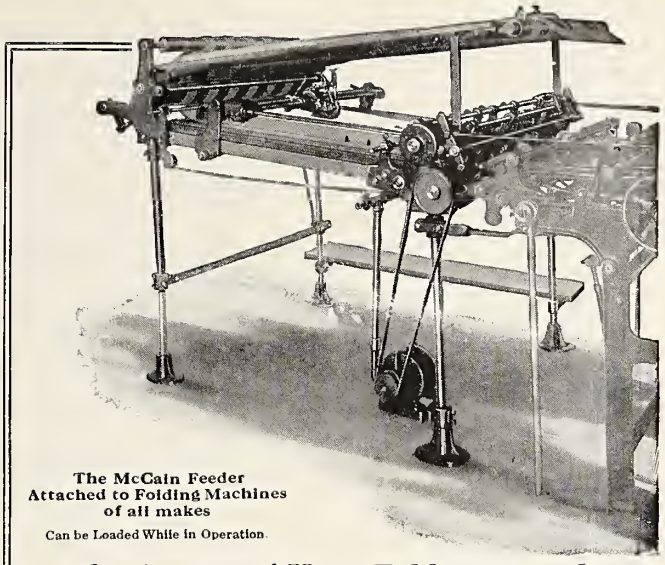
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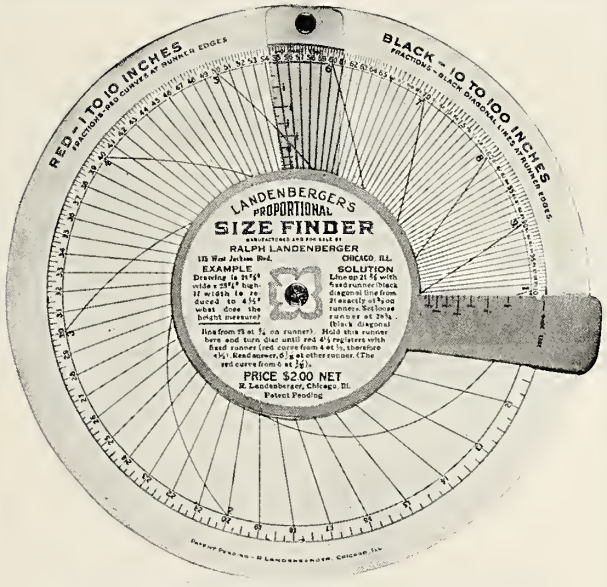
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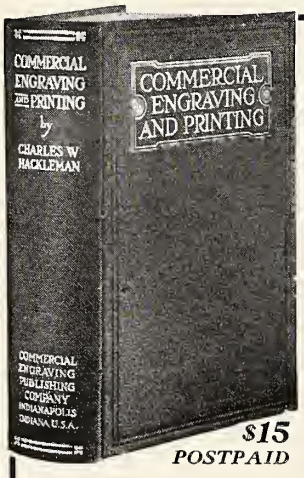
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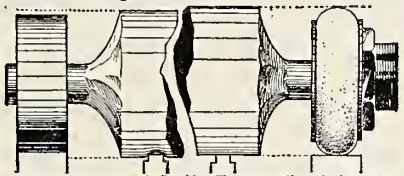
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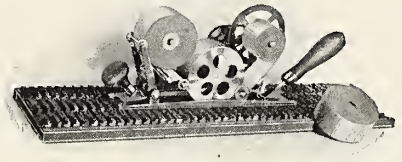
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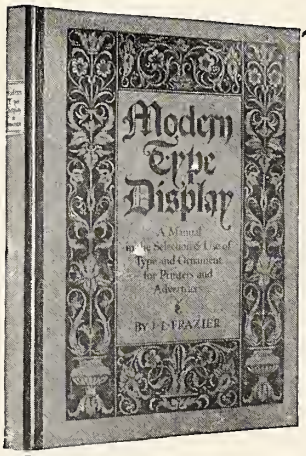
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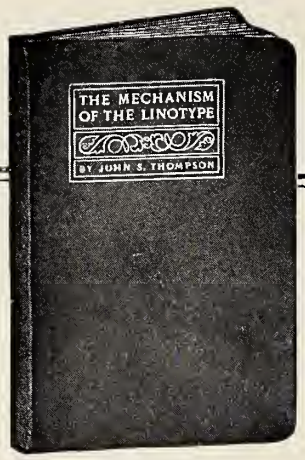
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TYMPAN PAPER

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Cromwell Tympan Paper eliminates *all* tympan trouble and will save time and money.

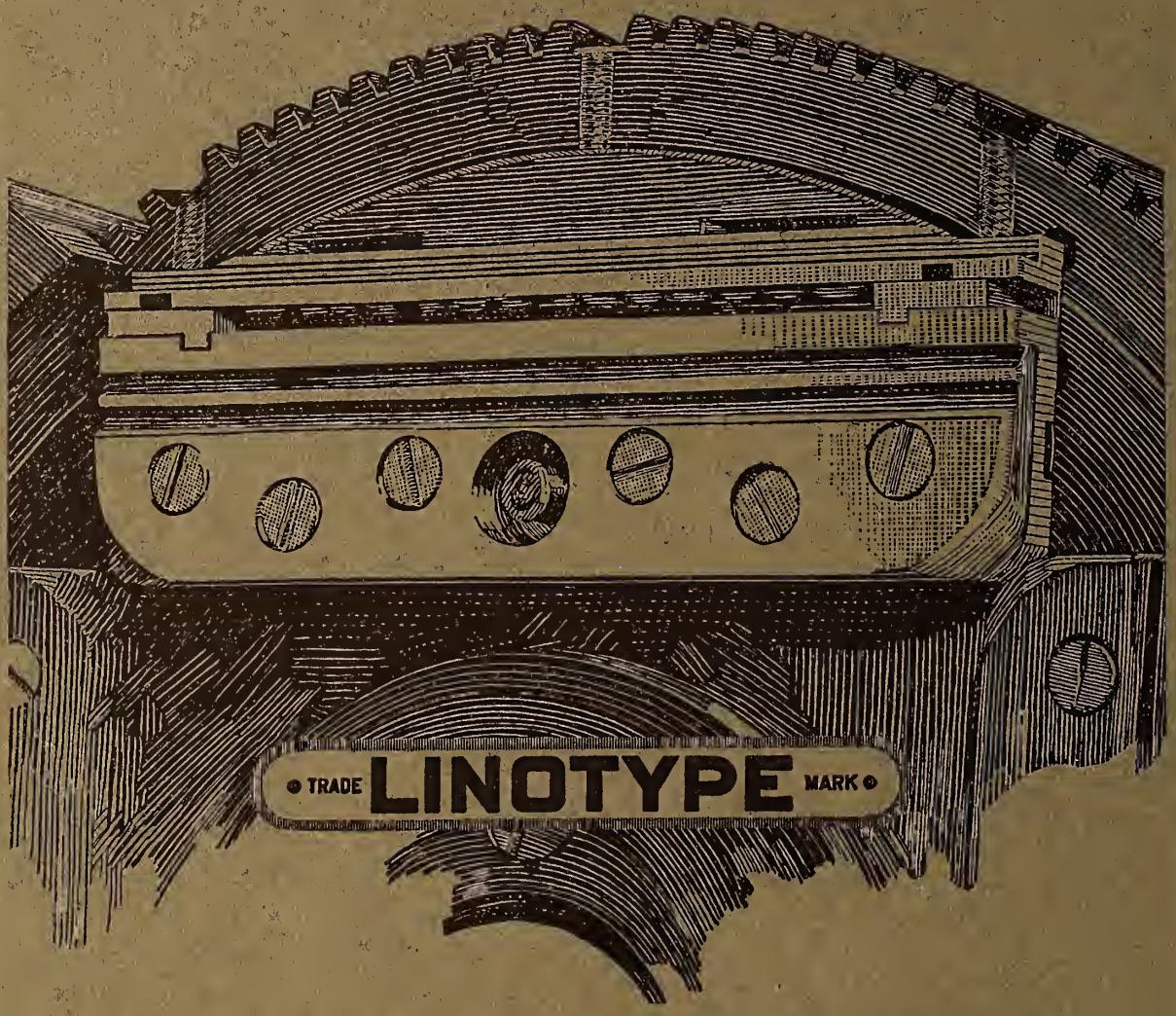
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A Type Foundry That Equips the Printer for Every Job

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FEB 9 1923

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

VOLUME 70 FEBRUARY, 1923 NUMBER 5





In 1849

When poke bonnets and high hats were the vogue, stage coaches the chief means of transportation, and the first railroad had just been completed, Samuel Bingham, the pioneer Roller Maker, opened the first Roller making factory in the country. The method of casting was very crude until the invention by L. K. Bingham of the present day steel machines, known as the Gatling system. There has been many improvements in Roller composition and Rollers in the past few years, the last being the Duplex Roller, which is not affected by climatic conditions and will not melt under three hundred and fifty degrees of heat.

There are now five conveniently located, completely equipped Bingham factories where Fibrous or Duplex Rollers can be cast and returned promptly.

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Founded 1849

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PHILADELPHIA
521 Cherry Street

BALTIMORE
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Allied with BINGHAM & RUNGE CO., E. 12th St. & Power Ave., Cleveland, O.

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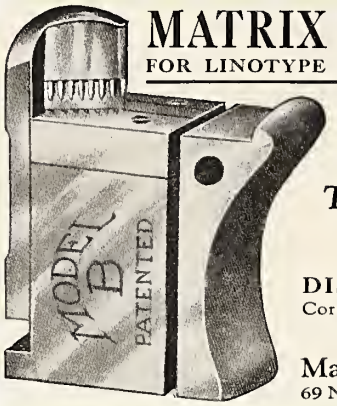
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The Paper Mills Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—Millcraft Paper Company
DES MOINES—Pratt Paper Company
DETROIT—The Union Paper & Twine Company
DULUTH, MINN.—Minneapolis Paper Company
HARRISBURG—Johnston Paper Company
KANSAS CITY—Bermingham, Little & Prosser
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MILWAUKEE—E. A. Bouer Company
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NASHVILLE—Clements Paper Company
NEWARK—J. E. Linde Paper Company
NEW HAVEN—The A. Storrs & Bement Company
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RICHMOND—Virginia Paper Company
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SPRINGFIELD, MASS.—The Paper House of N. E.
ST. LOUIS—Beacon Paper Company
ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

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W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.
ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK



MATRIX RE-SHAPER

FOR LINOTYPE OR INTERTYPE MATS

Restores worn and twisted combinations to original accuracy.

Turns Lost Time Into Profit

ELIMINATES
DISTRIBUTOR STOPS
Corrects Defective Combinations
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441 Folsom St., San Francisco, Cal.

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Superior Type Metals

Those who want a metal suitable for both linotyping and stereotyping will find HOYT Combination Linotype and Stereotype Metal thoroughly satisfactory. It too is backed by the HOYT guarantee.

We Also Make

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Hoyt N. P. Stereotype Metal
Hoyt A X Monotype Metal
Hoyt Standard Electrotype Metal

Let our service department help YOU solve YOUR type problems.

HOYT METAL CO. St. Louis New York City Chicago Detroit

The INLAND PRINTER

Vol. 70, No. 5 HARRY HILLMAN, Editor February, 1923

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copies, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

A Revolution in Printing Methods!

Displacement of the human press feeder means lower costs in printing—means increased production—increased income for the printer, an advance as important as typesetting itself. But it must be done by using a rapid and reliable paper feeder for the printing press, ruling machine and folder.



LEIMAN BROS.

PRESSURE AIR PUMPS VACUUM

10 Sizes

produce a steady air blast to loosen the paper sheets on the pile, and a constant never failing vacuum to carry the sheet along. No speed too rapid for these Pumps.

They take up their own wear by the action of centrifugal force.

Also used for Agitating Electrotype Solutions

Among the feeders, folders and rulers using the machines are **Kelly, Frohn, Cottrell, Dexter, Miehle, Duval, Hickok, Meisel, Hall** and many others.

GET YOUR FEEDER RIGHT—See that it has one of these Air Pumps. You'll be delighted with the service.

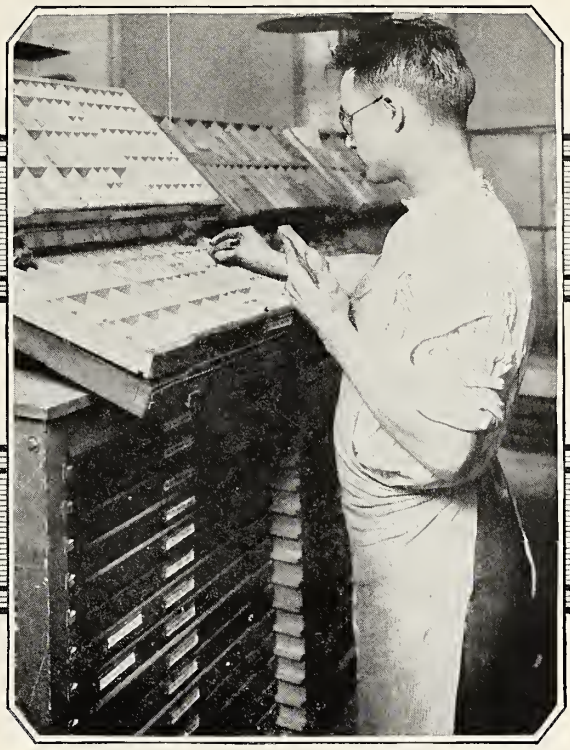
LEIMAN BROS.

BD5 - 81 Walker Street, NEW YORK

MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS



Are YOU profiting by non-distribution?



Or paying for expensive hand distribution?

Save Money with Display Intertypes

Glance through any issue of your newspaper, or any of your job work, and note how much display type is set in 36-point and smaller sizes.

Have you ever considered how much you could save by setting all that display composition—up to full width 36-point bold—on Intertypes?

Of course you would need a wide range of sizes and faces. **We have them.** And we also have machines so flexible that the operator changes from one face to another as quickly as a hand compositor can change from one type case to another.

Display composition on Intertype slugs is very profitable. It saves time. The slugs are easy to handle, easy to make up. **And there is no distribution.**

Incidentally, the Intertype is the **only** line composing machine which sets display and ordinary text composition on slugs up to 42 ems (7 inches) in width.

Let us go into this with you, without obligation on your part, and demonstrate what you could save by setting display on Intertype slugs.

Intertype Corporation

50 Court St., Brooklyn, N. Y.

Middle Western Branch, Rand-McNally Bldg., Chicago
Pacific Coast Branch, 560 Howard St., San Francisco
Southern Branch, 160 Madison Ave., Memphis

Canada: Toronto Type Foundry Co., Ltd.
England: Intertype Ltd., 15 Britannia St., London, W. C. 1

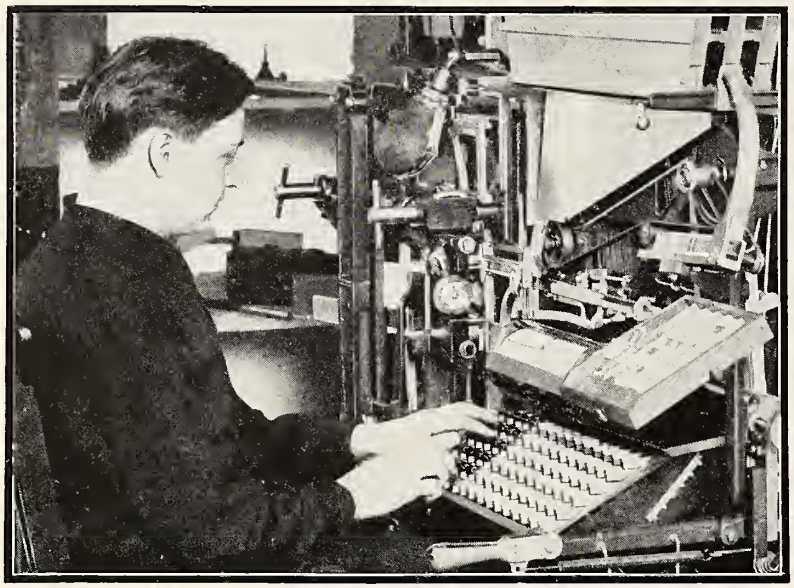
INTERTYPE

This advertisement was set throughout on an Intertype, including the 30-point display, in the Intertype Century Series.

WHY LINOGRAPH SIMPLICITY MEANS EFFICIENCY

At The Operator's Immediate Command

The Linograph Operator has at his immediate command full fonts of matrices for Straight Composition, for News Heads, and for Advertising Display. Inasmuch as every Linograph is built with a standard ninety button keyboard this makes the same Linograph very efficient as:



A
Straight Matter
Machine

A
Head Letter
Machine

An
Ad Machine

The Linograph will set straight matter as fast as the operator is able to manipulate the keyboard. Display composition is set from the same magazines and from the same standard keyboard layout just like straight matter.

This makes the Linograph a machine for every printing purpose. A machine that will adapt itself to every printer's business however it may change or grow. It is the machine for the printer whose business may be varied. It is the machine for the printer whose work is of a certain class only.

The Linograph will fulfill your business needs now, and while assisting your business materially in its growth, actually grows with it.

A thorough investigation is warranted. Send for our new descriptive catalogue today.

THE LINOGRAPH COMPANY

DAVENPORT, IOWA, U. S. A.

EUROPEAN REPRESENTATIVE
ETABLISSEMENTS PIERRE VERBEKE
BRUSSELS, BELGIUM

WESTERN AGENCY
429 SACRAMENTO ST.
SAN FRANCISCO, CAL.

AUSTRALASIA, SOUTH AMERICA
PARSONS & WHITTEMORE
299 BROADWAY, NEW YORK

NOTE: THIS IS THE FIFTH OF A SERIES OF ADVERTISEMENTS EXPLAINING HOW THE LINOGRAPH CAN BE THE SIMPLE, EFFICIENT MACHINE THAT IT IS. OTHERS WILL FOLLOW.

Continuous Production—*The Secret of Low Cost*



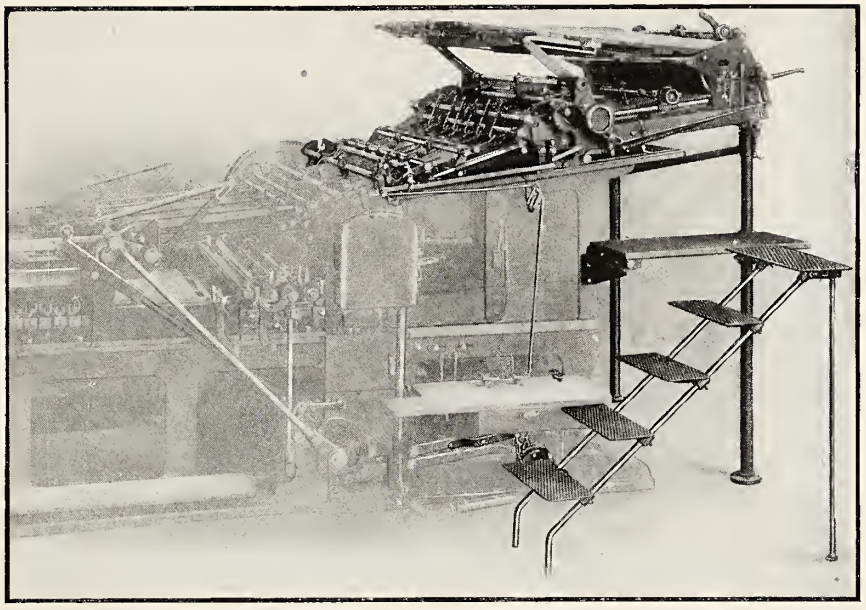
THE time lost in stopping, reloading and starting the press, turned into productive time, would pay the cost of an automatic feeder in 12 to 16 months. Continuous production can't be maintained when the press stops running every 300 to 500 sheets while another lift is being loaded.

Your assistant pressman can load the Cross Continuous Feeder while the press is running and has time to watch the job for color and workups as well. He can relieve your pressman from interruption while making ready the job on the other press.

WE are now operating in our pressroom twenty-two Cross Feeders. It is our opinion that there is an increased production over hand feeding of from 30% to 35%.

We also find that we are able to run on our cylinder presses large light-weight sheets which would be practically impossible to feed by hand.

J. W. CLEMENT CO.
BUFFALO, N. Y.



The Non-Stop Feature of the Cross Continuous Feeder adds 2000 to 3000 extra sheets to the printed pile during a day's run without increasing the speed of the press or adding to its overhead. And it is the size of the printed pile at the end of the day that counts.

The Cross is the pioneer continuous feeder and has maintained its superiority throughout the world over any feeder of its type for a period of twenty years.

DEXTER FOLDER COMPANY · 28 West 23rd Street, New York

Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS DALLAS ATLANTA SAN FRANCISCO



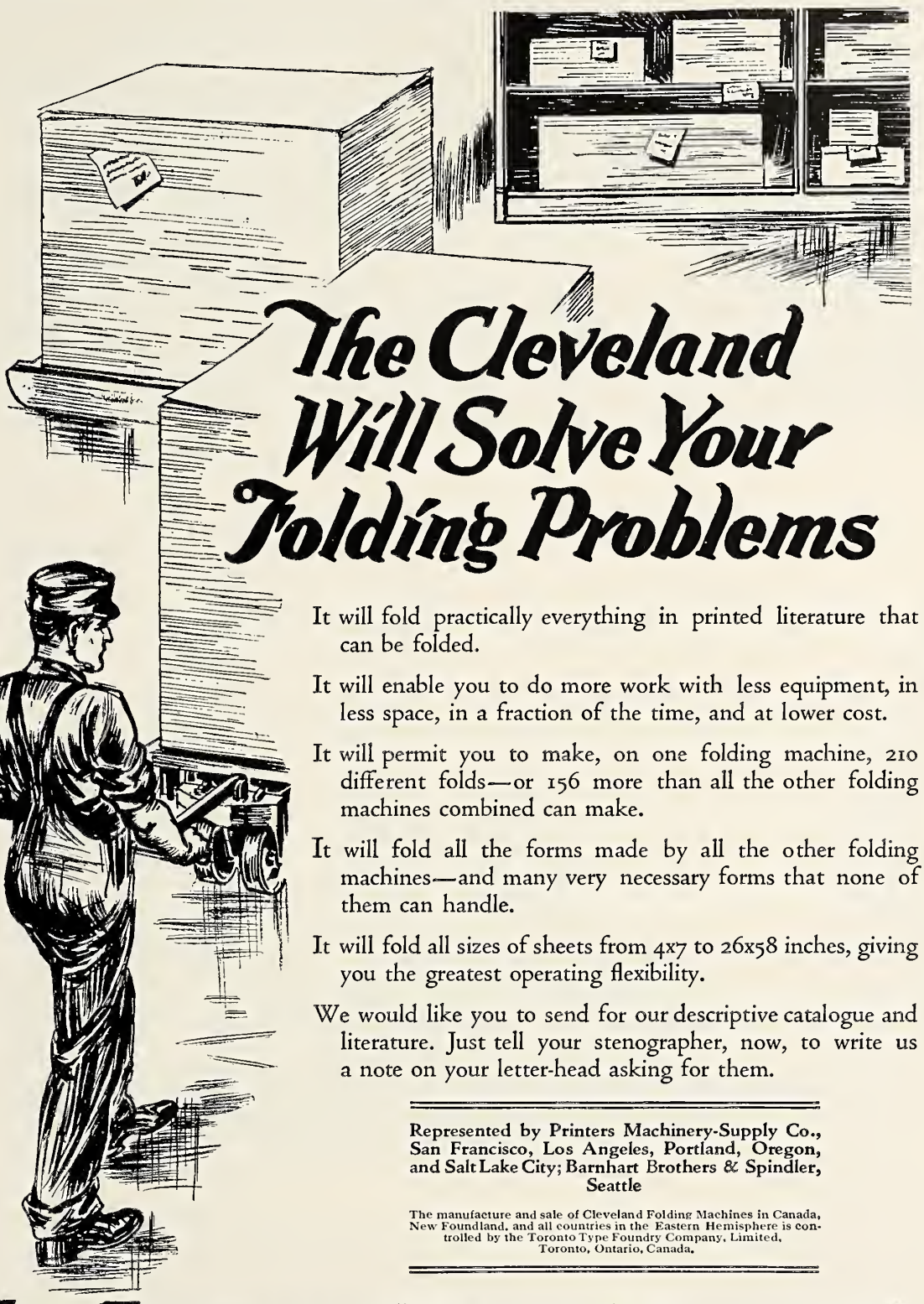
Definite Prices

The policy of "a definite price on a definite piece of printing" was first used six years ago in the Franklin Printing Price List, and will be continued, as it is the only correct method of compiling any sort of a price list

The mathematical system used in all the calculations has been unsolved by others, and peculiar in itself, this system has alone stood the test of time and of printers' cost systems

There is no need for any other price list of printing. Write for particulars

The PORTE PUBLISHING CO.
Salt Lake City, Utah



The Cleveland Will Solve Your Folding Problems

It will fold practically everything in printed literature that can be folded.

It will enable you to do more work with less equipment, in less space, in a fraction of the time, and at lower cost.

It will permit you to make, on one folding machine, 210 different folds—or 156 more than all the other folding machines combined can make.

It will fold all the forms made by all the other folding machines—and many very necessary forms that none of them can handle.

It will fold all sizes of sheets from 4x7 to 26x58 inches, giving you the greatest operating flexibility.

We would like you to send for our descriptive catalogue and literature. Just tell your stenographer, now, to write us a note on your letter-head asking for them.

Represented by Printers Machinery-Supply Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City; Barnhart Brothers & Spindler, Seattle

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

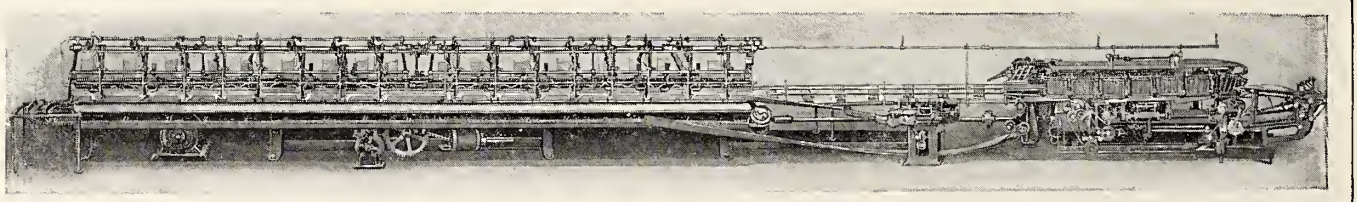
THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building
CHICAGO: 532 S. Clark Street
PHILADELPHIA: The Bourse
BOSTON: 101 Milk Street

JUENGST
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books all while in Continuous Motion



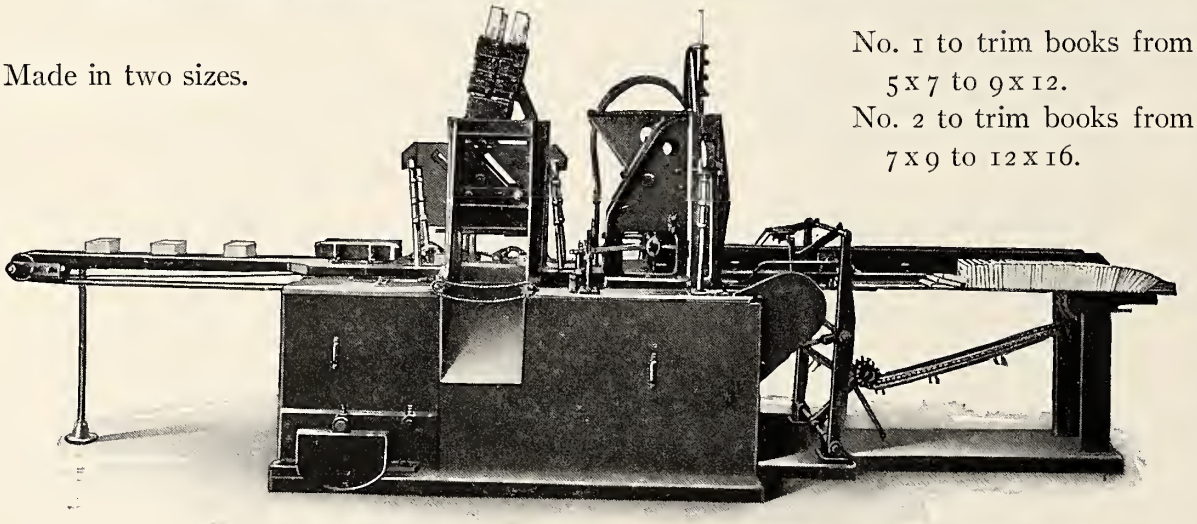
Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.

No. 1 to trim books from 5x7 to 9x12.
No. 2 to trim books from 7x9 to 12x16.



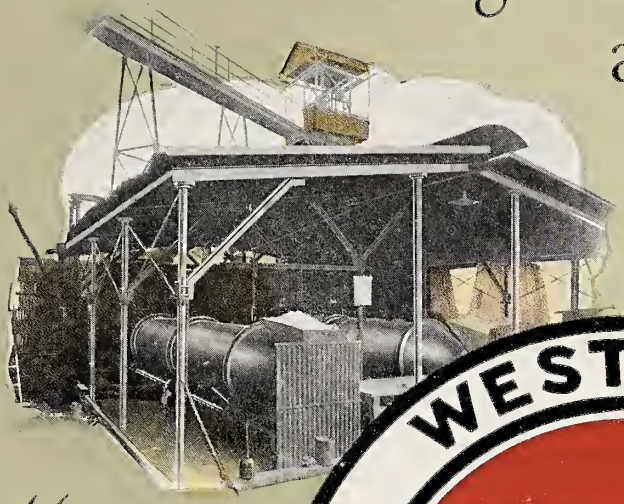
PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute 4½ inches or less in height.

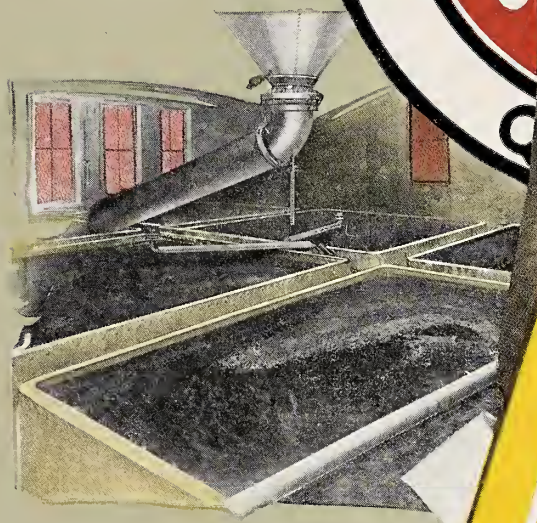
Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

The *World's Largest Manufacturers* of High Grade Printing Papers are back of The Mill Price List



Make The Mill Price List *Your* Paper Buying *Guide*





The more closely *you* examine and compare The WESTVACO GRADES the more fully *you* will appreciate the Maximum Values offered through

The Mill Price List

The Mill Price List

Distributors of

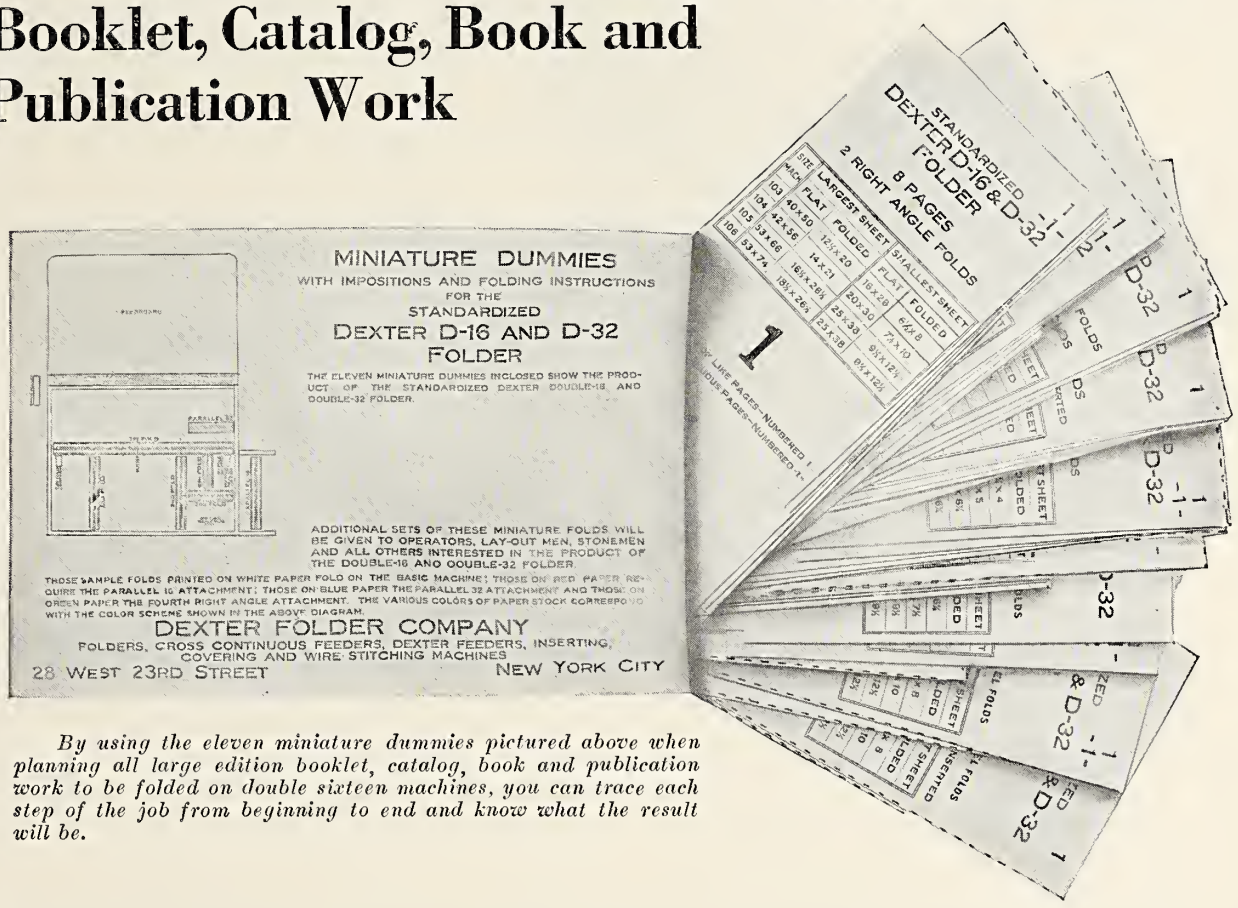
Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

Atlanta	The Chatfield & Woods Company
Augusta, Me.	The Arnold-Roberts Company
Baltimore	Bradley-Reese Company
Birmingham	Graham Paper Company
Boston	The Arnold-Roberts Company
Buffalo	The Union Paper & Twine Company
Chicago	West Virginia Pulp & Paper Company
Cincinnati	The Chatfield & Woods Company
Cleveland	The Union Paper & Twine Company
Dallas	Graham Paper Company
Des Moines	Carpenter Paper Company
Detroit	The Union Paper & Twine Company
El Paso	Graham Paper Company
Houston	Graham Paper Company
Kansas City	Graham Paper Company
Milwaukee	The E. A. Bouer Company
Minneapolis	Graham Paper Company
Nashville	Graham Paper Company
New Haven	The Arnold-Roberts Company
New Orleans	Graham Paper Company
New York	West Virginia Pulp & Paper Company
Omaha	Carpenter Paper Company
Philadelphia	Lindsay Bros., Incorporated
Pittsburgh	The Chatfield & Woods Company
Providence	The Arnold-Roberts Company
Richmond, Va.	Richmond Paper Company, Inc.
Rochester	The Union Paper & Twine Company
St. Louis	Graham Paper Company
St. Paul	Graham Paper Company
Washington, D. C.	R. P. Andrews Paper Company
York, Pa.	R. P. Andrews Paper Company



Dummies for Large Editions of Booklet, Catalog, Book and Publication Work



By using the eleven miniature dummies pictured above when planning all large edition booklet, catalog, book and publication work to be folded on double sixteen machines, you can trace each step of the job from beginning to end and know what the result will be.

The impositions, guide edges and folding instructions contained in this set of dummies give you a bird's eye view of your finished job before it is started. You can be sure that work laid out and planned in accordance with the specifications given on these miniature folds can be handled with the least time, cost and trouble in any bindery equipped for large edition work.

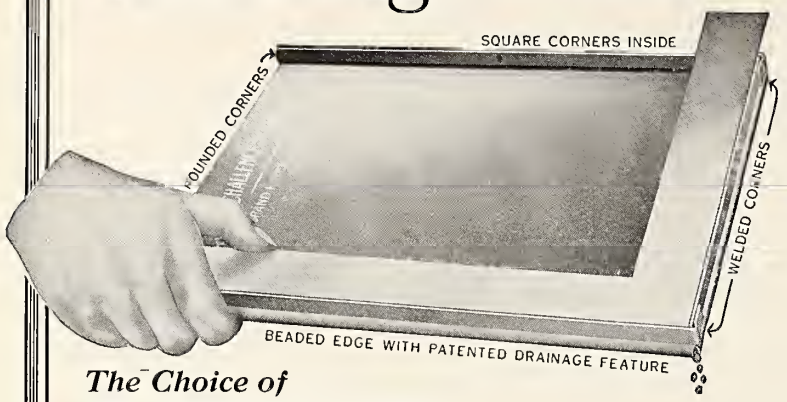
Plan your printing jobs from the binding end first, and know your binder's equipment. These folds will help you to better understand the importance of right binding specifications.

If you are interested in large edition work, send for your set of Double-16 Dummies today—no charge

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cutters, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

Challenge Pressed Steel Galleys



The Choice of
The Galley-Wise Printer

The Single Piece All-Purpose Steel Galley

The Sides are Smooth Inside and Will not Scratch Rule or Type

They are made in all the standard job, news and mailing sizes, including 13 ems plus one-point and 26½ ems plus two-points for newspaper work. Special size made to order promptly.

Challenge Pressed Steel Galleys are moulded into shape, each from a single piece of specially made and selected cold-rolled steel. They have reinforced electric-welded corners, square and smooth inside, and have a beaded edge of metal extending around bottom, which gives them extra strength and rigidity. This construction permits type matter to stand squarely on its feet, also provides drainage channels, which, leading to drainage holes in the corner, carry off all cleaning fluid, insuring freedom from rust and corrosion. The beaded edge is so designed that it does not leave a space for small type to lodge in and does not detract from perpendicular sides which keep the type squarely on its feet.

As an all-purpose job galley, for book, magazine and catalog work, tabular matter and all other forms necessitating clean, accurate proofing — as a newspaper galley, for linotype work, in the ad alley, in make-up, in the mailing department — as a storage galley in connection with any of the modern storage cabinet systems — the one-piece Challenge Pressed Steel Galley fills every requirement at an exceptionally low cost. They are made in all standard job, news and mailing sizes. Special sizes made to order promptly.

Sold by all dealers in printers' supplies — Be sure to specify "Challenge Pressed Steel Galleys."

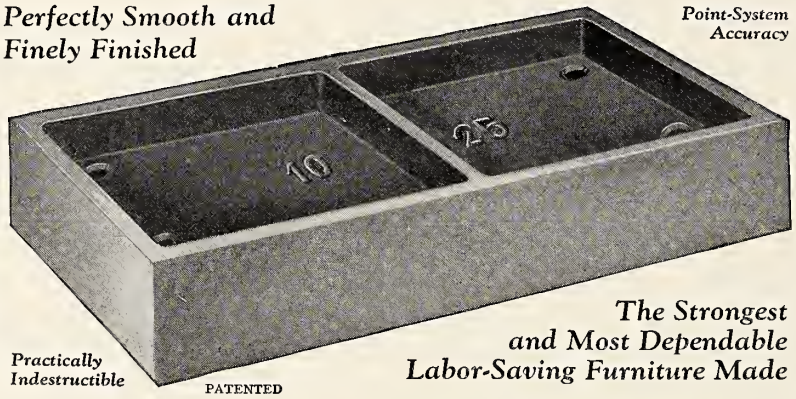
Challenge Labor-Saving Iron Furniture

Made from the highest grade of fine-grained iron castings in our own foundry, perfectly smooth and finely finished, micro-ground to absolute point-system accuracy.

Light in weight, but absolutely rigid and practically indestructible. Will not dent or bruise and will retain its positive accuracy under the most severe tests of locking and heating. The size is indicated by large raised figures on both sides of each piece, read either side up. Holes in each piece allow for proper drainage.

Perfectly Smooth and Finely Finished

Point-System Accuracy



Practically Indestructible

PATENTED

The Strongest and Most Dependable Labor-Saving Furniture Made

Note particularly the cross braces cast in each piece, which give additional strength and also provide a convenient finger-hold for lifting from form or case.

Sold by the font or as sorts. Write today for circulars giving list of sizes, font schemes and prices.

Be sure to specify "Challenge Labor-Saving Iron Furniture"— Time-Tried and Dependable.

Mfd. by THE CHALLENGE MACHINERY COMPANY

Challenge Creations for Printers

HOME OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
461 Eighth Avenue

The Prima Donna of the Press Room

Printing Ink, as every Pressman knows, is a very uncertain element. It is as temperamental as a Prima Donna. Different weather conditions, the varying temperature of press rooms, the many grades and variations in the finish of paper stock, the condition of the stock—all these factors make it impossible to always secure the same results from the same ink on the same stock.

They also make it impossible for any manufacturer to make an ink that will meet these varying conditions and work satisfactorily on all grades of paper in all seasons and in all changes of weather. All the ink maker can do is to make an ink that will meet average conditions. It is up to the Pressman to adjust it to the requirements of each day's work.

That is where Reducol comes in. Reducol is an equalizer—an *adjuster*, of printing ink. Unlike most so-called ink "reducers" and home-made "dopes," Reducol does not thin the ink, but *softens* it by breaking up the pigment, thereby improving the distribution and giving more impressions per pound of ink.

Reducol takes the excessive tack out of ink, and eliminates picking and mottling. It cuts down offset and slip-sheeting. It prevents sheets from sticking to the form. It reduces wash-up during a run to a minimum. It preserves the rollers by preventing them from overheating and running down. It prevents crystallization and rubbing off of ink. On process work it makes possible perfect register and overlapping. On heavy solids a soft, smooth effect is produced.

Where paper stock is green, or possesses an unusual amount of moisture on account of storage, or when there is considerable humidity, the ink will not take to the stock readily. Under these conditions Reducol absorbs the moisture, thus making the ink lay on the paper and preventing too slow drying.

Reducol is, in short, insurance against ink troubles, from whatever cause they may arise. It makes possible cleaner and faster printing, cuts printing costs and enables you to make the profit you figured on.

Reducol is unconditionally guaranteed to adjust the ink exactly to each job, and to have no harmful effects of any kind. Order a trial shipment of Reducol (5 or 10 pounds) and judge it for yourself, in your own shop—on your own work. If it doesn't give *complete satisfaction,* our charge will be cancelled.

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-1, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA

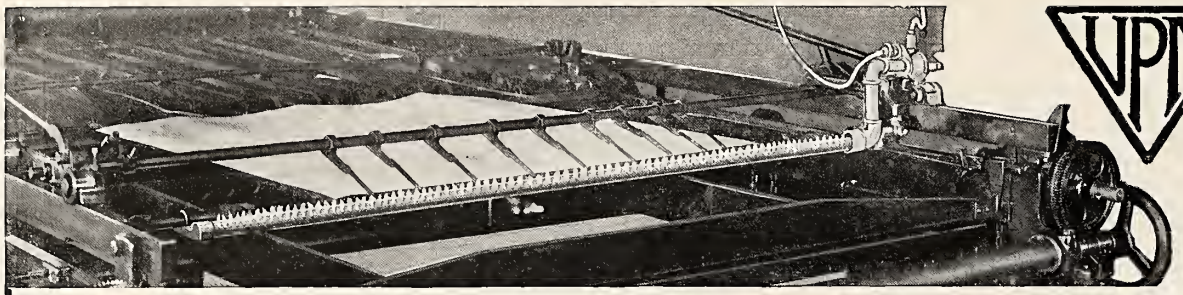
23-25 East 26th St., New York City

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Sinclair, Valentine & Hoops, Ltd.
Toronto, Montreal, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. I.



Automatic Ink Dryer

The SAFE Gas Attachment for Printing Presses

Automatic Control Makes It Safe

Patented magnetic control automatically ignites the gas when electric button or controller starts press—cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged. Even though press stops when sheet is over burners, there is no danger of fire.

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset.

Causes ink to begin setting before delivery—sheets retain heat after they are dry.

For cylinder or rotary presses—simple in construction and always in commission.

An inexpensive attachment that will pay for itself in a few months.

United Printing Machinery Co.

38 Park Row, NEW YORK
83 Broad Street, BOSTON
604 Fisher Bldg., CHICAGO

AGENTS FOR
Static Control Co., Inc.
NEW YORK CITY

It is Conservatively Estimated that more than

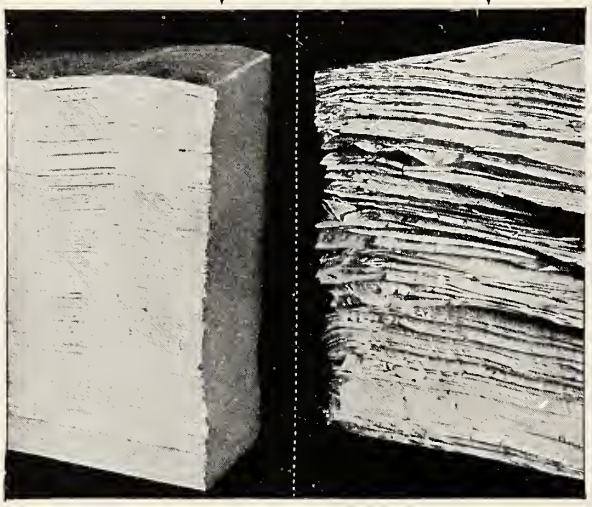
$1,000,000 a Year

is Saved to the Printing Industry by the Chapman Electric Neutralizer.

Are You Getting Your Share of This Large Saving?

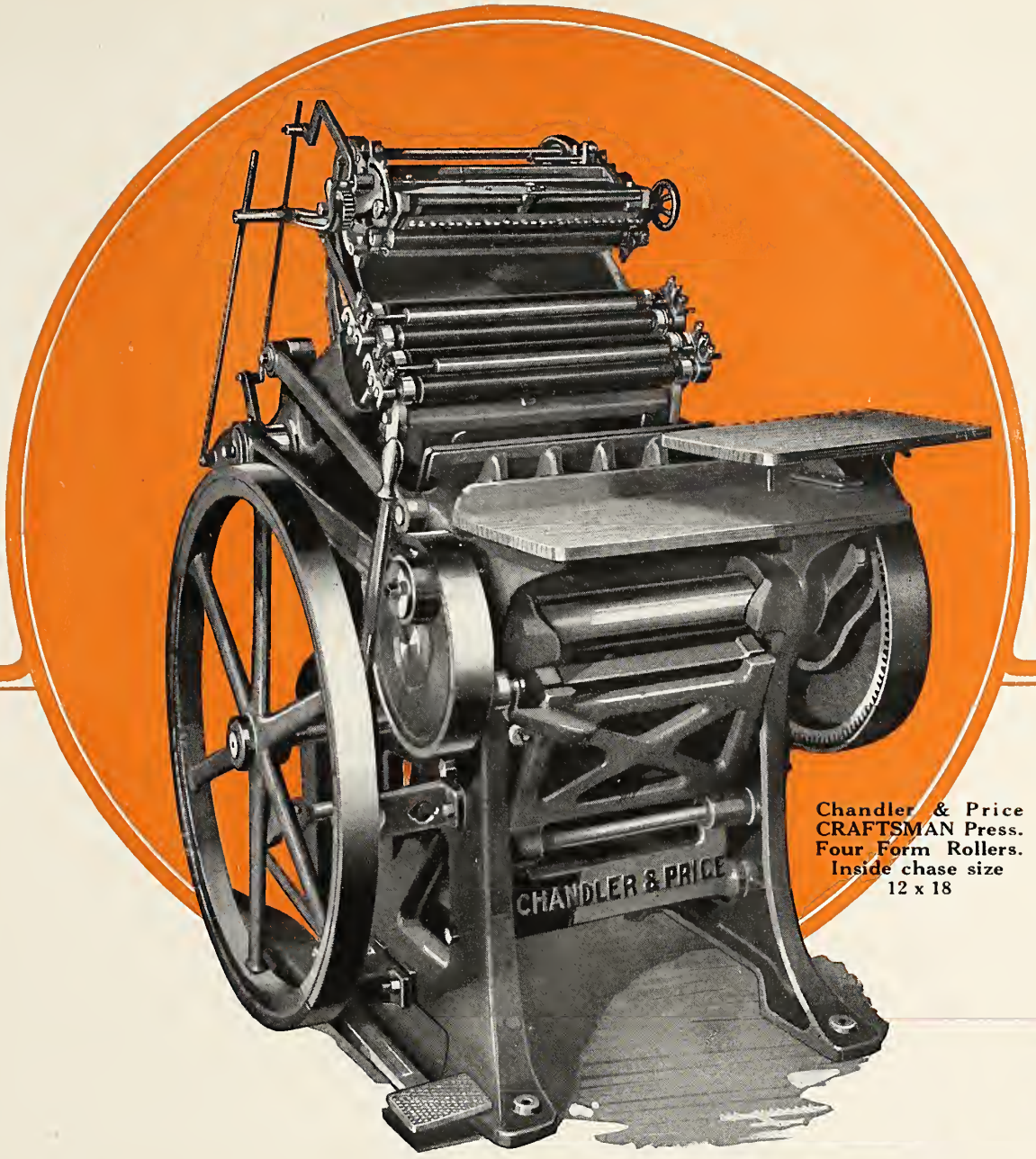
Chapman Electric Neutralizer

Makes Presses Deliver Light Paper
Like this ↓ instead of like this ↓



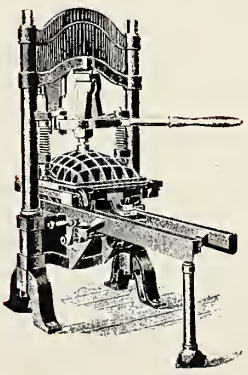
United Printing Machinery Company

38 Park Row, New York
83 Broad St., Boston
604 Fisher Bldg., Chicago



Chandler & Price
CRAFTSMAN Press.
Four Form Rollers.
Inside chase size
12 x 18

Why is an Engraver's Proof so Attractive?



AN engraver's proofing press operates like a Chandler & Price platen press. The paper is pressed flat against the form. The ink is transferred smoothly and simultaneously from all parts of the form to the paper.

An engraver's proof is conceded to be the finest form of printing. It is only logical, then, that matter printed on Chandler & Price presses is as beautiful and in as perfect register.

Add to your Chandler & Price equipment. It brings you the most good will, as well as the most money.

Chandler & Price

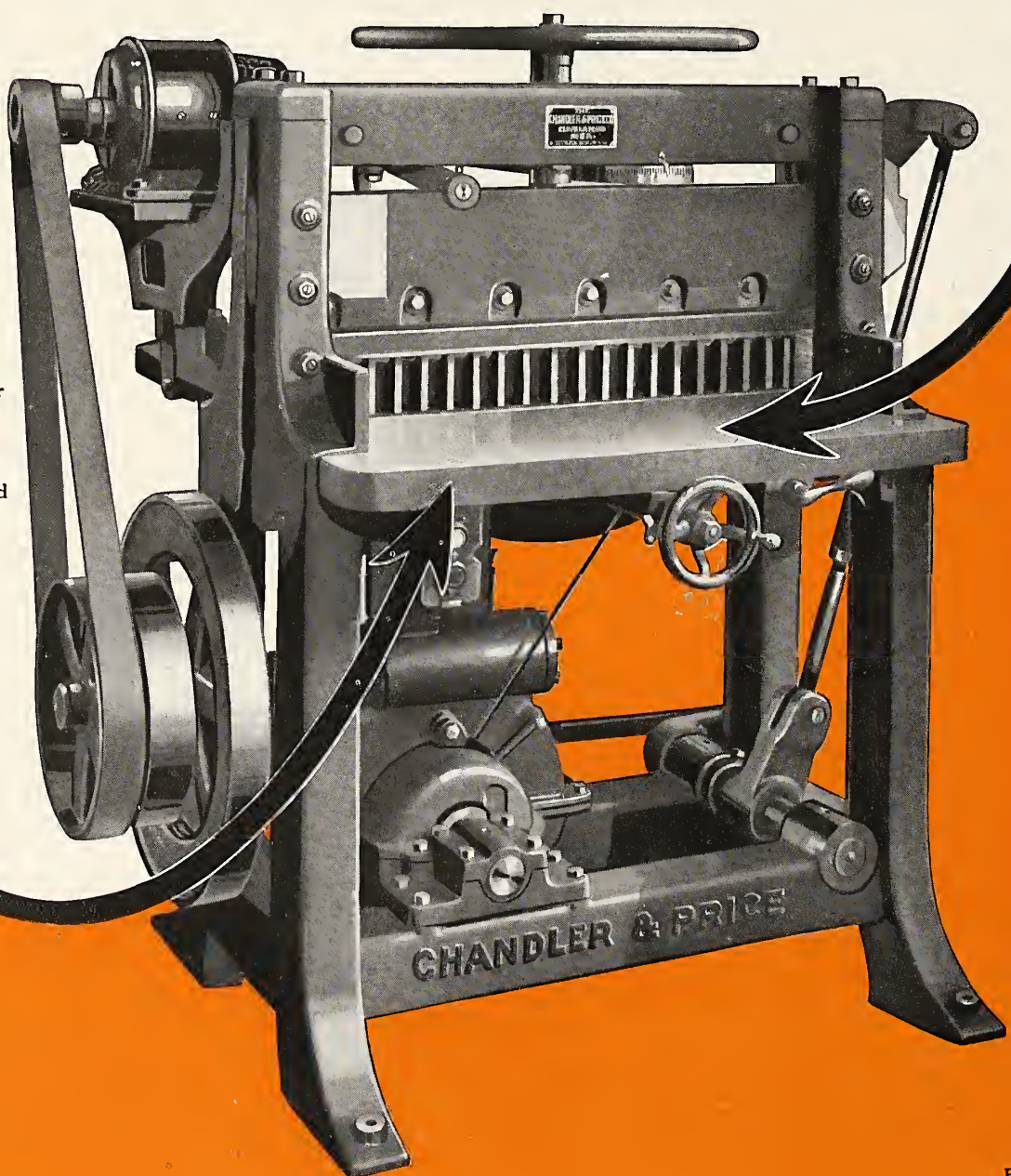
This insert printed complete on
Chandler & Price Presses

This Thick, Heavy Cutting Bed Insures Rigidity

CHANDLER & PRICE Cutters are as rigid as can be made. The cutting beds are extra thick. An extra large amount of metal is used in their construction. They are built with a large factor of rigidity to resist any pressure due to the knife or weight of stock or both.

Every Chandler & Price Cutter sold has given complete satisfaction. This rigid bed construction is but *one* reason for such a record.

THE CHANDLER & PRICE CO., *Cleveland, Ohio, U. S. A.*



Chandler & Price Power Cutter Made in 30, 32 and 34-inch sizes

Printed in U. S. A.

Wood Dry Flong Stereotyping

Is, as predicted, rapidly displacing the electrotype plate for general printing. Prominent printing houses have installed *Wood Planoflong Plants* and now all classes of work are successfully printed from what is unquestionably the *speediest* and *cheapest* printing plate ever devised.

In England, Germany and France dry flong stereotyping is used instead of electrotyping for nearly all printing and the results are astonishingly good, fully as good as from electrotypes.

Twenty-Five *Wood Flong Stereotypes* can be made at the cost of *one* electrotype and in a small fraction of the time. The storage of plates may be entirely eliminated and there is no metal tied up. As the process is cold absolutely no injury is done to type.

Wood Flong Corporation

25 Madison Avenue
New York

Selling Agents:
Barnhart Brothers & Spindler
Monroe and Throop Streets
Chicago, Illinois

The Old Type of Buyer is Still in Our Midst

Let us work together and force him to reform

Here and there—all over this good country of ours—you will find the old type of buyer still operating successfully at the expense of whatever industry he patronizes.

When he buys printing, he victimizes some member of that industry—some weak member who succumbs to the lure of the large order, and who agrees to a ridiculous contract, in the hope of gaining this buyer's good will.

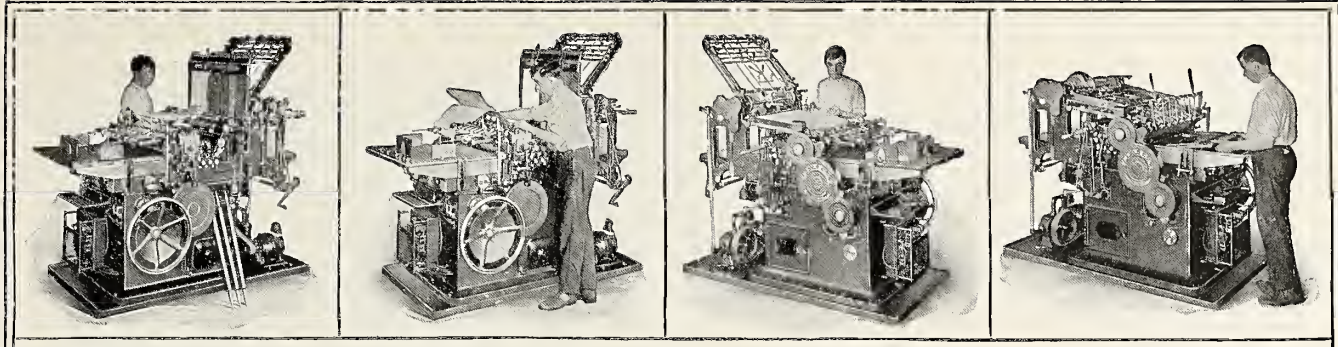
When he buys electrotypes he practices the same tricks, and eventually he finds the susceptible seller—the credulous member of *our* industry who hopes by losing on one contract to establish a basis for making money on subsequent ones.

The subsequent ones seldom if ever follow—because of the well known birth rate of industrial "suckers"—all of whom foster the false hope that this old type of buyer will some day reform.

He will never reform until he has been broadcasted as an undesirable business alien, and made to feel, through the force of public opinion, that he is unwelcome in representative business circles—and will remain so until he has ceased to take advantage of the weak and the credulous.

INTERNATIONAL ASSOCIATION *of* ELECTROTYPERS

HEADQUARTERS: 147 FOURTH AVENUE, NEW YORK



"OK" *signifies* "On the KELLY"

and we find if it is done on the KELLY it will be "OK" writes PAUL A. EMERSON of *The Times and Journal Publishing Company, Inc., Lakewood, New Jersey,* in commending the STYLE B KELLY for its all-round excellence, large production and low operating cost.

OTHER opinions of users, picked at random from hundreds on file, all point to the same conclusion, which is, that the Kelly has proven itself to be the one small automatic that is dependable, constant in operation, and the most profitable among all the printing machines on the market at the present time.

The Style B Kelly is a Half Super-Royal, plus. It handles small work and large work with equal facility. It will not balk, is easily and simply adjusted and started; has every labor-saving feature, the development of thought, appreciation of the pressman's needs, and an earnest desire on the part of the designer to produce something that is really worth while for the printing craft.

"The new Style B Kelly Press has given absolute satisfaction."
Nash Engineering Co., So. Norwalk, Conn.

"From a money-earning standpoint the Kelly Press is 'a press without an alibi.'"
Stetson Press, Boston, Mass.

"We are having extraordinarily good success with the Kelly Press and are entirely satisfied."
Ocean Accident & Guarantee Corp., Ltd., N.Y. C.

"We might at this time say that our Kelly Press is giving us wonderful results and has more than come up to our expectations."
Quality Press, Salt Lake City, Utah.

"Our work is of a rather exacting character typical of university printing in general and we are experiencing no difficulty in maintaining a high standard from the Kelly—the Kelly is all to the good."
Stanford University Press, Stanford, Cal.

"Our Kelly Press has been running in first-class shape and we are delighted with the results. In fact we have been told that we are getting record runs from this press. We already wish we had another."
Barber-Ellis, Ltd., Brantford, Canada.

"The Kelly is running night and day; turned in an average of 30,000 impressions for three successive days . . . because we have a Kelly we have been able to run our small plant full capacity and have a month's business booked ahead."
Newport News Printing Co., Newport News, Va.

"I will not say much, but it will be to the point. The Kelly Press is the best machine I have ever bought. It does everything I expected it to do and more. If I could use more than one I would certainly install another at once. I would recommend it to anyone who has a large variety of job work to do."
John P. Weber, Cincinnati, Ohio.

Write to our nearest Selling House for catalogue and quotation

American Type Founders Company

THE BEST OF EVERYTHING FOR THE PRINTER

SET IN GOUDY CATALOGUE AND GOUDY CATALOGUE ITALIC



Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Royal Ads
Are the Voice of the Shop



OUR MEN write our ads in the sense that they know that the printing industry has placed its confidence in Royal Electrotypes—and therefore in Royal Workmen.

Proofs of the pages which appear from month to month in the trade papers are posted in the shop—and thus each ad is subjected to a test of its sincerity. No ad could fail to pass this test and be allowed to represent Royal. It is a part of the common sense of the management and of the men to know that we get out of our advertising just what we put into it. The management can promise no more than the men will agree to deliver. Royal agrees to deliver the highest grade of electrotypes made in America—but not until the men themselves have signed their names to that agreement.

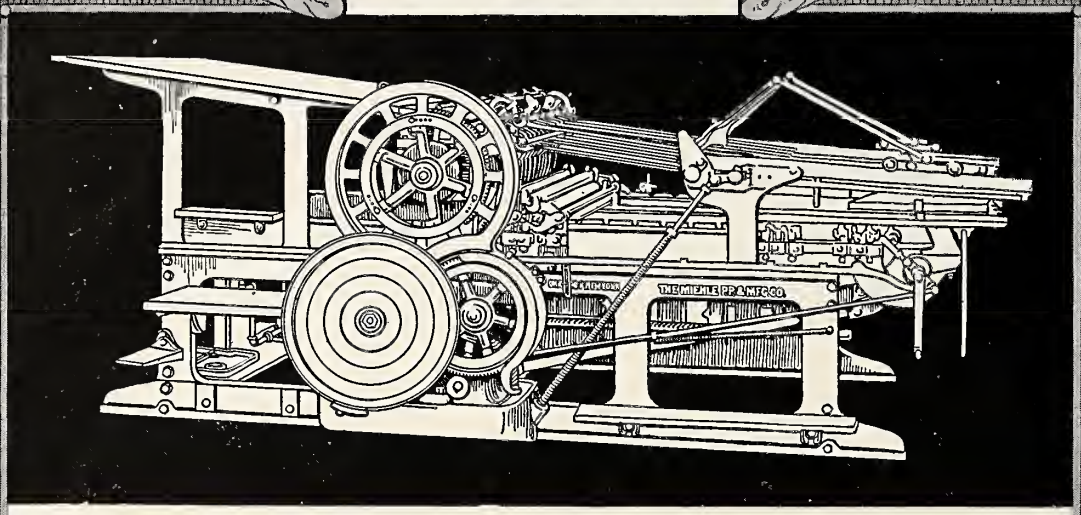
Royal Ads
Are the Voice of the Shop

Royal Electrotype Company

624 Sansom Street, Philadelphia, Pennsylvania

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS

The Miehle



The Unit of Production

IN the last analysis, overhead costs are based upon the units of final production.

As an example, an overhead of $1.00 per hour bears twice as heavily on the press which produces 1000 in a given time as upon one which produces 2000.

This is true all along the line. Every item of hour cost, except power, is invariable. The difference is in the unit of production.

It is just this fact which accounts for the ever-widening use of the Miehle. In the greater ease and convenience of make-ready, in the greater speed of operation, with no loss of quality, the units of production are increased, and correspondingly, the costs per unit are reduced.

As to power, no press does as much for so little expenditure as the Miehle.

MIEHLE PRINTING PRESS & MFG. CO.

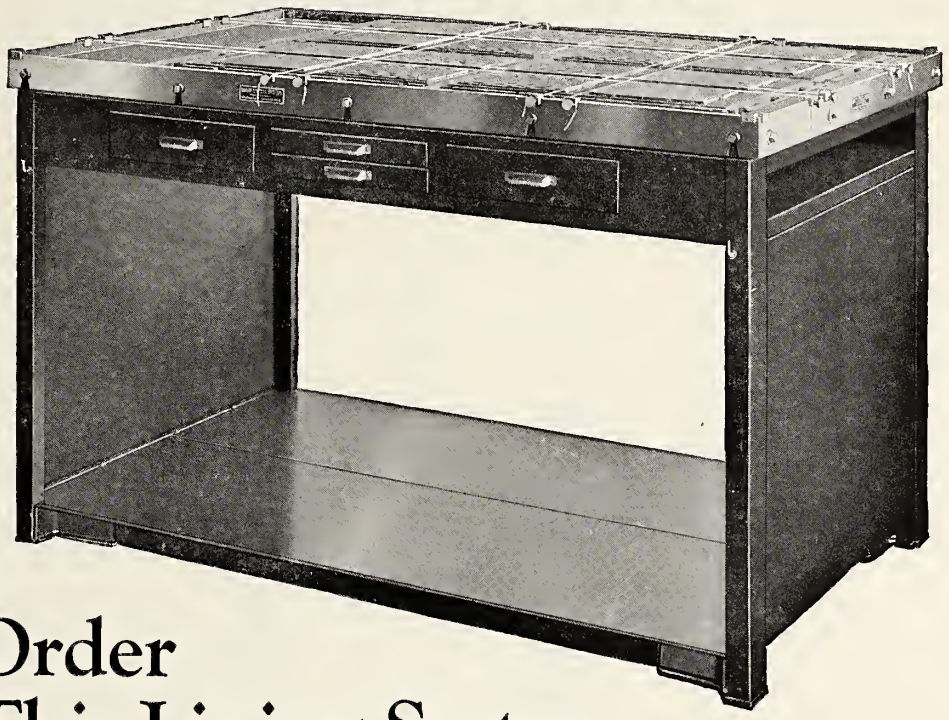
Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Stephen Girard Bldg. — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2840 Woolworth Bldg. — DALLAS, TEX., 611 Deere Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

ROUSE



Order This Lining System Like You Order Composing Sticks

Prominent Typefounders and Dealers will take your order for a ROUSE Lining and Registering System. They will tell you that this System is as superior in its field as ROUSE Composing Sticks are superior in their field.

You buy only the ROUSE Attachment to fit your own imposing surface. You do not buy an imposing surface with the ROUSE Lining and Registering System unless you particularly desire an extra surface and stand. The ROUSE System will fit any imposing surface.

How to Order — Select the imposing surface you desire to use and give us the measurement over all, including any rabbet. State the maximum number of pages you may wish to line up.

The Price ranges from $100 to $160, depending on the size and number of pages to be imposed.

H. B. ROUSE & CO.

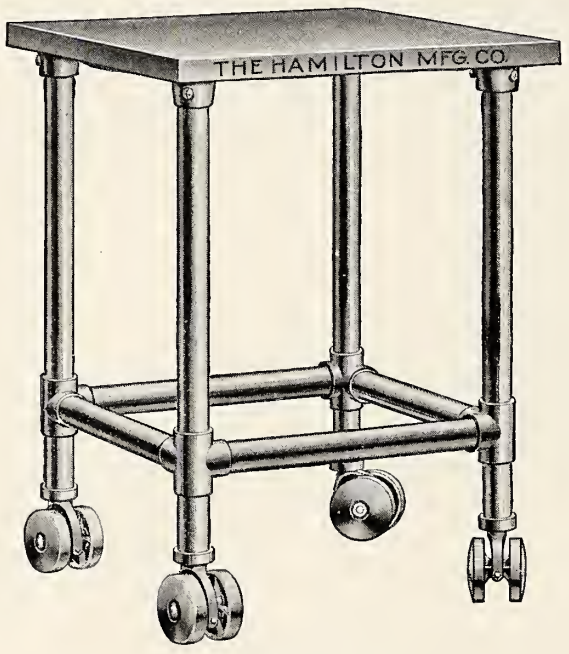
2214 Ward St., CHICAGO

New York Office, 41 E. 42d St.

J. HENRY STEPHANY - - - *Eastern District Manager*

Hamilton Rolling Makeup Tables

Contrary to the general thought among users of printing material, there is a *real* difference between "Hamilton" tables and — the other kind. The day when "anything" would do is gone; hour costs in the work-room are more important than ever before and therefore the requirements of intelligent and ambitious workmen are more exacting. Accuracy, durability and serviceability are *three* important features to consider and the Hamilton design excels in each.



DETAILS

The table top is of heavy cast-iron, carefully machined to insure a smooth and accurate working surface; sockets are cast in the bottom into which the pipe uprights enter.

The frames are of wrought-iron pipe, 2 in. diameter, securely joined together into practically one solid piece by threaded fittings. Frame construction is such as to permit raising or lowering either side of top a fraction of an inch where table is used in an office where this feature is desired, and it frequently is a great convenience to have the top adjusted with one side higher and one side lower than the steam table or makeup surface the rolling table is to work with.

Finally our table is equipped with the famous double-wheeled Smouse Underslung Casters — in our judgment the most substantial, easiest-rolling casters ever designed. The heaviest forms are moved over rough floors with practically no effort; the contact point is always the same; the casters never "stick" or "bind," always run smooth and *straight*, and never pick up string or paper, a common "habit" with all other designs of casters. All this is an important expense factor in offices where numerous forms are moved daily.

No. 817 — 7-col. size (23½ x 28½ in.)
No. 818 — 8-col. size (25½ x 30½ in.)

Standard height, 38¼ in. on all four sides.

Made any size and height on special order.

In ordering, always specify height desired.

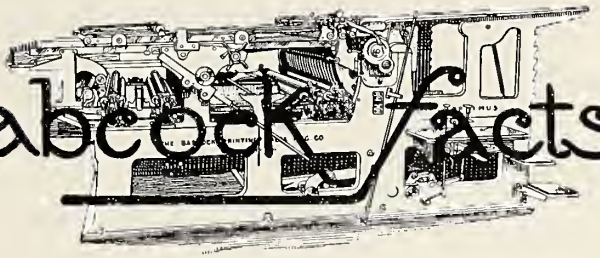
If it is desired that one side be higher than the other, then give exact height for each side.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by All Prominent Type Founders and Dealers Everywhere



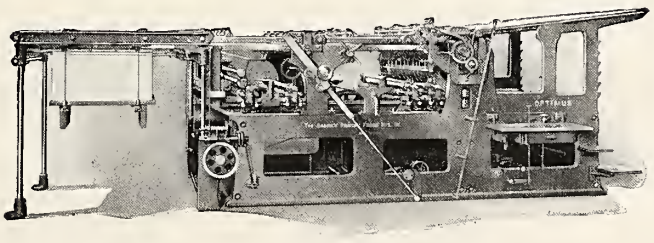
—*The Future of the Printing Industry is in the Hands of the Student of Production*

A MANUFACTURER of Printing is one who recognizes the value of accuracy in cost-finding, and common sense in the establishing of selling prices; who believes that good printing is an Art, the commercialization of which means the advancement of Printing as an Industry; who realizes that mechanical modernization is just as essential in the production of Printing as in the manufacture of the paper on which he prints.

The "Printer" as we have always known him, is passing out as easily and quietly as the "watchmaker" and "shoemaker" of Franklin's time. In his place we have the MANUFACTURER OF PRINTING, for whose greater profit the Universal Equipment Babcock Press is built.

THE
BABCOCK PRINTING PRESS
MANUFACTURING COMPANY

New London, Connecticut
38 Park Row, New York City
108 West Harrison St., Chicago



DIRECT advertising literature should always be built around the thought that sales and patronage can come only through the impression made by the *picture and the copy*. The paramount importance of making a good first impression cannot be overestimated. Photographs—of things just as they are—make the strongest possible appeal. The nearest approach to a real photograph is a halftone printed on Dejonge Art Mat—a coated paper designed and perfected primarily for this purpose. *Art Mat prints to perfection.* Its velvety surface absorbs rather than reflects light; adds dignity to type; true photographic quality to illustrations, and imparts distinction to every page. These are reasons why it is the first choice of the biggest printers and advertisers—everywhere. Whether for an elaborate and costly catalog, or for an inexpensive booklet or folder, this truly distinctive coated paper will help to create that effect so much to be desired viz., a *favorable first impression.*

LOUIS DE JONGE & COMPANY

Ernest W Lutgraf

PRESIDENT

NEW YORK
PHILADELPHIA
CHICAGO

Dejonge Art Mat is sold only by the manufacturers and authorized agents in leading cities throughout the United States

TRIMMING *of* BOOKS

and Magazines Revolutionized

By New Method of JOGGING AND FEEDING

Backs All in Line and Margins in Register as They Go Under Clamp and Knife





The Trough Is Tapered so That the Piles of Books Are Automatically Straightened as They Are Passed Along



Books Are Jogged with Backs Down in a Trough

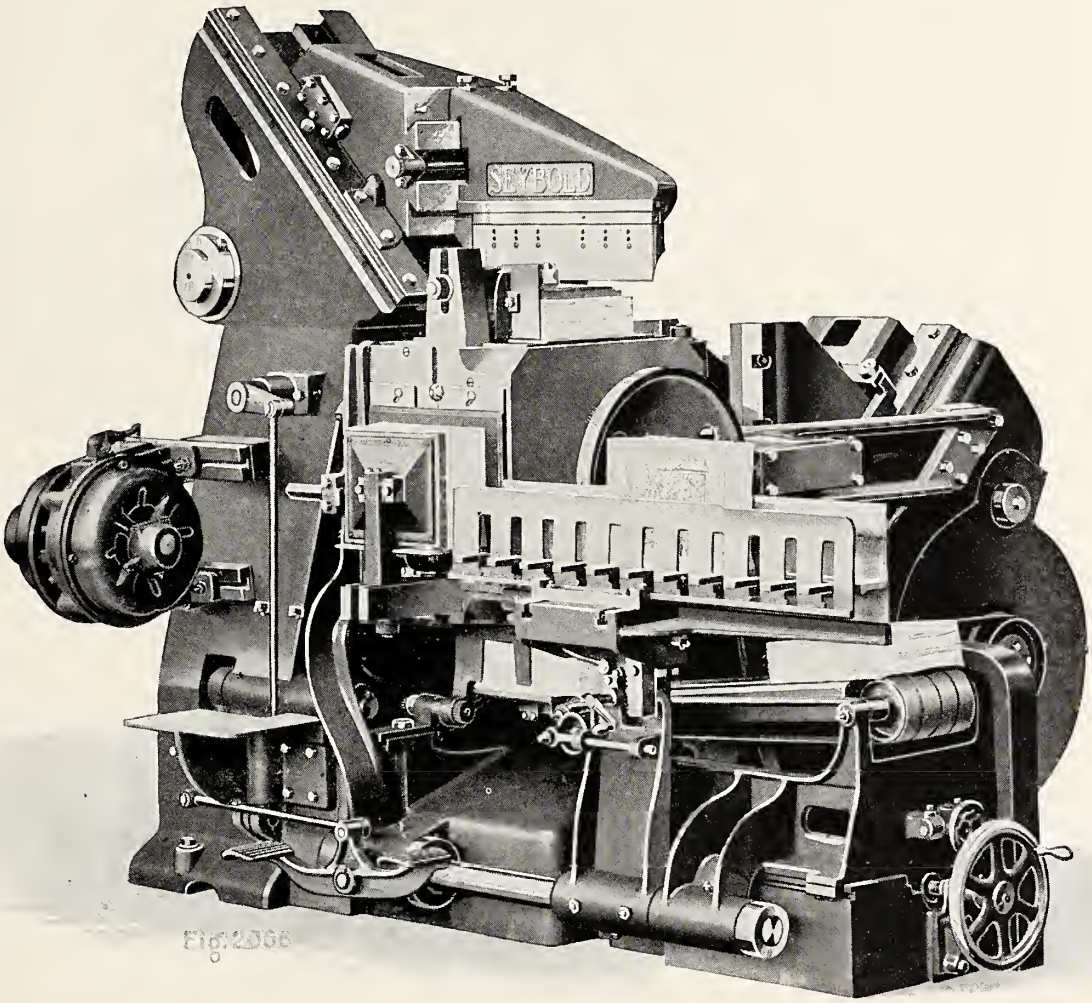


Fig. 2066

THE SEYBOLD CONTINUOUS AUTOMATIC BOOK TRIMMER

Trough Feed, Belt Conveyor Delivery, Air Suction Chip Remover

The one machine handles all sizes 4″ x 6″ to 12″ x 16″. All kinds: magazines, side or saddle stitched, sewed books, signatures or pamphlets.

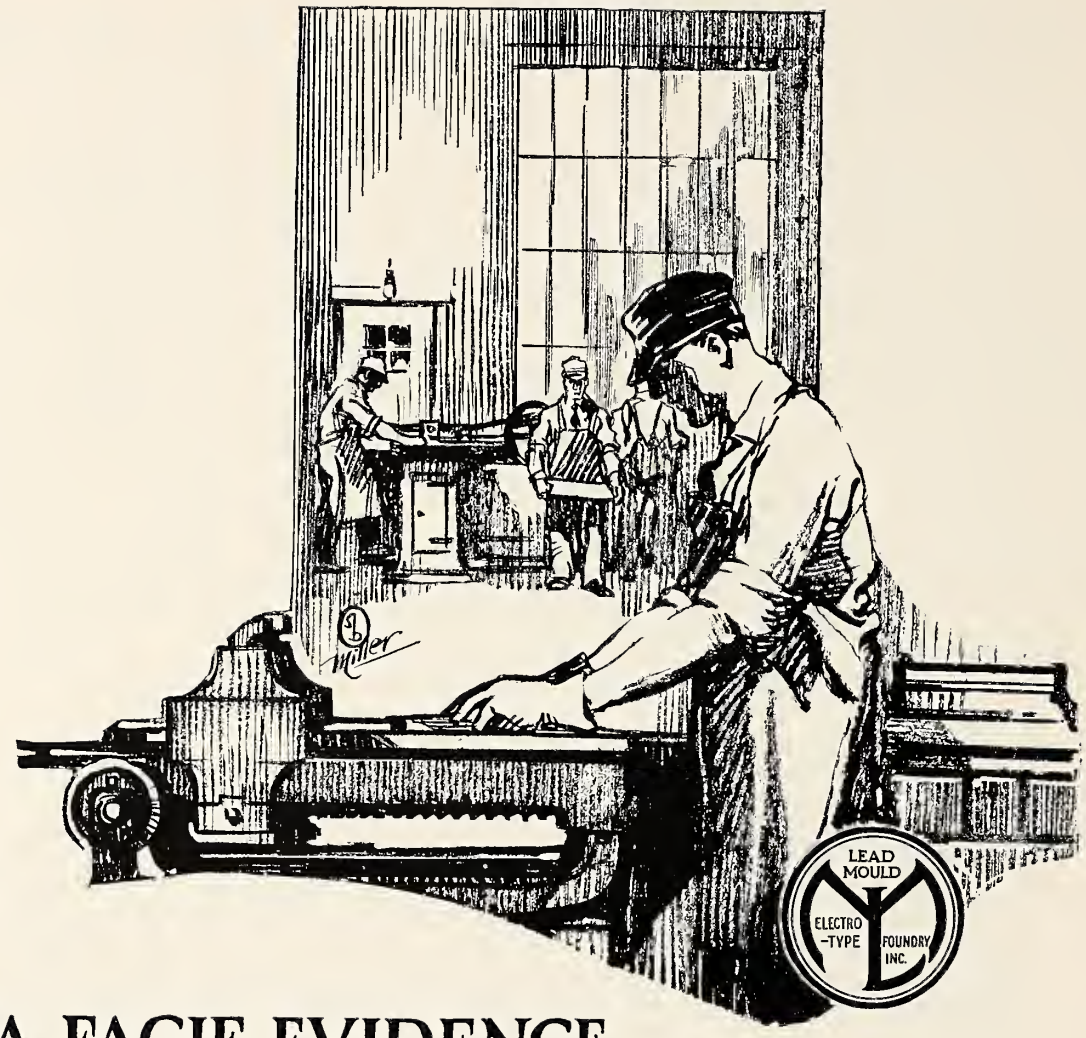
Greatest Quantity Production with Closest Accuracy and Least Labor

Write for information

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations: New York, Chicago, Atlanta, Dallas, San Francisco, Toronto, Paris, London, Buenos Aires, Stockholm



PRIMA FACIE EVIDENCE

Take them at their face value, for service and exactness. "Lead Mould" duplicates retain depth and surface of the original engraving right to the dot.

Plate Makers to the Graphic Arts

LEAD MOULD ELECTROTYPE FOUNDRY

504 W. 24th Street INCORPORATED *New York, N. Y.*

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Pioneers in Paper

SINCE the very beginning of the making of paper in North America, the name of BUTLER has been associated with it.

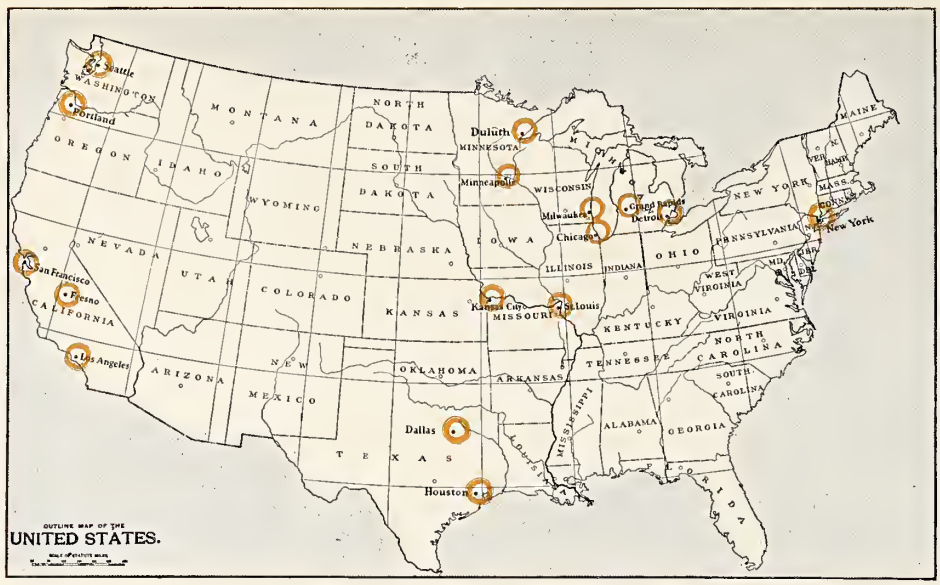
It was a BUTLER paper mill that made the first letter paper, American-made, to be used in the United States Senate.

It was a BUTLER who established the first paper mill in Western America.

It was the BUTLER organization, founded seventy-nine years ago, that first realized what genuine service to the user of paper must be.

BUTLER has been for generations a pioneer name in the paper industry. BUTLER is today a pioneer name, for the present organization is still pioneering—seeking for ways to be more useful to printers—anticipating the needs of all who need fine printing—delivering a well-rounded service in paper which is a great satisfaction to all who know it by intimate experience.

To accomplish these things, BUTLER lives and works close to those who use BUTLER papers. These papers are offered to you by men who are your neighbors—members of your community—men who know your local problems and who know that their welfare and yours are bound up together. Neighbors they are, and yet a part of the BUTLER organization—able to command its full facilities to meet your needs and assure your complete satisfaction.



The Divisions of Butler

IF YOU will recall the theory upon which our sturdy forefathers originally established the United States, you will understand the method by which Butler operates. Like the individual states of the Union, each division of Butler has its own individuality and the power to shape its policies to local conditions. And yet, as a member of a nation-wide union, each division is in a position to accomplish greater things for those whom it benefits by its service.

Butler Paper Corporations

CHICAGO · NEW YORK · SAN FRANCISCO

DISTRIBUTORS OF BUTLER BRANDS—*Standardized Paper*

DOMESTIC

J. W. Butler Paper Company, Chicago
Standard Paper Company, Milwaukee
McClellan Paper Company, Minneapolis
Zenith City Paper Company, Duluth
Butler Paper Company . . Detroit
Central Michigan Paper Company, Grand Rapids
Mississippi Valley Paper Co., St. Louis
Missouri-Interstate Paper Company, Kansas City
Southwestern Paper Company, Dallas
Southwestern Paper Company, Houston
Sierra Paper Company . Los Angeles
Pacific Coast Paper Company, San Francisco
Pacific Coast Paper Company, Fresno
Mutual Paper Company . . Seattle
Endicott Paper Company. Portland

EXPORT

Patten Company, Ltd. . . Honolulu, T. H.
Butler American Paper Company
New York, Chicago, San Francisco



The Price List Printers Have Wanted

THERE has been—and there is at the present time—a demand for a simple, comprehensive and flexible price list on printing at a moderate price and with a service which will keep it up to date. After months of work we are ready to supply the need in the

UNIVERSAL PRINTING PRICE LIST

which has been compiled by men who have long experience in printing price list lines—one of whom has been connected with various efforts of this kind for many years.

The lease price will be $10 a year, payable in advance, including a monthly service—and the price will be kept there.

Pin a check for $10 to this advertisement and obtain a complete, new copy of this simple and comprehensive price list, and receive in addition a year's service free.

UNIVERSAL PUBLISHING COMPANY

E. J. PENNINGTON, President

701 W. O. W. Building
Omaha, Nebraska

ORDER BLANK

DATE.....

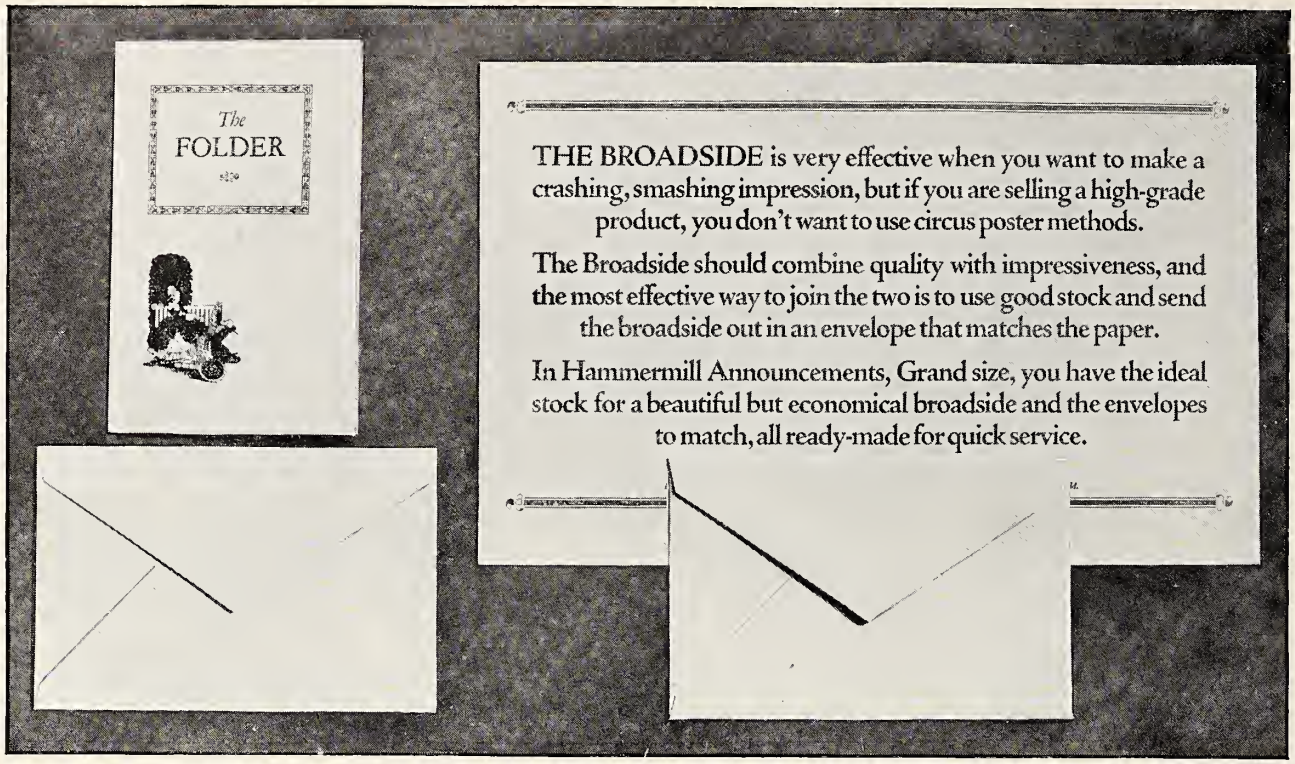
Universal Publishing Company,
701 W. O. W. Building, Omaha, Neb.

Please enter my order for lease of.....copies of Universal Printing Price List for one year, for which find enclosed $.....

Name.....

Town.....

State.....



The adaptability of Hammermill Announcements

WHEN you are called upon to produce small booklets or circulars or fine folders which must be kept within a moderate price, see what you can do by using Hammermill Announcements — paper, cards, and envelopes to match.

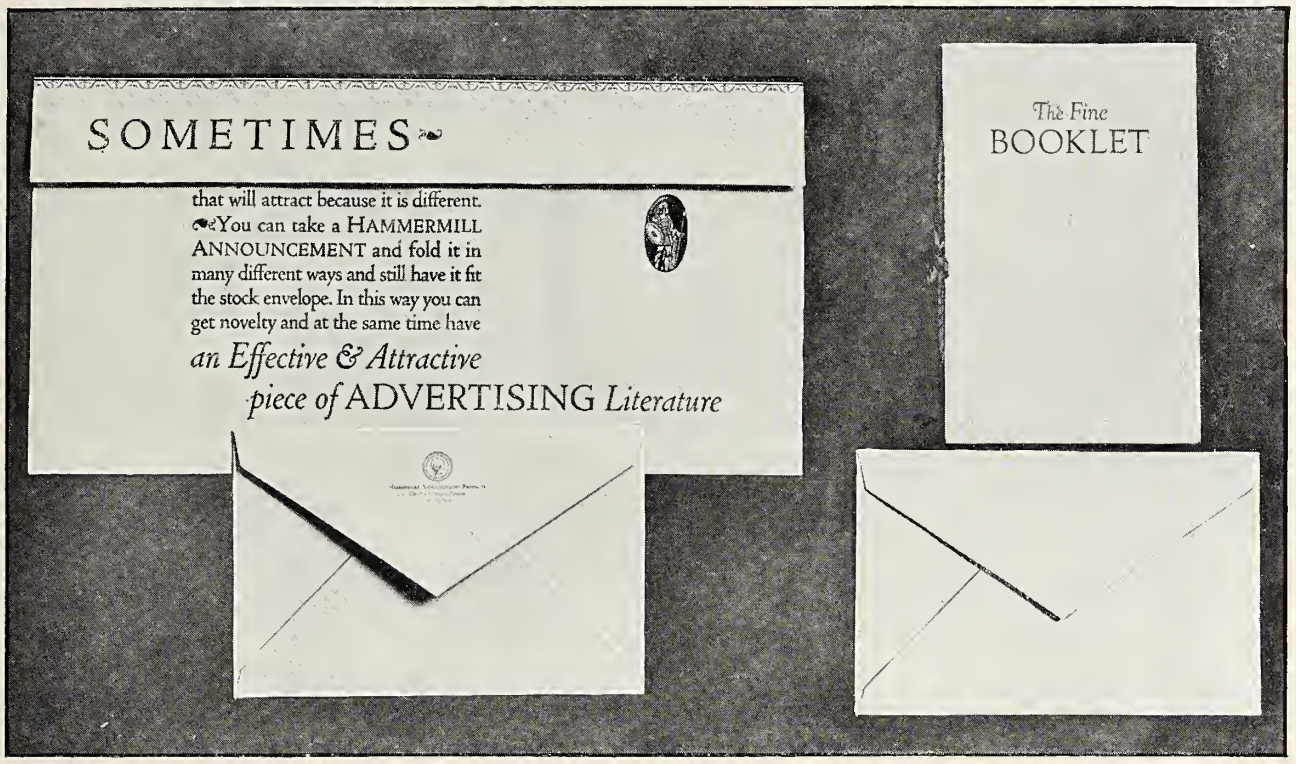
You will find Hammermill Announcements very adaptable. The sizes are good, the colors and finishes are attractive, the price is very low, and the sheets, cards, and envelopes

Hammermill Announcements

HAMMERMILL ANNOUNCEMENTS

SOLD BY OUR AGENTS

Prepared by P. P. KELLOGG & CO. DIVISION, Springfield, Mass.



for small Booklets, Circulars and Novel Folders

to match give you a versatile combination. The sheet can be folded in many different ways, or used as the cover for a booklet, or the cover and stock for an eight- or sixteen-page booklet. The card can be used for supplementary advertising or return postcard.

Let us send you samples of Hammermill Announcements which show how easily they can be adapted for Circulars, Folders, Booklets, Announcements, Programs, Invitations, Broadsides, and many of the jobs which come to you every day, jobs that you can turn into fine pieces of advertising at a reasonable cost by using Hammermill Announcements.

Write for Samples

HAMMERMILL PAPER COMPANY, Erie, Pennsylvania

The Story the Press tells



The true value of any product is gauged by the service it performs.

Does it measure up to requirements in every respect? Does it fill its intended purpose adequately and dependably? Does it give a return value commensurate with its cost?

These are questions that far-seeing men are submitting to every item that enters into their business. They are questions vital to the successful conduct of business under the new order of conditions. Crescent plates will stand the acid test of practical usefulness. The answer to every query is found in the story the printing press tells.

This story is written in terms of faithful reproduction, crisp tones and sparkling detail — in terms of easy make-ready and absence of frequent wash-ups. Crescent plates are made to print well. They are worthy of your consideration.

Crescent operates one of the largest complete designing, engraving and electrotyping plants in Michigan — an organization capable of meeting your every requirement for printing plates. We are anxious to serve good printers everywhere.

Crescent Engraving Co.
Kalamazoo

ALL SIGNS

Indicate that 1923 will be a good year in the Printing Business. Anticipating your increased wants, we are carrying larger stocks of standard inks for every purpose, and are prepared to give you the best possible service in every branch of our business if you will

Write, Wire, Phone, Call on
"The Old Reliable"

Sinclair and Valentine Co.

Offices in all the principal cities

NEW YORK, 11-21 St. Clair Place
Formerly 611 West 129th St.

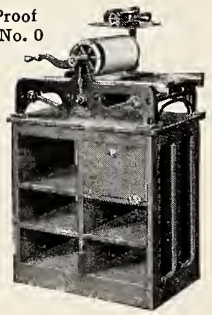
BOSTON.....516 Atlantic Ave.
PHILADELPHIA.....1106 Vine St.
BALTIMORE..312 No. Holliday St.
CHICAGO.....718 S. Clark St.
CLEVELAND 321 Frankfort Av.N.W.
NEW ORLEANS.....325 Gravier St.
TORONTO.....233 Richmond St., W.
MONTREAL.....273 Craig St., W.
WINNIPEG..173 McDermott Ave.
SAN FRANCISCO, GRAPHIC ARTS INK CO., 240 WERDIN PL., LOS ANGELES

ALBANY, BUFFALO and Other Cities.

FACTORIES: NEW YORK, CHICAGO, CANADA



Potter Proof Press No. 2 without inking or feedboard attachments



Poco Proof Press No. 0 with Stand

Do Your Compositors Wait For the Proof Press?

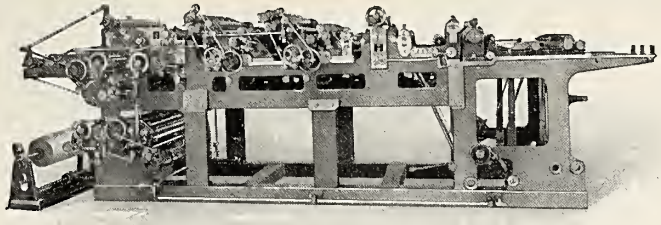
It is a familiar sight in your composing room. Yet it is a whole lot less expensive to have an idle proof press than to have idle compositors waiting for a busy proof press.

Have your compositors the opportunity for speed and that most important item — clean, clear proofs that delight the customer?

Three sizes of the Poco and three sizes of the Potter, with self-inking and feedboard attachments for the latter when required, fully meet the most exacting need of every plant both in respect to saving time and getting good proof.

Hacker Manufacturing Co.

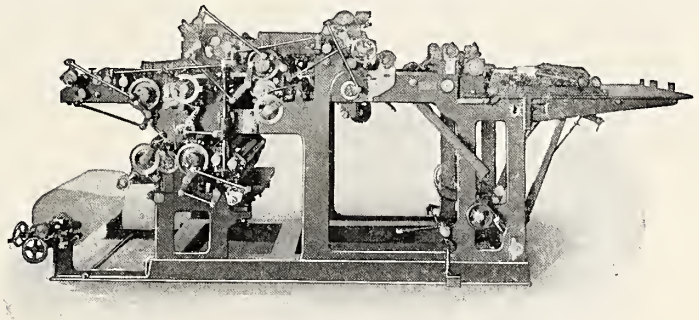
320 S. Honore St., Chicago



This Space for Your Thoughts

The story is quickly and simply told—A high speed Kidder Special Rotary for that job. Think of it!

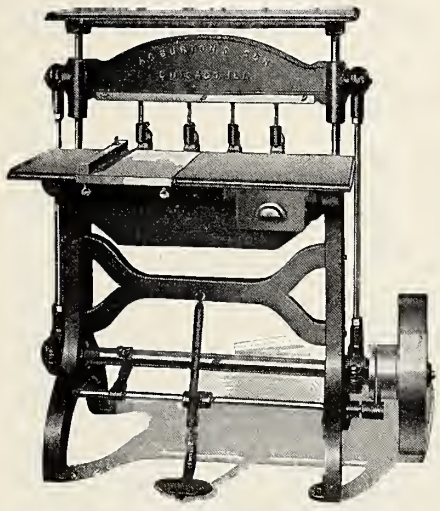
More Thought Space



KIDDER PRESS COMPANY, *Dover, N. H.*

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO

Knowing Your Requirements



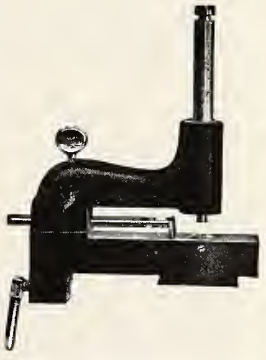
"Peerless" Punching Machine

PEERLESS

The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

"Peerless" Machines are Complete.



The Wrench Lock-Up
No Slipping of Heads

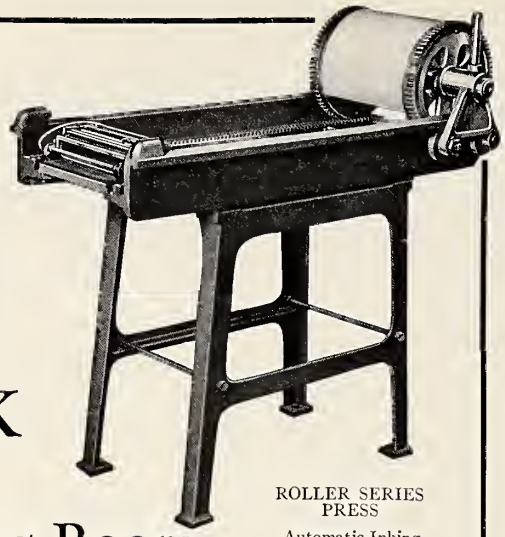
Manufactured by

A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street Chicago, Illinois

Used where Quality and Speed in taking proofs are most needed

The sales of VANDERCOOK Rigid Bed Composing Room Presses for the past month include: United States Government, seven machines; Ginn & Co., publishers, Boston, one No. 25 (fourth repeat order); The Boston Globe, one No. 20; The Christian Science Publishing Society, Boston, one No. 17; J. B. Lyon Co., Albany, N. Y., one No. 20; The Sheboygan Vocational Continuation School, Sheboygan, Wis., one No. 20; Kingsport Press, Kingsport, Tenn., two No. 20's; Curt Teich & Co., Chicago, one No. 20; The A. S. Gilman Printing Co., Cleveland, Ohio, one No. 17; Boston Publishing Co., one No. 25 (second repeat order); Schmidt Brothers, Chicago, one No. 17; The Cleveland News, one No. 20 and one No. 25; Rumford Printing Co., Concord, N. H., three No. 20's; Con. P. Curran Printing Co., St. Louis, Mo., one No. 20 (seventh repeat order); H. O. Houghton Co., Cambridge, Mass., one No. 20 (second repeat order); Baker Sales Co., London, England, seven machines.



VANDERCOOK

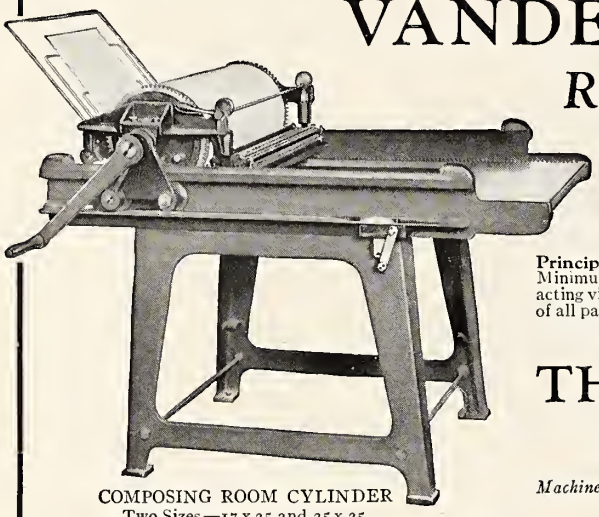
Rigid Bed

Composing Room Presses

ROLLER SERIES PRESS

Automatic Inking
Size, 10 x 24

Hand Inking
Size, 12 x 24



COMPOSING ROOM CYLINDER
Two Sizes—17 x 25 and 25 x 25

Principles of Construction—Rigid, immovable bed. The moving parts are the lightest parts. Minimum floor space required. Automatic Inking. Large ink plates and no fountain. Double acting vibrator and parallel riders. Under feed. "Safety Grippers." Accessibility and simplicity of all parts. "Unit" construction.

Made and Sold in the United States with the minimum selling expense by

THE VANDERCOOK PRESS

(R. O. Vandercook & Sons, Originators of the Modern Proof Press)

452-456 North Ashland Avenue, CHICAGO

Machines carried in stock and demonstrated in Canada, Graphic Arts Machinery Ltd. 366 W. Adelaide St., Toronto. In London, Baker Sales Co., 21 Faringdon Avenue

New York City service station, American Steel Chase Co., 122 Center Street

---



Sure Stick Envelopes

Have You the New Western States Price List?

If not, send today for your copy. Lists 585 items. Shows exact figures on any grade, any quantity, without computing discounts. All grades of one size on a page. Handiest, most comprehensive price list ever put out. Punched to fit your U. T. A., Franklin and other Price Books.

"We've been buying these W-Notched Envelopes for nearly Fifteen Years"

Many a printer can say that! And there's a *reason.* Western States customers *stick* to the house that serves them *right* in price, quality and delivery.

Perhaps one of the best reasons why Western States customers come back again and again is because W-notched envelopes have

Extra Heavily Gummed Flaps

You know that old bugbear of the printing business. Envelopes that don't stick. Nice stock — nice job of printing and everything, but about thirty minutes after you make delivery r-r-r-r-ring goes your telephone and the irate customer bawls you out: "I tried to seal over a hundred of them and not one of the blame things will stick. Come take 'em away quick before I junk 'em. It's up to you to make good for I won't pay for these."

You say good-bye to incidents like that when you buy only W-notched envelopes — the envelopes that *stick,* instantly, completely.

Normal stock of 10,000,000 envelopes — 585 items — always on hand.

Strictly a printers' and lithographers' service.

W-Notched Under Flap Reg. U.S. Trade Mark

We Protect the Trade

Western States Envelope Co. Milwaukee Wisconsin

Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

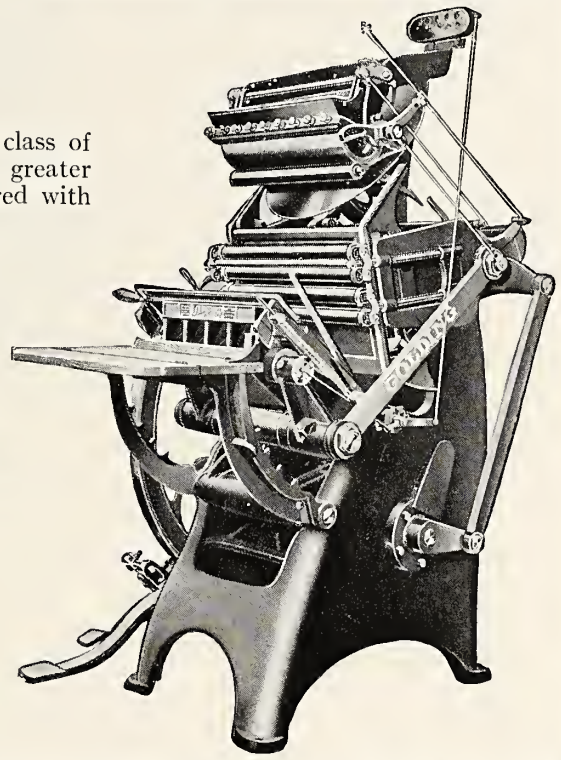
The GOLDING ART JOBBER

The Difficult Jobs Are Done Easily on the Art Jobber

The Golding Art Jobber should be considered for that class of Job Printing requiring better facilities for distribution, greater impressional strength, and greater durability, as compared with similar facilities available on the regular job press.

The Golding Art Jobber not only has the better distribution, greater impressional strength, and greater durability, but has a higher speed, better features for a quick and easy make ready, and other features for quantity production of quality work.

The illustration shows the Golding Art Jobber No. 18 — 12 x 18 — completely equipped with full length fountain, duplex distributor, vibrating riding roller, counter and attachments, safety feed guard and regular power fixtures. It can also be equipped for individual electric motor drive, and with safety guards for fly-wheel and motor.



Write for quotations.

GOLDING MANUFACTURING COMPANY
FRANKLIN, MASS., U.S.A.

We also manufacture the Golding Jobber, Pearl Press, Official Hand Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutters, Pearl Paper Cutters, Boston and Official Card Cutters, Little Giant Lead and Rule Cutters and Golding Tablet Presses.

Don't Blame the Pressman

THE chances are he is not to blame when offset and static electricity slow down the presses and waste time and stock when a customer is clamoring for delivery on a rush job.

If your presses are equipped with Craig Electro-Magnetic Gas Devices you will have no further trouble from these two causes. Full color may be run without slip-sheeting and the work may be backed up in half the time usually required.

Other burners, neutralizers and demagnetizers may help to eliminate pressroom troubles but none are so efficient, reliable and safe as the Craig Device. We welcome a trial in competition with other devices. Make the test in your plant at our risk. If our device doesn't prove superior to others and do everything we claim for it you may return it without further obligation.

If you want to find out what prominent printers think of the Craig Device write for our booklet "Speeding Up the Presses."

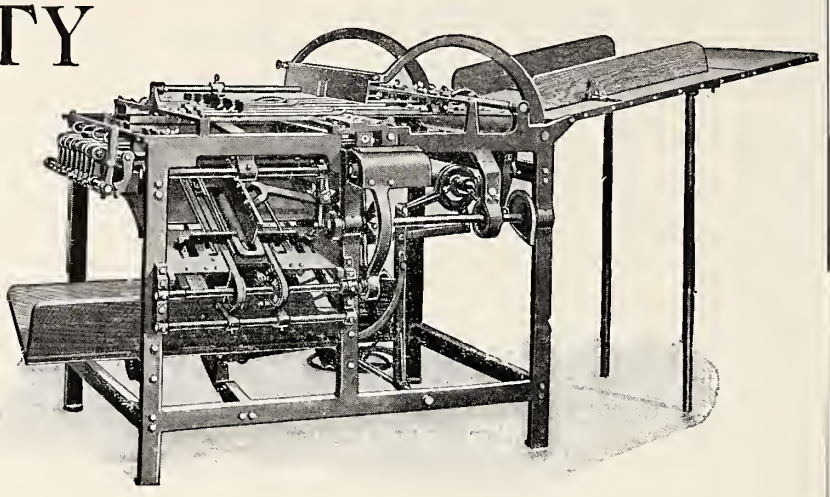
CRAIG SALES CORPORATION

636 Greenwich Street, New York City

The LIBERTY

The popularity of the Liberty is evidenced by the fact that 80% of all the medium priced job folders used in the world today are built by the Liberty Folder Company.

Models for various requirements. Range 6x6 to 22x32. Right angle, parallel or a combination of both.



Prices range from $510 to $990. You can't buy a better folder at any price.

THE LIBERTY FOLDER CO.

Originators of Simple Folders

SIDNEY, OHIO, U. S. A.

AGENCIES IN ALL THE PRINCIPAL CITIES

Chandler & Price New Series Presses

MADE IN FOUR SIZES:
8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches
(inside chase measurement)

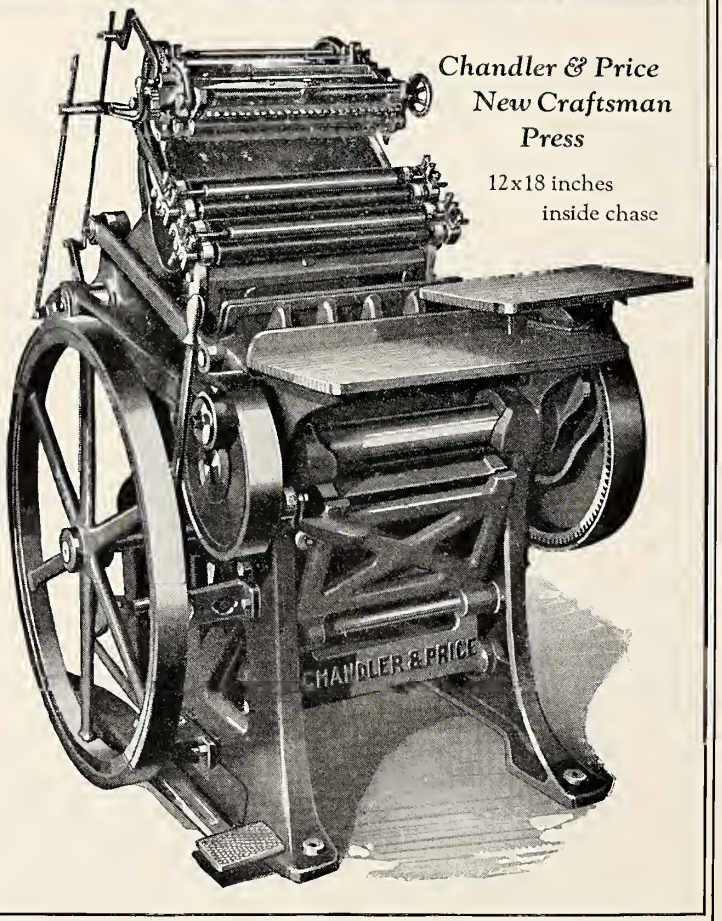
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

American Type Founders Company



Chandler & Price New Craftsman Press

12x18 inches
inside chase

A Press of Prestige——

A Meisel Press, whether it be a Rotary or an Automatic Bed-and-Platen, lifts a printing plant into a class by itself.

A Meisel Rotary Press is an exceedingly profitable press for the larger jobs on which the runs are large enough to warrant the making of electrotypes. Bed and platen presses are used for many small specialties which must be produced in large quantities at high speed.

Both types of presses have automatic devices—exclusive Meisel features—which perform the work of several machines and turn out the finished work direct from the press.

Numerous improvements during recent years have brought our regular presses to a high state of efficiency, but your production need not be kept within the limitations of a stock press. We design and build special presses for individual needs. *Why not investigate the Meisel line?*



Reg. U. S. Patent Office

MEISEL PRESS MFG. CO.

944-948 Dorchester Avenue, Boston, Mass.

Our Cheapest Insurance—

To make Gummed Paper of such quality that our customers can have no cause for complaint.

Your Cheapest Insurance—



To buy Gummed Paper with one of our labels on it.



The Signs which Insure Satisfaction

McLAURIN-JONES COMPANY

Main Office—Brookfield, Mass.

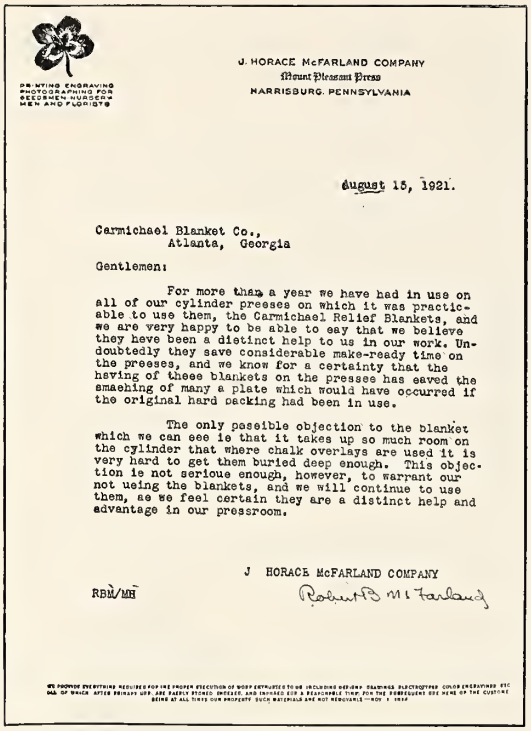
Mills: Brookfield, Mass., Newark, N. J., Ware, Mass.

Branch Offices:

NEW YORK OFFICE
150 Nassau St.

CHICAGO OFFICE
1858-9 Transportation Bldg.

CINCINNATI OFFICE
600 Provident Bank Bldg.



PRINTING ENGRAVING PHOTOGRAPHING FOR SEEDSMEN NURSERYMEN AND FLORISTS

J. HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY

RBM/MH

Robert B. McFarland

WE PROVIDE EVERYTHING REQUISITE FOR THE PROPER EXECUTION OF WORK ENTRUSTED TO US INCLUDING HALF-TONE, DRAWINGS, ELECTROTYPES, COLOR ENGRAVINGS, ETC. ALL OF WHICH, AFTER PRIMARY USE, ARE CAREFULLY STORED, INSURED, AND HANDLED FOR A REASONABLE TIME, FOR THE CONVENIENCE AND HOME OF THE CUSTOMER. BEING AT ALL TIMES OUR PROPERTY, SUCH MATERIALS ARE NOT REMOVABLE.—NOV. 1, 1918.

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

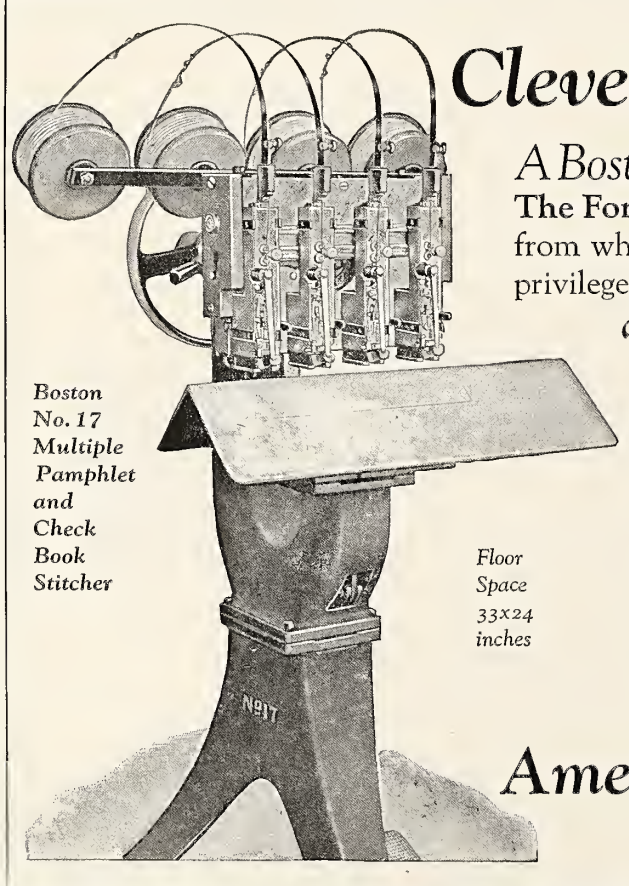
or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY

ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.



Boston No. 17 Multiple Pamphlet and Check Book Stitcher

Floor Space 33x24 inches

Cleveland Praises Boston

A Boston No. 17 Stitcher was installed recently by **The Foreman-Bassett Company, Cleveland, Ohio,** from whose cordial letter of commendation we are privileged to quote:

"The girls we have operating it manage to get about 40,000 booklets off a day, which we feel is very good. We are wondering now how we ever got along without such a stitcher, and we thank you for keeping after us and making us see the value of it"

Good news like this is worth sharing. For more of it write to nearest Selling House of

American Type Founders Co.

GENERAL SELLING AGENT

SET IN MEMBERS OF THE GOUDY FAMILY



Another Monotype Time-Saver

The Single-Point-Size Display Molds

As long as the printing business exists Monotype will *build* for it.

The history of Monotype is but a story of successive inventions, methods and principles for the composing room that promote either simplicity or efficiency, increased output or reduced cost.

In its fight for a place in the sun, Merit and Service were the only weapons Monotype ever has used.

Monotype originated Non-Distribution. It made Non-Distribution *inevitable* by the building of its Type-&-Rule Caster. It made *complete* Non-Distribution possible by the perfecting of its Strip Lead-&-Rule Unit.

Now, *to-day*, it *simplifies* Non-Distribution by offering you its New Single-Point-Size Display Molds. Monotype is a good machine to tie to—because it ties itself to *you*.

The greatest argument for Monotype soundness is Monotype success.

Send for samples of Monotype Type made from these new Molds.

POINTS OF DISTINCTION
in the
NEW SINGLE-POINT-SIZE
DISPLAY MOLD

A separate mold for each individual body size.

High and low quads. No adjustments to make.

It increases production and helps the operator to do better work.

Casts type with a larger nick. Places the nick nearer to the bottom.

Eight of these molds operated continuously two years in one trade plant. No repair costs.

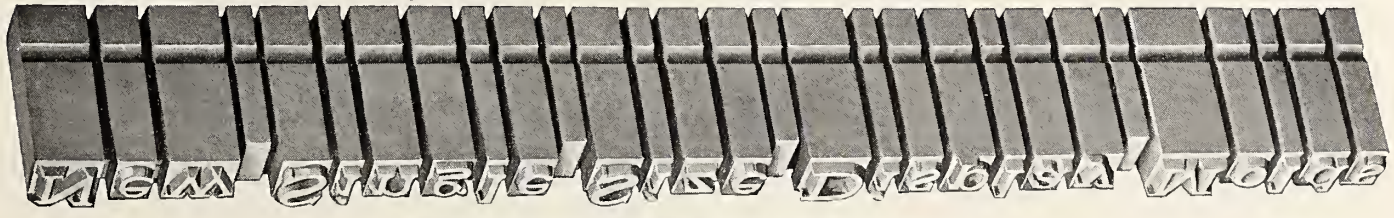
Five of these molds operated continuously eighteen months in one newspaper plant. One mold required repairing.

The Monotype Type-&-Rule Caster makes leads, slugs and rules in continuous strips automatically cut to measure. It is the only machine that casts continuous-strip decorative borders. There are now in stock 192 rule faces, 42 decorative border faces, continuous-strip leaders to match all leader faces and 524 matching corner-pieces, at prices ranging from 50 cents to $4.00 each.

LANSTON MONOTYPE MACHINE COMPANY

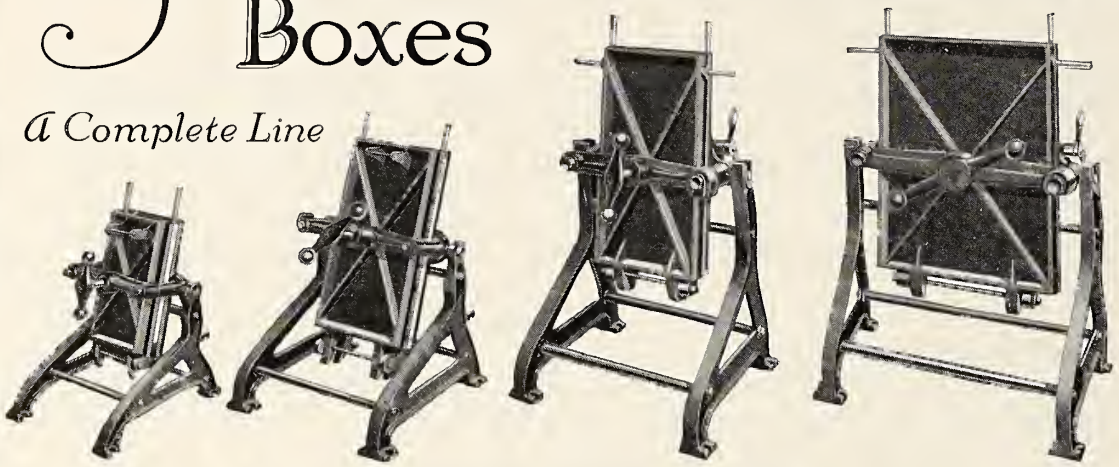
PHILADELPHIA

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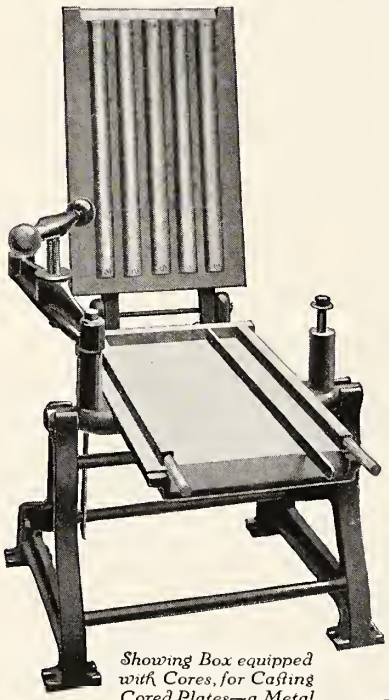


Superior Stereo Casting Boxes

A Complete Line



Sizes to Suit Every Job Printer and Publisher



Showing Box equipped with Cores, for Casting Cored Plates—a Metal Saver for Newspapers

The awakening of printers to a realization that something must be done about the high cost of plates and excessive tieup of capital in metal where forms are kept standing—has brought the perfected dry mat stereotyping process to the fore. These outfits are now in great demand by job printers, book and publication printers, as well as newspaper publishers. Many electrotyping plants are using the process for a large class of plates.

With a Dry Mat Cold Process Stereotyping Outfit the printer may substantially reduce his electrotyping expenditure, as dry mat stereotype plates are very quickly and cheaply made by this simplified process, and fully meet the requirement of clearfaced, durable plates for an extensive variety of work. A considerable saving is effected by release of standing forms—as from a dry mat kept on file any desired number of plates may be cast when wanted.

Superior Stereotype Casting Boxes are made in sizes 9½x14, 13½x22, 14x26 and 20x28 inches, and are obtainable with accurate gauges for casting both typehigh stereotypes and thin plates for mounting on wood or metal base—and they may also be used for casting metal bases for plates.

SUPERIOR PRODUCTS SINCE 1868

We supply everything needful for Stereotyping—metal, furnaces, mold pans, ladles, skimmers, brushes, saws and typehigh planers

Barnhart Brothers & Spindler

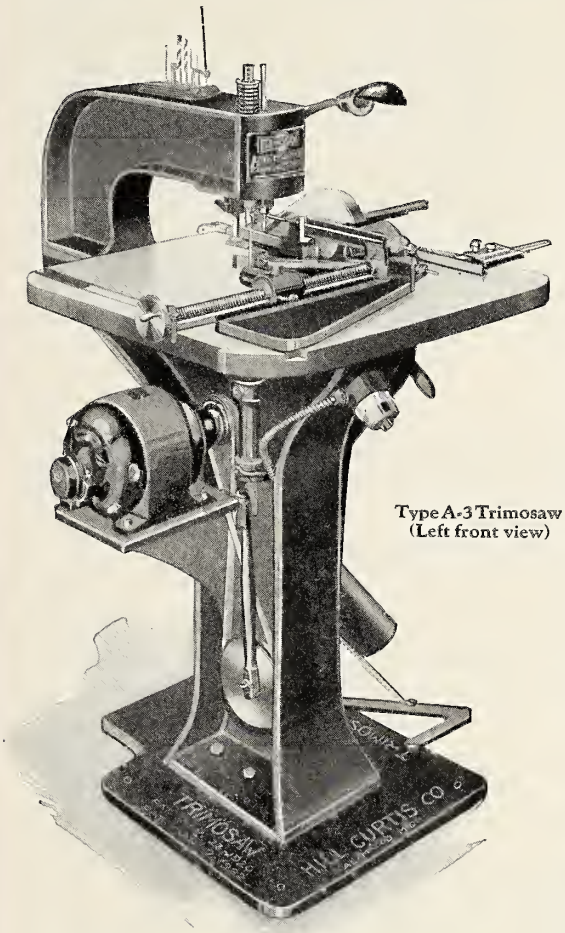
Superior Specialties for Printers

Washington, D.C. Chicago Saint Paul Omaha Seattle Vancouver, B.C.
Saint Louis Dallas Kansas City

Set in Pencraft Faces Brass Rule No. 5193 Pencraft Border No. 445

A TRIBUTE—
Because It Excels!

TRIMOSAW Does Excel, and Distinctly!



Type A-3 Trimosaw
(Left front view)

No Finer Machine—No Greater Money Earner—Is Available.

Trimosaw Recognition Is World Wide

In its first 18 months (following six years of painstaking, careful engineering creating) it has gone into profitable daily service for discerning printers and publishers in

24 STATES (Maine to California)
D. of C. (U. S. Printing Office)
CANADA (Quebec to British Columbia)
ENGLAND, AUSTRALIA and JAPAN.

Demand Is Never Satisfied

No greater tribute has ever been paid the product of man's brain and hand by Typographers.

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

REPRESENTATIVES

NEW YORK	E. E. Clarke	7-11 Water St.	
CHICAGO	Sam. C. Koelle	542 S. Dearborn St.	
BALTIMORE	A. E. Davis	43 E. Hayward St.	
MILWAUKEE	Milwaukee Printers Roller Co.	214 Greenbush St.	
CINCINNATI	Thos. J. Kennedy Co.	337 Main St.	
MINNEAPOLIS	Printers Supply Co.	306 S. Sixth St.	
SAN FRANCISCO	Wm. Griswold	151 Minna St.	
OMAHA	Wm. B. Benson & Co.	312 S. Twelfth St.	
PHILADELPHIA	R. W. Hartnett Co.	1010 Race St.	
CANADA	Toronto Type Foundry Co., Ltd.	Toronto, Montreal, Winnipeg, Regina	

ENGLAND, Walker Brothers, Inc., London, E. C. 4
AUSTRALIA, F. T. Wimble & Co., Ltd., Sydney

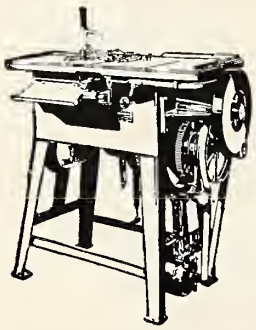
If your State is without a TRIMOSAW you will be interested in our Special Offer to those "Without the Fold"

The Ludlow of Today

Makes Small Printers Independent

YOU can take care of yourself, once you have a Ludlow. Even small printers can tackle big jobs. With such enormous type capacity, you would be constantly tempted to take on more composition—especially big posters set in 42, 48 and 60 point faces, as well as 6, 8 and 10 point display on slugs.

"We have a great many annual jobs that are kept standing in our vault, and were it not for the fact that the all-slug system is used, we would be continually buying new monotype or foundry sorts. With the Ludlow System we can wrap the pages quickly and cheaply, and the only cost to keep them standing is the metal." —Craftsmen Typesetters, Inc., Chicago.



Advertise for More Business

Sell bright, snappy letterheads, cleanly printed in new type. Use Ludlow Plate Gothic and other attractive faces. Recast each slug for duplicate forms, and print several on without plates.

Sell more envelope inserts. When they carry an interesting message and are beautifully printed on white or tinted paper, they are sure to attract attention and lead to sales. You can set them in new faces, and print from as many forms as will fill your press.

Bargain sheets will be right in your line. Your new equipment gives you a great advantage over others for this class of printing. Go after this business and get it.

Stationery forms, in your shop, can now be kept standing as long as you wish, for reprints. You can keep them the year around, and make changes in them and print at a moment's notice. You will have plenty of type and no plates to patch.

Posters in big sizes—you can set enough big type to fill a bill board. No other printer can do that, unless he has Ludlow equipment. Try some posters as big as a barn door! Your customer will be delighted.

Hand bills quick: you can beat anybody on speed when it comes to hand bills. You set each line once and recast it several times, then print several forms at once, without waiting for plates. Do away with types and typecases entirely.

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

WOOD AND STEEL FURNITURE FOR PRINTERS

INCLUDING

CUT-COST EQUIPMENTS

Made by THE HAMILTON MANUFACTURING COMPANY

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE

AMERICAN TYPE FOUNDERS COMPANY



Go to Goes for

The Goes Steel-Engraved

Certificate Blanks, Bordered Blanks and Bond Blanks

An entirely new and original assortment of

Steel-Engraved Blanks

produced upon Crane's Bond paper; so designed and arranged that they can easily be overprinted either from type or by the lithographic process, and thus present an unusually high-grade, refined, handsome appearance.

The Goes Steel-Engraved Blanks will be constantly carried in stock in quantities that will insure the usual Goes service *for all your requirements.*

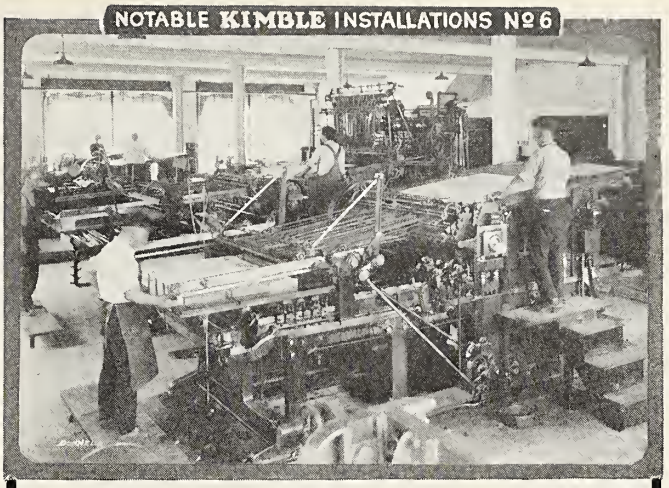
A written request for samples and further information will bring a prompt reply.

Goes Lithographing Company

45 West 61st Street, Chicago



NOTABLE KIMBLE INSTALLATIONS №6



Times Printery, *Scranton, Pa.* a KIMBLE Motor booster

Here is another Kimble Motor booster, right in the heart of busy Pennsylvania. This state leads the Union in the total horsepower of its electric motors. It is a state of strenuous activity.

Again, Kimble Motors are selected for efficiency, performance, and reliability. The Times Printery must run on time and have constant output. Kimble motors do the trick.

Is there better evidence of the satisfaction which comes to the user of Kimble Motors? Let your next motor be a Kimble.



THIS BOOKLET

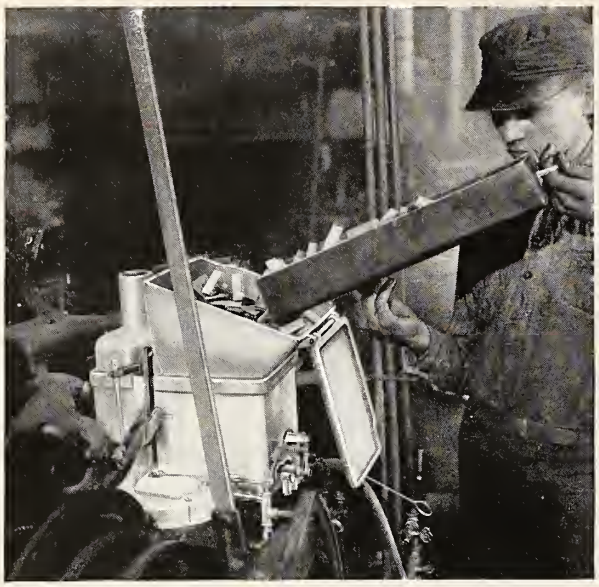
gives the latest information about cylinder press control. If you want to keep up-to-date you should get a copy, right away.

Why not write, to-day?

KIMBLE ELECTRIC COMPANY

635 N. Western Ave. Chicago, U. S. A.

Single-phase Motors — KIMBLE MOTORS — Polyphase Motors



Don't "Pig" Metal

You can get far better results by dumping slugs right into a Monomelt. Fill it with 90 lbs. of slugs and it automatically feeds proper amount of molten metal into Linotype pot, automatically cleans the metal and can not overheat it. Insures perfect slugs. Increases production. Only clean metal can get in Linopot. All parts of linotype easily accessible.

MONOMELT SLUG FEEDER

It is the easy, economical and correct way. Just think of the needless operations it saves. Don't say it can't be done. It *is* being done successfully *now* by large and small plants.

Your Metal Furnace Is Robbing You

of metal, time, energy, fuel, good slugs and peace of mind. Your metal furnace is the most needless expense in your composing room.

Special Introductory Offer

You can save money by taking advantage of our Open Territory Introductory Offer if you happen to be located in a territory where we have no representative. Don't delay writing as territories are being filled rapidly. Satisfaction positively guaranteed.

Salesmen Wanted

We have exceptional opportunities for a few more high grade salesmen with composing room experience.

Printers Manufacturing Company, 1604 Eighth St., S. E., Minneapolis

Specializing in Composing Room Specialties

Did you see our page ad in the January number? If not, better look it up and note what Monomelt users say.

MONITOR
Quality, Speed, Service

A Good Reputation Must Be Earned

MONITOR Machines have acquired a good reputation only through years of satisfactory service to users. Below is part of a letter from one of our customers:

> **"We have four wire-stitching machines, four paging machines, as well as a power punching machine, all in constant use.**
> **From our past experience, think there are no better machines made—"**

LATHAM MACHINERY CO.

Builders of Bookbinders' Machinery for Over Thirty-five Years

1153 Fulton Street, Chicago

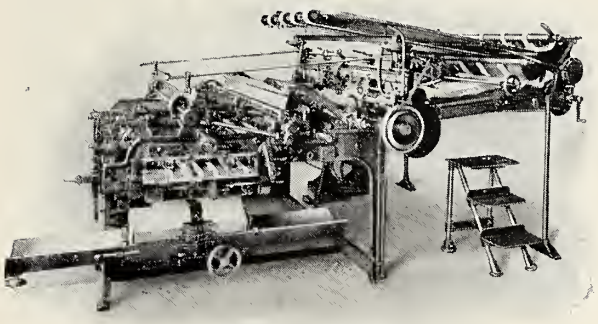
BOSTON
531 Atlantic Avenue

PHILADELPHIA
Bourse Building

NEW YORK
45 Lafayette Street

Monitor Machines are carried in stock by GRAPHIC ARTS MACHINERY, Ltd., 366 West Adelaide St., Toronto, Canada

Chambers D/16 Folder and King Continuous Feeder



The only folding and continuous feeding equipments built in one plant under one unit supervision.

This folder and feeder are of new design. The uniformity and perfection of its work help solve many questions constantly arising in establishments depending upon accuracy and production of folding.

The high standard of Chambers' equipments have been accepted by the leading printing and binding plants throughout the world.

A few prominent Chambers users:

CURTIS PUBLISHING CO.	Philadelphia, Pa.
BUTTERICK PUBLISHING CO.	New York, N. Y.
KNICKERBOCKER BINDERY	New York, N. Y.
PHILADELPHIA BINDERY	Philadelphia, Pa.
PLIMPTON CO.	Cambridge, Mass.
J. F. TAPLEY CO.	Long Island City, N. Y.
EUGENE C. LEWIS CO.	New York
BAIRD-WARD COMPANY	Nashville, Tenn.
INTERNATIONAL TEXTBOOK CO.	Scranton, Pa.
GOVERNMENT PRINTING OFFICE	Washington, D. C.
FEDERAL PRINTING CO.	New York

List of others cheerfully furnished.

GRS

Good Reliable Service

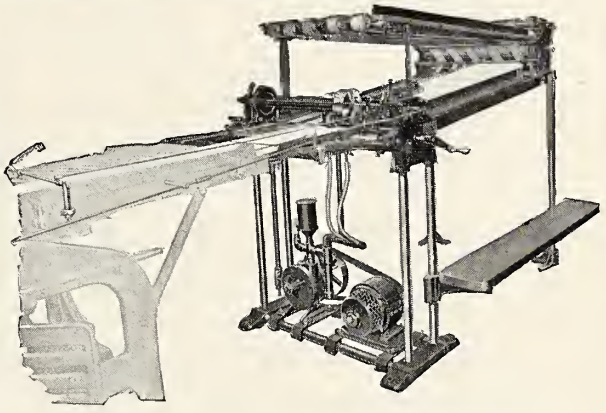
1 *Folders*
2 *Folder Feeders*
3 *Press Feeders*
4 *Wire Stitcher Feeders*
5 *Cutters*
6 *Roll Feed Job Presses*
7 *Gathering Machines*
8 *Covering Machines*
9 *Round Hole Cutters*
10 *Pneumatic Appliances*
11 *Bundling Presses*
12 *Slip-Sheet Separators*
13 *Sheet Varnishers*
14 *Tipping Machines*
15 *Ruling Machines*
16 *Ruling Machine Feeders*
17 *Register Line-up Tables*
18 *Press Slitters*
Etc.

Frohn Continuous Air Wheel Feeder

Designed for Cleveland Folding Machines

In a class by itself—no other feeder like it!

Handles short runs to advantage — can be loaded while running preceding job. Adjustments simple and quickly made — cannot be compared with any other make or type of feeder for ease of adjustments, simplicity and production obtainable.



Insures largest possible production from a Cleveland

¶ At the recent Graphic Arts Exposition held at Boston a number of prominent printers and binders viewed the *new* Frohn Air Wheel Feeder and marvelled at its simplicity and production of sheet feeding obtainable—and ordered equipments.

Write for literature showing actual records.
Names of users also cheerfully furnished on request.

GEORGE R. SWART & CO., Inc.

Cost Reducing

Printers' and Bookbinders' Machinery

NEW YORK
Printing Crafts Building
461 Eighth Avenue

CHICAGO
Transportation Building
608 S. Dearborn St.

DETACH AND MAIL NOW

(City) .....

GEORGE R. SWART & Co., Inc.
New York or Chicago

Send, without obligation, data on the equipments corresponding to the numbers we have checked:

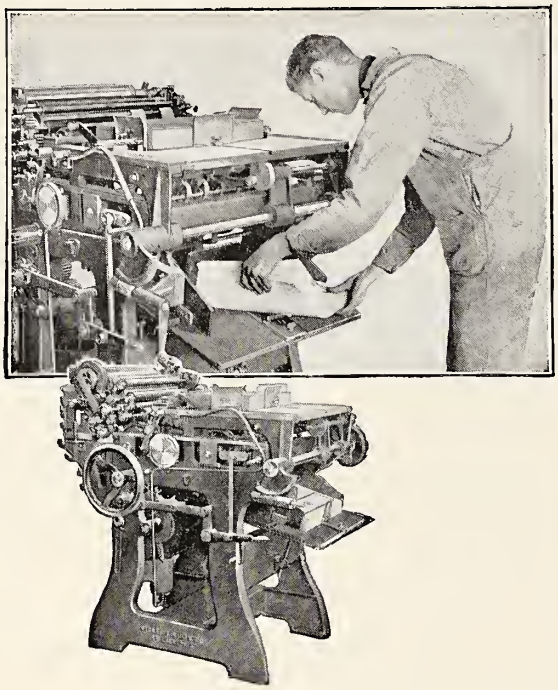
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

We are also interested in .....

.....

Firm .....

By .....



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size 16½″ x 19″
Minimum Size 3″ x 6″

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

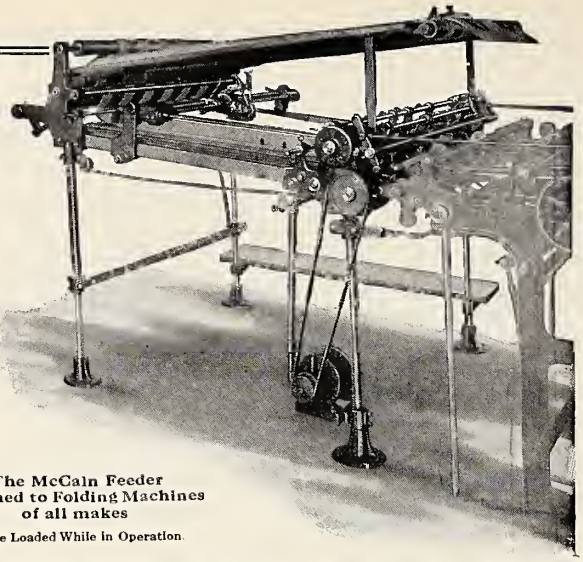
It is sturdily constructed for hard continuous service and will give complete satisfaction.

Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

STOKES & SMITH CO.

Summerdale Avenue Philadelphia, Pa.

London Office: 23, Goswell Road



The McCain Feeder Attached to Folding Machines of all makes

Can be Loaded While in Operation

THE McCAIN Automatic Feeder

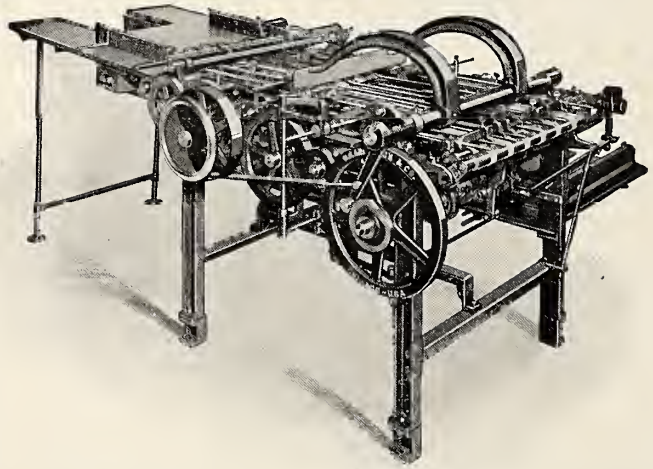
Gives maximum production with minimum spoilage on any make of folding machine. The McCain is a continuous loading folder. To reload, the sheets are placed on top of the loading board while the feeder is in operation. This means a considerable saving on long runs.

The McCain Automatic Feeder is easily attached to Anderson, Brown, Cleveland, Dexter and Hall Folding Machines, also to Rotary perforators and gluing machines and S-1, S-4 Harris Offset Presses. It will feed any of these machines at their maximum speed.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

The ANDERSON

High Speed Catalog and Circular Folding Machine



5,000 PER HOUR on any size sheet from 6″ square to 25x38″. Durable construction assures a continuance of this unusual speed (without costly breakdowns). The changes for any folding combination, right angle and parallel, are made by improved simple adjustments. Output is automatically counted and delivered into packing boxes.

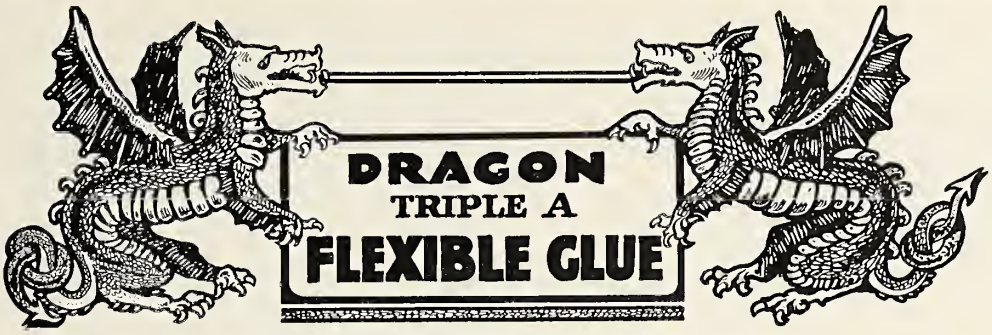
SEND FOR PRODUCTION RECORDS

C. F. ANDERSON & CO.

Builders of

High Grade Folding Machines and Powerful Bundling Presses

3225-31 CALUMET AVENUE CHICAGO, ILLINOIS



HAS THE ELASTICITY OF LIVE RUBBER
STAYS FLEXIBLE INDEFINITELY
HAS THE MAXIMUM STRENGTH

TRIPLE A is the BEST Flexible Glue possible to manufacture *at any price.* Not only *the best* but most *economical.*

Furnished in uniform cakes of about 10 lbs. each.

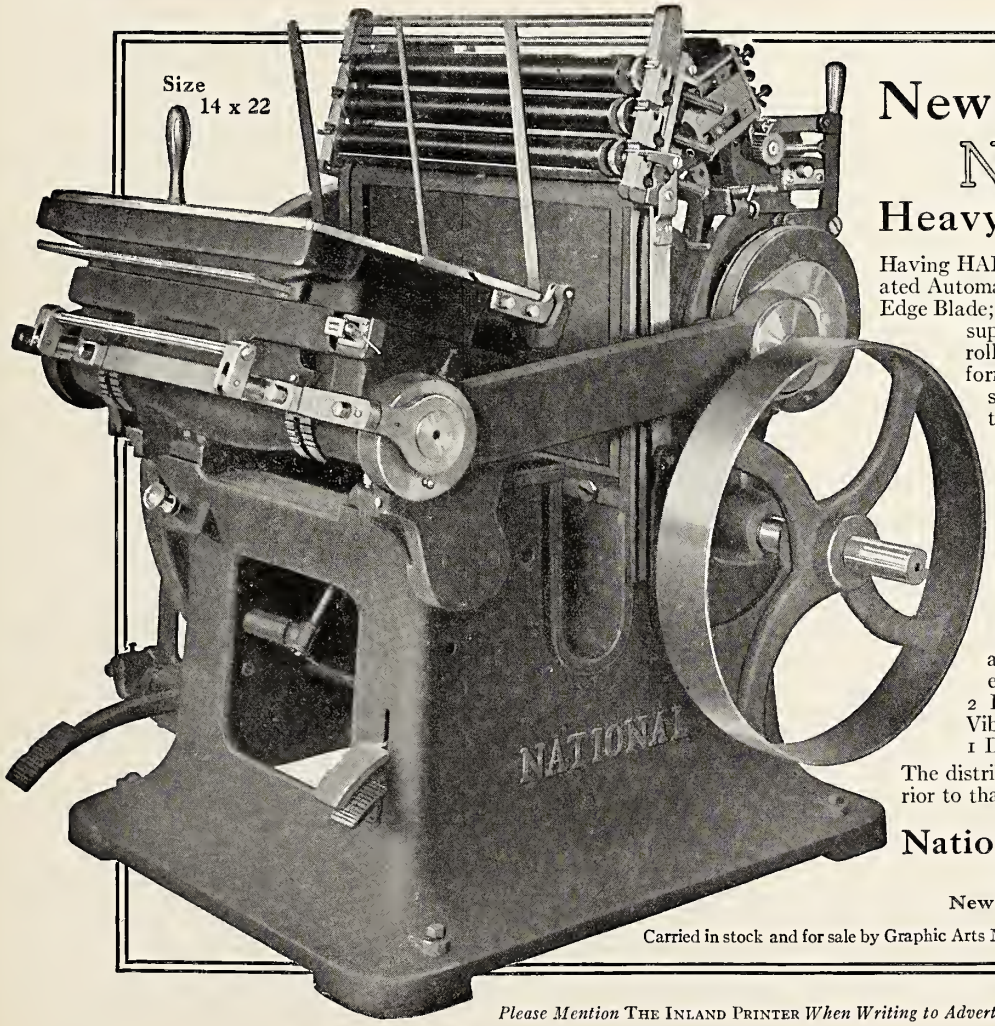
500 lb. or 300 lb. lots . . . . . 14½ cents per pound
100 lb. or 50 lb. lots . . . . . 15½ cents per pound

Ten Days 2 per cent, F. O. B. New York.

ANY QUANTITY SENT ON APPROVAL.

THE GENERAL ADHESIVE MANUFACTURING COMPANY
474 GREENWICH STREET, NEW YORK

BOSTON CHICAGO PHILADELPHIA TORONTO



New Model 3-Roller NATIONAL Heavy Duty Platen Press

Having HARTFORD INK FOUNTAIN with Graduated Automatic Feed and Detachable Radial Cutting Edge Blade; Ductor Roller Trip for control of fountain supply; Roller Trips tripping the lower form roller; Form Roller Guard for preventing form rollers from catching an improperly fed sheet; new Light-Action Throw-Off for throwing off the impression quickly and easily with a straight pull; New Style Counterweight, perfectly balancing the Roller Carriage and permitting the press to run at a

Speed of 2000 Impressions per Hour

without undue wear or injury to the press; Automatic Platen Guard; Automatic Counter; Grippers depressible at any position of the platen. The roller equipment consists of 3 Form Rollers, 2 Ink Cylinders, 2 Distributor Rollers, 2 Vibrators with unbreakable steel crescents, 1 Ductor Roller, 1 Fountain Roller.

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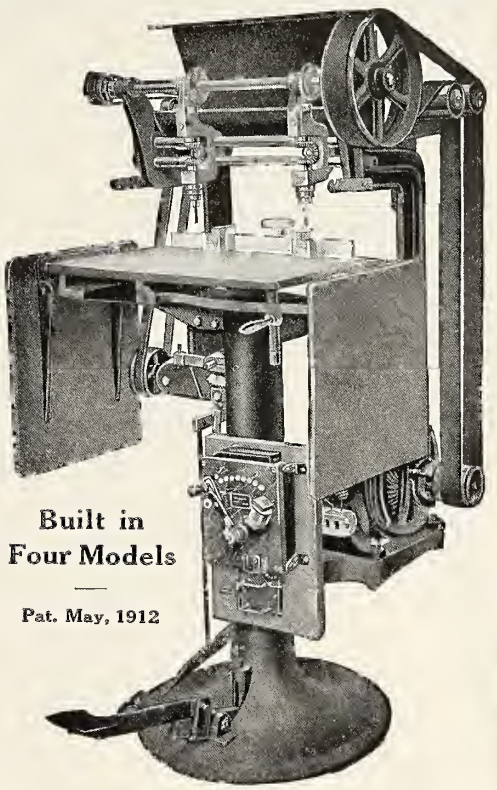
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Hurley Printing Co., Brantford, Ontario.
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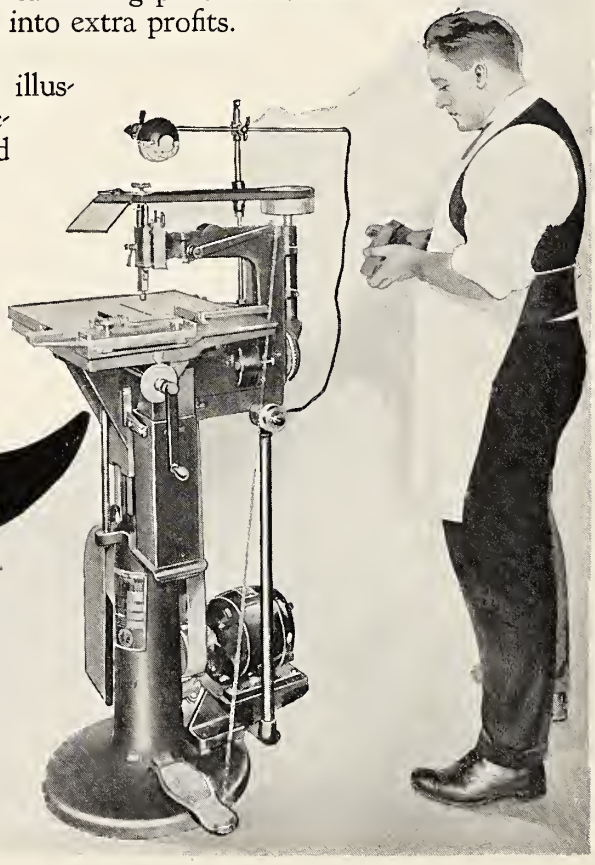
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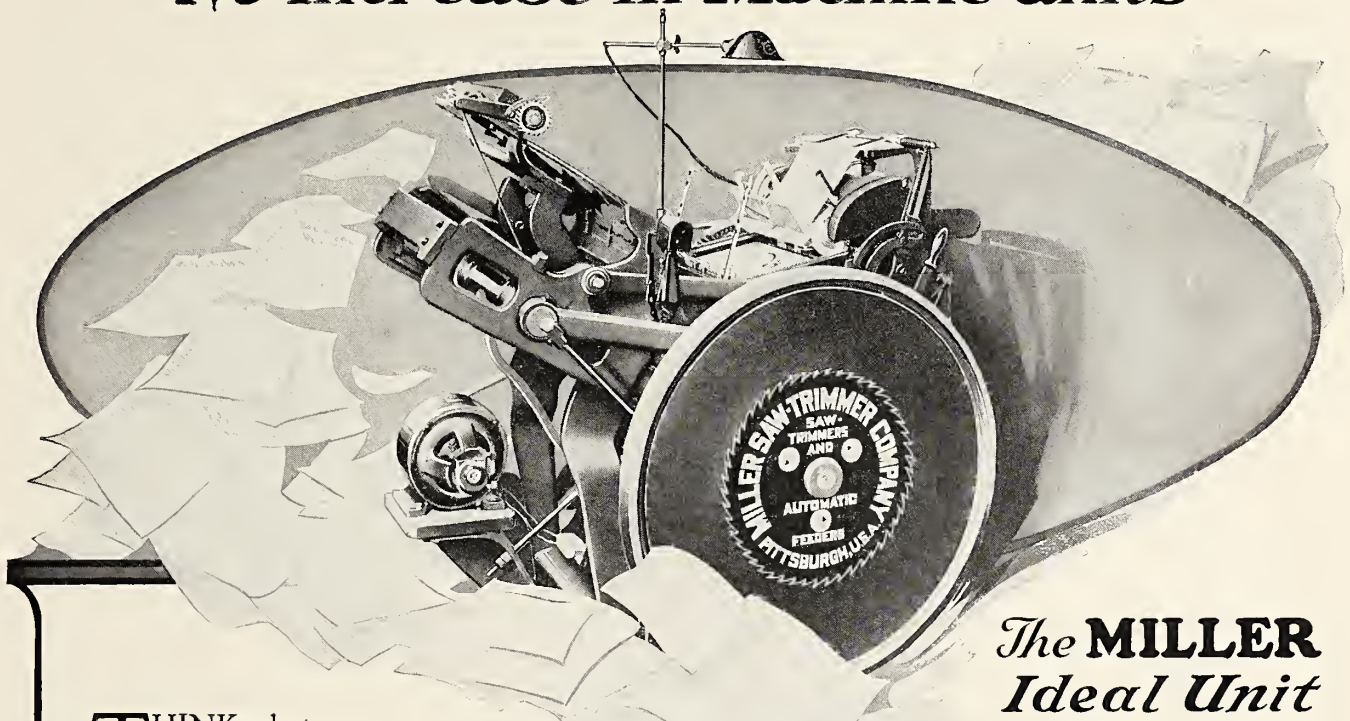
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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 70 | FEBRUARY, 1923 | Number 5

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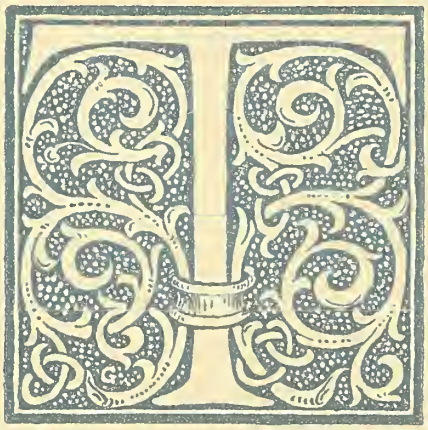
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THE HENRY O. SHEPARD CO., 57 PRINTERS, CHICAGO, ILLINOIS.

LITTLE THINGS

For who hath despised the day of small things?–ZECHARIAH III: 4, 10
Trifles make Perfection, but Perfection is no Trifle–MICHELANGELO



HE one who fails to appreciate trifles or the niceties of things will have no part in bringing into being either successful or beautiful things. Neither will that one enjoy beauty or success

NORMAN T. A. MUNDER

DESIGNED AND PRINTED BY NORMAN T. A. MUNDER & COMPANY, BALTIMORE

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 70 FEBRUARY, 1923 NUMBER 5

Service Before Sales

BY DANA EMERSON STETSON

BESIDES being the key to industrial prosperity, salesmanship is a means of conveying intelligent understanding of service. The shoe salesman, calling upon his wholesale and retail prospects, does not expound in detail the various processes of shoe manufacture. He assumes, correctly in most cases, that his prospective customer is sufficiently versed in the phases of footwear designing and production. The sample case lies open on the table. The manufacturer's representative knows his goods, the buyer is a keen judge of values. In a few minutes the sale is closed. Future dealings may transpire, all depending, however, upon the satisfaction or displeasure of the customer.

At the fitting stool of the retail store, a new thread enters into the intricate network of merchandising. A woman is buying a pair of shoes. She likes the style, is pleased with the fit, and finds them comfortable. Suddenly, she bites her lip in vexation, wishing that she knew more about leather and stitching. The resourceful clerk, equal to the occasion, explains.

"That leather, madam, is Havana brown kid, tanned by the New Castle Leather Company. Hundreds of other tanners have tried unsuccessfully to produce that exact shade. In no other shoe will you find a brown similar in every property, unless it be another Havana brown kid shoe. The top lift on the heel is Goodyear Wingfoot, made by the Goodyear Tire & Rubber Company. It is resilient, non-slipping and long-wearing. In the arch is a Crawford arch-supporting shank, made of fine steel. The sturdy support it lends the foot insures comfort at all times. The beautifully rounded toe is made possible through the use of a modified last. I doubt very much, madam, whether you would be able to secure elsewhere a shoe of equal grade at the price we ask at this store."

There may be some conjecture as to whether or not this sales clerk makes the sale. Undoubtedly he succeeds. A careful study of the trade publications which come to his store inspires confidence as he peruses them. The advertising pages provide new merchandising arguments. His customer, on the other hand, reads national magazines. The advertisements are replete with information. Here and there she seizes upon some worth-while hint, which she stores away mentally to aid her in her buying. It is perfectly logical, then, that a reminder should draw out some of these hints.

Now, the invisible element that performs so profitably, to the mutual benefit of both parties, buyer and seller, is *service*. Service is a trite word long applied powerfully, yet at a time abused regrettably. It can be made to do the seemingly impossible or it can be stripped of its functions. As one copy writer puts it: "Service is strongly linked with sales. One induces the other, so to speak. Incidentally, we have never tried to separate the two. Service is essential to prompt, careful shipment of orders. Pleasant, profitable business relations are founded upon service. Service is the invisible force which vibrates every fiber in the great network of transportation and communication, countrywide and along coast."

The man most difficult to convince of the value of good printed matter is, without doubt, the firm executive whose every effort is directed toward the maintenance of his plant to full capacity. He superintends production, decides on matters of systematization, and solves problems peculiar to the passage of goods in process. All who have sold advertising in any form, space or catalogue, will agree that concerns which have never been approached by an advertising man are unusually hard to cultivate. Furthermore, in many

manufacturing organizations, it should be remarked that the officers represent distinctive types. The president may be a successful factory executive, capable of assuming entire charge of production. Yet put him in a sample room with a group of buyers willing to place orders for his product and he becomes highly uncomfortable, soon losing command of the excellent mastery so advantageous in other directions. The vice-president, on the other hand, may be a truly remarkable salesman, but should he be obliged to govern the operatives for a day he might soon find half a dozen labor agents from as many different unions shaking their fists under his nose and uttering all manner of dire threats. The executive who is also salesman commits himself, in most cases, far more than the man who is tied up with matters of production. Perhaps this attitude is induced by an understanding of the true values of advertising or by a favorable regard for sales literature. The salesman of the company, at any rate, is usually most approachable. This does not imply, though, that the advertising man or printer's representative can sell his campaign or dummy with comparative ease. It is difficult to sell something to men whose business is selling.

Service is essential. Sales are circumstantial. There are undoubtedly plenty of self-styled " salesmen " who will declare that service is of no account, as it is merely a wild hallucination of some small-salaried copy writer, just as there are plenty of " general managers " who are loud in their protests that advertising is a waste of money and at best a painful dent in overhead.

The printer with just the right kind of service to please the prospect, just the right kind of campaign to aid the merchandising of the article, will gather in the contracts and the dollars.

Never before in the annals of business history has the manufacturer been forced to such extreme measures to sell his prospect, and never have buyers been so exacting in their demands. It is a case of the one selling to the other his very all. At such a time, however, cram-down-the-throat methods should be religiously abhored. If the printing salesman is to secure the signature on the dotted line, he must first learn how his prospect obtains orders in his own line of business. When the salesman has once mastered these methods, he will be schooled sufficiently to tackle the most difficult and unpromising prospect. The chief executive of a large corporation may refuse to grant interviews to printing representatives, yet when his own salesmen go out to get business he feels sorely offended if other chief executives refuse interviews. There are scores of vulnerable points such as this, and the salesman should study them, aiming to capitalize them, honestly of course, as opportunity arises.

Let those who live by the craft of Aldus Manutius, of Venice, and other early exponents of the admirable achievements of the letterpress, utter an irrevocable anathema against the word " solicitor." Let them eliminate it forever from their glossaries. The sooner solicitation ends and service begins, the better for the printer and for the buyer of printing. More missionaries, more service men, are necessary. The day of brief cases and fatly crammed, leather-covered note books is past. The dawn of intelligent service is fast spreading over the entire horizon.

Today every printing establishment of power and influence maintains somewhere in its offices a service department. Here research can be conducted, or the means to conduct it are available at short notice; merchandising information is kept on file; drawings and copy are prepared; entire campaigns are laid out.

Too many printers, nevertheless, underestimate the importance of this part of their organization and the responsibilities incumbent upon it. The one-man outfit is too much in evidence. The field is crowded with $30 a week combination copy and layout men. Time must run its course, and patience stand unquaking ere curative measures can be effected.

When, at last, the service or contact man ceases to " hold down a job "; when, at last, he rests safely upon the same dignified plane occupied by the estimator or proofreader; when, at last, he and his assistants attain the same degree of respect accorded the accounting department — then business will grow better.

Admittedly, the printer has a service to sell. It is no harder to sell service than the salesman makes it. Long ago advertising agencies began the practice of selling service; indeed, it was, and is today the first principle of their profession. On every agency staff you will find specialists in service; and, incidentally, they prove themselves to be excellent salesmen.

Over the counter of the retail store, at a desk, in a factory, in the advertising department of some big city emporium, or traveling from town to town — there must the general manager of a print shop seek out men capable of selling his service. The initial cost of employment may be high, but future dividends will bear interest.

Be it here recorded to the credit of the letterpress that its members are rapidly grasping the modern possibilities of exploitation by service. It is gratifying to glance at the pieces of advertising matter, great and small; to read copy which rings true; to look upon artwork which exhibits expert knowledge.

And, as movable types have been a motive power in the advance of civilization, and an ennobling means of uplifting humanity, so the day is not far remote when all printers will offer service before sales.

Stop talking equipment and price. Show your customers the advantage of using printing to support salesmanship and make it more effective.—Joseph A. Borden.

Tact, Plus System, Collects Outstanding Bills

BY THOMAS E. MOFFETT

BUSINESS seems never to be conducted without some worries, and undoubtedly the greatest annoyance for printers is that of accounts long overdue. There are altogether too many men who let these bills run without any plan to collect, and there are too many who permit their outstanding accounts to be converted into cash merely through whatever good luck may be theirs. Yet there is a clean cut and systematic way of attending to these matters. Collection methods have been studied and analyzed, and there is no reason now for haphazard efforts in that particular department of business management.

Undoubtedly the outstanding point in regard to collections is that there should be no hesitancy on the part of the printer about asking for due money. Of course there is always the fear that certain desirable customers may be somewhat irritated when reminded of their past due accounts, but the proper handling of collections obviates the possibility of offending a customer. The properly guided collection scheme does not fail to hold the customer's good will; rather it develops a better understanding and a more businesslike relationship, which reacts upon the customer himself in a stimulating manner. The conspicuous elements of good collection work, therefore, are tact, method, regularity.

Tact should be evident in all communication sent to customers. The method must be planned once and for all so that collections thereafter will be attended to according to some recognized and settled plan. Then there must be regularity in following out the scheme, because any collection method loses most of its effectiveness if it is not consistently followed out according to the time schedule adopted.

First and foremost, all bills should be rendered regularly on a certain date. The usual date, of course, is the first day of the month; but it is far more efficient to issue bills on the last day of the month in order that they may arrive in the customer's hands promptly on the first. This is a most important matter, yet it is often overlooked. It is the height of negligence to permit bills to be issued three or four days after the date on which they should go out. On the first of the month, for example, the customer will undoubtedly receive numerous other bills, and he reacts to these bills with a certain psychology. His mind somehow centers a little more intently on the bills which come in promptly and early, as those which come with such unrelenting regularity in the first mail of each new month seem to say eloquently to the customer: "Here I am; I am a due account. My boss is a good manager and he got me here to you right on the dot. This means, of course, that my boss knows the terms on which he took your orders, and he expects you to live up to them." In comparison with such a bill, the one which comes in leisurely on the third or fourth of the month seems to say to the same customer: "Here I am, a little late. That's the way with my boss. He is not in any particular hurry for his money."

It is one of the marks of a business manager, this rendering of bills in a businesslike way on a regular date. Yet the printer knows very well that even when bills are rendered promptly, the returns will not be equally prompt, and that is where the system of collection must begin. If the customer is not asked again about the account for another month, he soon learns that he can take this extra thirty days if he wishes. If he pays promptly then it is not so bad; but the great defect of this method is that it permits the customer to grow careless and he comes to regard the terms of sale as worthy of no serious consideration. A systematic collection system remedies this. In a tactful and polite, yet always consistent, manner, it reminds the customer that the terms of sale are expected to be recognized. The point is that this can always be done judiciously, and that no customer will take offense when it is so done. The customer, moreover, will actually be stimulated somewhat, as has been said previously. This is because the customer really likes to be rid of his bills and to feel that he has them paid. He feels stimulated because he realizes that only his own carelessness and inertia have permitted the due account to remain unpaid, and it is with a real feeling of relief that he at last resolves to attend to it. Furthermore, after he has been dealing with his printer for a while, he comes to understand that it is expected that these accounts must be met promptly, and he then begins to attend to them as he should have done in the beginning.

It should be remembered that even the best of customers will sometimes prove to be poor payers. This does not mean that these customers are bad credit risks, but rather that they are careless of their own affairs and easily overlook their obligations, and when the business man has no good collection method it means that he himself is the one really at fault. He should not permit customers to become lax; it is his plain duty to himself as well as to the customer to see that outstanding accounts are given the proper attention. To attend to these matters is a duty to the customer, because often an otherwise good man can be allowed to become an embarrassed and handicapped one. This happens when a business man who should settle his debts promptly is not asked to do so by his creditors, with the result that his debts pile up and some unexpected financial stringency places him in a difficult position. Such a customer is likely to think that his credit is part of his capital, and he may overextend his business or indulge in some kind of speculation.

To keep a firm grasp on collections, the first requirement is that the due bills and statements should be sent with strict promptness. Then the accounts which are not settled within a reasonable time — fifteen days after the rendering of the bill is ample time — should be consistently followed up. The first follow-up should be a polite and courteous note in regard to the overdue account. The fact that this note has been sent should be kept track of in some manner which will bring it automatically up for attention again at some future date. Ten days should be sufficient time to allow for this. A carbon copy of this first follow-up letter, or a notation in regard to it on a card, should be placed in a manila folder and filed away in what is called a tickler system. With a tickler system a separate folder comes up for attention regularly each day. The simplest way is to have thirty-one folders, with the numbers running from 1 to 31. These are kept together in rotation.

If the first follow-up is sent out on the fifteenth of the month, for example, the memorandum which covers these letters would be moved forward from the folder marked 15 into the one marked 20 or 25, according to the frequency of the repeat follow-ups decided upon. It is not at all too soon to send the second notice in five days, though a happy medium is the sending of the second notice in seven days, or in exactly a week. This second notice once more calls attention to the account, and asks kindly that it be settled. There is no need for straining of words in order to stir an "impulse" in the delinquent customer. These efforts to incite a customer to "do it now" are bound to prove irritating. The most skilful writers of collection letters have found this to be a fact. The all-important point is that a letter in regard to the account has come once more to the attention of the customer. It should be a letter thoroughly courteous, yet businesslike. The business man should never feel the least reluctance about asking for a due bill, and he should never frame any excuse for his asking. It is very bad practice to say he needs his money or to make any appeal for sympathy. All that is really necessary is a straightforward letter, tactful and, if possible, brief. The great effect at all times lies in the fact that the notice has come.

If the second follow-up should meet with no response, the memorandum in the tickler should be moved forward another week or ten days, again according to the plan decided upon. The unpaid accounts will once more come up for attention on the date set. The accounts paid in the meantime will of course have been removed from the tickler.

The third letter should be of practically the same tenor as the first and second, polite, tactful and businesslike. It is not yet time to get stern about the matter. In another week or ten days the accounts still unpaid will once more receive attention, and a letter of similar character should be sent. He is a poor business manager who gives way to impatience even now. Yet it is time in the fourth letter to urge the customer quite insistently to say something in regard to his account, to tell why it has not been paid and to promise definitely when it will be settled. Very few of the accounts will run as far as the fourth letter. Those which do run that far should be given what the collection man calls "individual attention." This means simply that each separate account remaining unpaid so long should be carefully studied on its own merits and treated in any one of various ways for further follow-up. The great benefit of such a system as is here mentioned is that the great majority of accounts will have been settled before a fourth letter is necessary, and in the meantime the customers will have been treated to a little course of education as to what the printer expects of them in settling due accounts. From month to month thereafter the number requiring follow-up letters on collections will constantly grow smaller, and new customers will be taught to keep in line from the very start.

The following series of letters have been used with good success by a printing-firm partner who looks after the finances. The first letter can be sent any time after the tenth of the month, and reads as follows:

We are sending you a duplicate statement of your account, which was due on ————.

Perhaps the original did not reach you, and therefore this little reminder is no doubt just what you desire.

Sincerely yours,

The second letter is still brief and as courteous as possible:

Our books reveal that the check for your account which was due on ———— has not yet arrived.

Probably your check is already on the way to us, and if not we trust you won't mind our calling it to your attention again. Your further orders, of course, will be even more welcome.

Sincerely yours,

If no response has been received to these letters, it will be time after another week to send the next. It reads as follows:

The fixed routine of our office brings different matters to our attention automatically from week to week. We are reminded that your check for account due on ———— has not yet been received.

We are sure you are just as anxious to clear this matter up as we are to see it settled. Be assured of our full appreciation for your kind favors in the past.

Sincerely yours,

The fourth letter, however, should endeavor to pin the customer down to some definite statement in regard to the bill. It would be an effective move at this time for the printer to call the customer on the telephone and to say he was just about to write another letter, but he thought that doubtless a telephone conversation would be the most convenient for both parties. The telephone message is an excellent account collector, yet there is no good reason why another letter should not be sent. This fourth letter still remains as tactful as possible and seeks to avoid any cause for ill will on the part of the customer. It is as follows:

If the check for your account due on ———— has not already been sent, we know you won't mind telling us the reason.

We feel sure you won't mind it, because lapses such as these are no doubt experienced by yourself in your own business.

If for any reason you are unable to settle this matter at once, kindly write or telephone us about it without delay.

Sincerely yours,

If no response is received within a reasonable time after the fourth letter has been sent, it is then time to give the account a little stiffer attention, as accounts running as long as this are bordering close on the undesirable quality. As stated previously, each account should then be given individual attention according to the best judgment of the printer. These foregoing form letters, by the way, are all individually written on the typewriter. Their cost is kept negligible if the typist keeps a small supply of the different forms ahead by writing the letters during periods of time which otherwise would not be utilized. The name and address of each letter can be filled in as required.

Competition in Printing—Good and Bad

BY CHARLES L. NOTMAN

THE average person engaged in the printing business has continually before him the bugaboo of competition and worry about what his competitors are doing; he is so wholly wrapped up with these considerations that he seldom stops to give a thought to just what sort of competition is in his mind. In most enterprises there are two kinds of competition — intelligent and unintelligent; the former may be termed "honest" competition and the latter "artificial" competition. A great deal has been written regarding the latter, and so little about the former that a few words with respect to "honest" competition may not be amiss.

Many printers are imbued with the idea of getting business without considering whether getting it is the result of better quality, profitable prices or efficiency of service. Many make the fatal error of getting business at prices which are unprofitable, but they consider it good policy just because they "beat the other fellow to it." This is not intelligent competition by any means, and that it works for the detriment of sound business can not be denied. I shall endeavor to illustrate my point:

Two competing printers made estimates to a prospective buyer on an order comprising a dozen or more different forms. Number one quoted a total price of $575, which would net him a reasonable profit, whereas number two quoted a price of $525. The prospective buyer called number one to his office and said: "I have been doing business with you for some time and should like to give you the entire order, as I believe it belongs to you. However, I have been quoted a price of $500 for the job, and I will give you part of it at that figure if you care to take it." The buyer knew from long experience that he himself was not immune from such suggestions and that most of his competitors also resorted to such tactics, so was not surprised when number one "fell" for the proposition and got part of the order.

When number two came in the buyer told him the same story, with the same result. However, both number one and number two felt satisfied that each had outbid the other for half the order, but there was nothing gained by either, for both lost money on the transaction. Later when these two printers talked with each other at a meeting of their association, they discovered that they had been "fleeced" and that they had "played against each other." Both freely admitted that they themselves were to blame.

Honest competition consists principally in the economic struggle of printers to secure patronage. The buyers have adopted this theory because they feel that under such a system they get better quality, stable prices, and more efficient service than could possibly be had under any other system of business and industrial organization. However, this does not mean that such results will be obtained from the operation of the competitive process, regardless of how competition is conducted. A method of competition interfering with or throttling freedom of competition, production and efficiency, necessarily restricts the various competitive units from functioning as freely as their relative costs warrant. Unethical restrictions, such as selling printing at a loss for the sake of securing business, are unfair and dishonest, since they hinder other concerns from competing fairly to the limit which their productive and sales efficiency may warrant. If there is a sound basis for competition it lies in preserving the economically efficient and weeding out the inefficient. Practices which destroy the efficient along with the inefficient are economically unsound, and should be regarded as such.

Much literature in the nature of propaganda has been distributed among buyers of printing to the effect that so long as they pay low prices everything is going smoothly with the business. This is false information, and every effort should be made to convince the buyers of printing that the printer should receive a fair and reasonable profit for his product and that buyers should pay no more than a fair profit.

Much unsound competition results from the fact that printers do not have the fullest and most thorough knowledge of market conditions — what other firms in similar lines are doing in price, volume of output, etc. This lack of knowledge exists in many instances because printers as a class are suspicious of their rivals and worry a great deal about what the other fellow is going to do to them. Much suspicion and ill feeling between competitors could be eliminated if estimators and salesmen were instructed not to discuss a competitor's business with any prospective buyer or to

speak unfavorably of the other fellow's work, rather devoting their time to boosting their own product and laying particular emphasis upon the merits of their own goods. A promise to make prompt delivery and render efficient service should be faithfully fulfilled, thereby helping business and making much progress towards honest competition. Much time which could be utilized to advantage in promoting their own goods is wasted in belittling the other fellow's product. Such tactics hurt business generally, destroy confidence and promote discontent. The best way to get new business is not to disparage a competitor but to create new markets and encourage increased demand.

As I have said before, efficiency of production and manufacture, the low cost of production and efficiency of service should be the printer's guide for the upbuilding of his industry. Getting a competitor's business by methods not based on efficiency of production and efficiency of service, but rather based solely on prices which do not net a profit, are unsound, and if persisted in will ultimately result in great harm, not only to the printing industry but to the buyers of printing as well, as plants that do not operate on a profitable basis must eventually lower the quality of their product or go out of business.

It is an old but a true saying that " when the price of an article is long forgotten, the memory of quality and efficiency of service rendered still remains."

Any legitimate business, whether it be printing or something else, is surely entitled to a fair and reasonable return on the investment, and the buyers should be satisfied to pay prices that will bring about this result.

Who Discovered and Perfected the French Typographical Point System?

BY FELIX SMALIAN, BERLIN

TRANSLATED BY JOHN STANESCO

IT might seem superfluous to consider again a question like this, which has importance only from an historical standpoint, but this invention was such an important, in fact, grand achievement, that the name of the real discoverer or creator should be kept uncontested before posterity. The first point system was worked out in 1737 by the French typefounder, Fournier le Jeune, who described it in his unsurpassed " Manuel Typographique," Paris, 1764-1766. It has not yet been possible to decide upon what basis he built it up, certainly *not* on the legal French measure of that time, the Parisian foot *(pied de roi)*. Pierre Didot, the eldest son of Francois Ambroise Didot, writes about this in his " Epitre sur les Progrès de l'Imprimerie ":

> Simon Pierre Fournier would have left nothing to be desired if he had taken for his system a measure fixed and well known, instead of the idealistic one which he himself made to maintain the appearance of gradation between the type bodies existing for a long time in the printing offices — and by bringing into his system those bodies that were more or less at variance.

The disadvantage of not having a stable foundation soon made itself noticeable, and in a short time a new point system was established in the celebrated printing office of the Didots, based on the Parisian measure, as follows: 1 foot equals 144 lines; 1 line equals 1 nonpareil; 1 nonpareil equals 6 typographical points. This was the system of Fournier fitted to the foot measure.

EDITOR'S NOTE.—This article was sent us by Mr. Smalian some time after the appearance of the article on " The Didot Dynasty of Printers," by Henry L. Bullen, which was used in our issue for October, 1921. The original manuscript was written in German, and was translated by Mr. Stanesco, then referred to N. J. Werner for verification. After going over the manuscript Mr. Werner wished to add a postscript setting forth some of his own views. We extended him that privilege, and append his addition for the interest it may add to the notes by Mr. Smalian.

The question now arises: To whom does the credit belong for putting this transformation into effect? As for myself, I do not consider the theoretical idea itself of much importance, because the defect of Fournier's system and its remedy were not very difficult to recognize, but the technical application of the remedy may be considered as a great accomplishment, especially at that time.

In 1757 Francois Ambroise Didot, the eldest son of Francois Didot, took over the printing office of his father and established a typefoundry in connection with it, for which purpose he engaged the celebrated punch cutter, Waflard, under whom he later on placed in apprenticeship his second son, Firmin Didot, who in a few years surpassed his master in the art of punch cutting.

To which of these two Didots — who solely come under consideration — belongs the credit for the adjustment of the type-body system to the foot measure *(pied de roi)*, to Francois Ambroise Didot or to Firmin Didot, to father or to son?

In the " Epitre sur les Progrès de l'Imprimerie," by Pierre Didot, a brother of Firmin, we also find the following important passage:

> As the systematical gradation of type bodies has never before been handled in an exact manner, my father decided to establish a typefoundry of his own, in order to be able to attain the very necessary preciseness by applying fixed and invariable measures. He divided the line of the foot *(pied de roi)* into six equal units, which served the double purpose of grading the sizes of type and of giving them names. The smallest size was called six, because it contained six units, or the exact line of the foot measure *(pied de roi)*. The one immediately following was called seven, because it was composed of one line and one unit. . . .

From this it follows unequivocally and authentically that the Didot system was, at least theoretically, devised by Francois Ambroise Didot. A large number

of notable writers are also of the opinion that he may be considered beyond question the creator of the system. How then does it happen that other no less important technical men than W. Kasper (in his "Handbuch fur Buchdruckerkunst," Karlsruhe, 1868), J. H. Bachmann (in "Die Schriftgiesserei," Leipsic, 1868) and Paul Schmidt, to whom we shall revert later on, just as positively mention Firmin Didot as the originator?

I find the answer for this in the fact that these men evidently did not consider that the invention of such a simple and practical system was of much importance, but were inclined to place more stress on the putting of the theory into actual practice. Here is where they appreciated Firmin Didot's work.

In this connection I quote a passage found in the "Essay sur le Typographie," Paris, 1851, published by Ambroise Firmin Didot, the eldest son of Firmin. This passage is especially noteworthy because of the fact that its concluding sentence belittles the work of Fournier. It begins with the following:

> I established my typefoundry, said he (Fournier), in 1736, and now, in 1766, I can hardly call it finished; that is to say, I needed twenty-nine years of strenuous and continual activity to bring it to its present state. I can truly say that it is entirely the work of my own hands, having myself engraved the punches, struck and justified the matrices and made a part of the molds. Since the origin of printing art there has been no instance of any typefoundry having been completely made by any one single artizan.

The author then adds: "Firmin Didot devoted as much time to cutting punches and making matrices as did Fournier le Jeune, and the printing art owes much more of its progress to him."

Paul Schmidt, the deceased publisher of the *Chronique de l'Imprimerie,* at Paris, whom I have mentioned, occupied himself very seriously with this question, having been in early life in the employ of the Didot printing establishment. He came to the conclusion that Francois Ambroise Didot worked at first with type made on the system of Fournier, and that only at a much later date in consultation with his son Firmin did he take up the question of how to transform the uncertain system of Fournier into one the basis of which accords with the foot measure *(pied de roi).* This transformation was a problem to be solved by both Didots, and the first types made after their new system were used in the Didot printing office in the year 1783 or 1784. Doubtless twenty years were required for the completion of the system, and as Firmin Didot was both punch cutter and typefounder, he had undoubtedly the greatest share in the changing of the system.

Finally, it should be mentioned that in 1811, after the introduction of the meter as the Government's standard of linear measure, Firmin Didot undertook to devise for the government printing office at Paris a metrical type system, which, however, did not attain completion. The French type system, then, is based on the foot *(pied de roi).* In Germany alone, in 1879, was this type system officially gaged by metrical measurement, determining that 798 Didot points equal 300 millimeters.

Postscript by N. J. Werner

To the Editor: For some time I have been wanting to correct a statement which appeared in Mr. Bullen's interesting history of the "Didot Dynasty of Printers," which was published in your October, 1921, issue, page 58. He said: "In establishing his typefoundry Francois Didot adapted the point to the metric system. . . . Fournier's point was based on the French linear foot and was therefore not in agreement with the new metric system." I was sure Mr. Bullen was not correctly informed, but I had no data right at hand to make a positive statement in contravention. It pleased me then to read Mr. Smalian's article and get the real facts.

I derive an added pleasure in the fact that while making a tour through Europe in 1906 I became acquainted with Felix Smalian at the home of his father, Hermann Smalian, in Berlin, with whom in years gone by I had considerable correspondence on technical topics. The father, before his retirement, was a technical director in the big Barthold type and brass rule concern at Berlin, and he was a deep student of typographic history and technique. He wrote many articles for the printing journals, also several books. He was much interested in the history of the typographical "point," and devoted some time to research in this connection. This explains the interest taken in this topic by his son. Through indirect sources I learned that the father died while the Great War was going on, having attained quite an advanced age.

It had been my impression — gained perhaps from reading foreign printing literature — that Fournier's point was based on a French foot measure current in his day, and that later this foot measure had by royal decree been altered, becoming then the so-called *pied de roi* (foot of the king). Kings will do such things, you know — 'tis prideful. I was right in believing that the Didot point was based on this *pied de roi.* But so far I have failed to find substantiation for my supposition about a previous French foot, upon which Fournier might have based his point. Perhaps some one who knows the facts can set me right. It is quite possible that at one time the French and the English foot were identical or nearly so. The *pied de roi* is equal to 12.78+ American (or English) inches; that is, about 6½ per cent larger.

As 2,660 Didot points are equal to 1 meter plus perhaps a hair, it can not be said that the Didot system is in agreement with the metric system. The figure 2,660 does not divide into aliquot parts that harmonize with divisions of the meter. It is claimed that 83 American picas equal 35 centimeters. These figures are likewise not workable to bring the American point into an even relationship with the metric system. The Didot point is equal to about 1.07 American points. In other words, it is about 7 per cent larger than the American point.

It is rather a sad fact that this difference between the Didot and the American point should exist, since it precludes all hope of printerdom having a universal type-body system. That, of course, doesn't bother the

American printer; but it does bother his confrères in other countries, notably South America, where they purchase both American and European type. The two kinds simply won't mix. And it bothers our type producers who would sell to printers in these countries. It bothers the English typefoundries which would sell on the Continent, and it bothers the Continental foundries which would sell in England, Canada and Australia. And there can be no doubt but that it also bothers the manufacturers of line-casting machines considerably in the adjusting of these to suit the users of the differing point-body system.

I am not interested in robbing any one of any honors that may be due him, but since it is my belief that the Fournier point was not far apart from, if not identical with, the present American point, and that if it had prevailed the world would today have full agreement at least in type bodies, I have always wished that the Didots had never meddled with the type-body question. By their intermeddling they spoiled a good thing and by their adherence to the *pied de roi* (which shortly afterward became obsolete) they accomplished nothing of real value. It may be said that they did their work at a wrong time. Had it been later they would have adjusted the point system to the metric system, and that might have had an influence on the determination of the size of the point when that question was up for solution in the United States.

While on this subject, I want to express my regret that Mergenthaler or whoever determined the size of the point for the linotype product made a monstrous mistake in not adopting the size of the point already established in America. There can be no excuse whatever for making the linotype point equal to .014 inch instead of equal to the typographic point, .013837 inch. Whoever has handled foundry type in connection with linotype slugs will bear me out in condemning the establishment of this great difference in size, due, I suppose, to the mental laziness of some one who did not want to bother with dimensions that were a bit difficult to figure, and who did not realize that small differences when multiplied (as in the printing office) would cause an immensity of trouble. Perhaps it is not yet too late for the producers of line-casting machines to drop their incongruous, incommodious point. There is more history and use ahead of these machines than has gone before. And now that it is easy to procure micrometers (" mikes," as they are called in shop practice) which measure by the typographical point and parts thereof, instead of by inches and thousandths of an inch, they would not be obliged to calculate with the cumbersome figures representing the dimension of the American point in inches.

I have just read an article in *Le Journal des Impremeurs* in which it is stated that the French National Printing Office has a point system of its own, which differs from those of Fournier and Didot. The writer of that article says that it is a system divisional by 16, instead of 12, as are the other two, and that 8 of its points are equal to 9 Didot points. He figures the dimension of Fournier's point to be .347 millimeter, that of the Didot point .375 mm., and that of the National Printing Office point .423 mm. To this I may add that if 83 American picas are equal to 35 centimeters, then 1 American point is equal to .351 mm., which would be .004 mm. larger than the Fournier point. It must be admitted that such a small difference would make the Fournier and the American practically identical — just as I have always believed they were. The writer quotes Fournier as saying that he made a scale of two inches, each inch divided into twelve lines and each line into six typographic points; all 144 points. This scale contains a total of 12 ciceros (picas). Now the question arises, what was the size of the inch used by Fournier? That it was not a *pied de roi* inch is certain.

Referring to the system above divisional by 16, it may prove interesting to present-day typographers to know that previously to the time the American point system became established two prominent foundries were contemplating a similar system, in which the pica was divided into 8 parts or " units," the ½ units being 16 parts of the pica. In this system the sizes named excelsior, brilliant, diamond, agate, nonpareil, minion, three-line excelsior, small pica, pica, english, five-line excelsior, three-line nonpareil, double small pica, double or two-line pica, double english, five-line nonpareil, etc., measured respectively 2, 2½, 3, 3½, 4, 5, 6, 7, 8, 9, 10, 12, 14, 16, 18, 20 units, etc. This system (in which the unit was equal to the present 1½ points) would have suited the MacKellar, Smiths & Jordan typefoundry, of Philadelphia, which would have had only a few changes to make in its type bodies to bring them into accordance with it. The other foundry which was fondling with this scheme was the Cleveland Type Foundry. Whether it was brought before the conference of typefounders at Buffalo in 1885, which discussed type bodies and determined the American point, I never learned. At that conference proposals were made that the pica be exactly ⅙ of an inch, but the preponderance of interest favoring the MacKellar, Smiths & Jordan barred all other bases of measurement, and as a result we have a pica of which six equal .996 inch. Whether this is a wise thing I am not prepared to discuss. Neither this nor a ⅙-inch pica has any workable relationship to the metric system.

So educate yourself that you may rise from the mechanical to the intellectual plane of printing, and sell printing for its power, rather than by the number of impressions.—Collectanea.



Remarkable progress has been made in the production of halftones for printing on uncoated papers. Not only are the results now being secured especially satisfactory for work where it is desirable to avoid the glare of the highly glazed surface papers, but the effects produced are soft and artistic, as demonstrated by this illustration, printed from a 150-line screen "Electro-Tone" plate, shown through the courtesy of the Electro-Tint Engraving Company, Philadelphia.

EDITORIAL

We have received a communication from Charles F. Shirley, of the Forbes Lithograph Manufacturing Company, Boston, in which he states: "The article by Mr. Fawcett, in the December number ["The New Tariff in Its Contact With the Graphic Arts," page 373], gives a very comprehensive outline of the new tariff as it affects the printing industry, yet I am surprised that he entirely overlooks the 2½ cents per pound duty put upon casein, which is a menace to the printing and publication business of the country, as it means an increased cost of from $10 to $20 a ton for coated paper. Its immediate effect, coming at a time when there was an acute shortage of casein, was to increase the cost from 8 cents to 23 cents a pound, and that increase represents from $40 to $60 a ton in the cost of coated paper." Mr. Shirley has also sent us a copy of the statement which he, as one of a committee, prepared for presentation to the makers of the tariff, protesting against any duty on casein. This statement is an excellent presentation of the case, and shows that the various trades allied in the printing industry were extremely well represented in their opposition to the placing of the duty. Even though their efforts did not succeed in having the duty eliminated, they undoubtedly were largely instrumental in having it reduced from the original amount of 4 cents to 2½ cents. We thank Mr. Shirley for bringing this matter to our attention, and are pleased to pass it on to our readers through this paragraph.

The importance of having the name of the city and State appear on pieces of advertising literature seems to be overlooked by a great many who issue printed matter for advertising purposes. It seems to be considered sufficient to have the street address, which undoubtedly is all that is required when the literature is for distribution limited to the immediate vicinity or within the home city. On numerous occasions, however, we have received specimens of advertising which bear absolutely no mark showing the city from which they are sent, outside of the post-office cancellation stamp, and many times that does not give the name of the city. Printers should not only watch their own publicity matter to see that it bears the name of their city, but they should also render their customers the service of advising them of the necessity of having the city identified. Even when literature is produced for local distribution only, pieces will frequently find their way to other parts where they might do some good for the one sending them out if the complete address were given. Often it takes but a little thing to nullify the effect of an otherwise good piece of advertising — the proper identification of the location of the advertiser, however, is by no means a little thing, it is vitally essential.

The Chicago Apprenticeship Plan

It was the editor's great privilege to sit in for a full afternoon with the Joint Apprenticeship Committee, which represents the closed-shop employers of Chicago and Chicago Typographical Union No. 16. Far be it from us to laud a movement simply because it is taking place in our own "home town," but we can not refrain from making the comment that this session of the committee was a revelation. There we saw in the most convincing manner the real constructive work that can be accomplished by true coöperation. There we saw exemplified in the best possible manner the true spirit of helpfulness.

There has been a vast amount of printed matter in various journals of late years regarding what shall be done with the apprentice. It has been made the subject of many talks during recent years. We believe the problem is being solved, and solved successfully, through this Joint Apprenticeship Committee. The committee, be it known, is composed of representatives of the Franklin Association of Chicago, comprising employers of union help, and the Chicago union.

Before the committee at each session appear young men in various stages of their apprenticeship, as well as many who are desirous of starting to learn the trade. They are talked to freely and frankly, examined as to their qualifications or as to the progress they are making, given fatherly advice and counsel; grievances, if any, are ironed out to the satisfaction of all concerned wherever possible. Those failing to show the proper interest in the work, or lacking the necessary qualifications for the trade, are advised in a kindly spirit to seek some other field of labor. If it is definitely shown that the boy is not being given the proper opportunity to learn the trade, the matter is taken up with the employer, either through a personal visit or through correspondence. If a boy shows any inclination toward study for self-improvement, he is encouraged in every way possible. A complete record is kept, and if it is found that an apprentice fails to follow the counsel offered him he is talked to straight from the shoulder with a view to impressing upon him the necessity of becoming a competent workman.

The committee is doing a real work in Americanization as well as in advancing the interests of the industry, for in a city like Chicago, with such a large foreign population, many boys of foreign birth or parentage find their way into the printing offices as errand boys and then as apprentices. To such boys the committee gives counsel regarding reading for self-improvement. All apprentices must take the course of study prepared by the International Typographical Union, and through the committee a close watch is kept on the progress the boys are making.

To adapt a popular phrase, " every day and in every way we are making progress." This plan of a joint committee, where employers and officials of the union meet on common ground, for a common purpose, to make better, more efficient and more intelligent workmen of those who are entering the trade, is truly a long step forward.

On the Closing of a Famous Press

A great amount of comment has been going the rounds of the press regarding the closing of that famous printing house, the De Vinne Press, of New York. It is regrettable that a great institution, founded upon such high ideals and conducted for years with those ideals dominating the entire personnel of the organization, should find it necessary to close its doors. It is more regrettable to notice the statements made as the reason for its closing. From the newspaper reports we have received, we find it was announced that the decision resulted from " inability to get the type of men suited to our needs," also " there is no longer a great demand for fine printing." We believe neither of these claims can be substantiated. Judging from the vast amount of remarkably high-grade work that is being produced in almost all parts of the country today, there must be the men capable of producing it, and there must be the demand for it or it would not be produced.

An excellent comment upon the closing of this famous house was made in an editorial appearing in one of the Hearst newspapers under the title, " Quality, Plus ":

A printing plant famous during two generations for the artistic merit of its work announces its demise with the pathetic words: " The last thing that people want to pay for today is quality." Observation does not confirm the truth of the assertion. A voice like Caruso's would win richer rewards than even he received. . . . No, quality holds its own when it is quality and not a mere gilding on the momentum of past reputation. The world still beats a pathway to the door of the person who can give it unique service.

Yes, there are still a large number of people who appreciate those things that are a little better than the ordinary and who are willing to pay the price to get them. There are still firms doing business that realize the value of high-grade printed matter, that realize the added prestige given their institutions by the use of printed matter which has the distinctive touch of true quality. And the beauty of it is that true quality is not always to be gained merely by the expenditure of a great amount of extra money. True, quality can not always be produced at the same price as the mediocre. Nevertheless, a large amount of the now mediocre printed matter could be produced in much higher quality with very little extra expense, if any, merely by the application of a few of the fundamental principles of good workmanship. It is not produced so much because it has to be, but because there is too great a tendency to follow the fallacious idea that " any old thing will do."

One of the best comments on the closing of the De Vinne Press that has come to our attention was a letter written to the editor of the New York *Times* by Henry Lewis Bullen, librarian and curator of the Typographic Library and Museum at Jersey City, New Jersey. Mr. Bullen has also submitted the same letter to the editor of this journal:

To the Editor of " The Inland Printer ":

Among the various causes alleged to have brought about the decadence and final failure of the printing house made famous and more than ordinarily profitable by Theodore Low De Vinne these have been mentioned in the newspapers of New York:

1.—" The public will not pay for good printing." This is entirely erroneous; the public which demands good work is more extensive and liberal than ever before.

2.—" The rules of the unions are prohibitive of fine work. We are no longer able to get the type of men suitable to our needs." Invariably when a printing house achieves a great reputation it is traceable to one dominating spirit. As there is more of good printing done among us today than ever before, it is obviously not true that good and competent journeymen printers can not be had; and as the great majority of these are union men, it is not fair to implicate the unions in the failure of one house which no longer possessed a dominating spirit. Neither should it be forgotten that the employees of all grades were brought into the printing houses by the master printers themselves — not any of them by the unions. Whatever incompetency exists among journeymen printers — and there is too much of it — is due entirely to the failure of master printers to personally examine and select their apprentices. In New York more than three-fourths of the apprentices are deficient in the necessary education and bent of mind required in a good printer, the remaining fourth become competent journeymen. The better workmen are for the most part developed in the smaller cities. There is now, as always, a scarcity of first-class journeymen printers, yet there are now more of them than ever before. A lively demand for their services creates the scarcity. There is no rule or any discouraging influence emanating from printing-trades unions that prevents a printer from advancing in his art. Those who do advance receive and amply earn premium wages.

3.—" The passing of the De Vinne Press is not due to lack of appreciation on the part of the public of what fine printing really is, but because it is rapidly becoming impossible to produce work of that character." There never was in any previous period so much good printing or so many good printers as at the present time. When the illustrious De Vinne was in his prime there were not more than three printing houses in this country in which there was any decisive knowledge of art as applied to typography. At the present time twenty or more printing houses can be named the work of which compares favorably with that of any group of typographers in the best period of the art in France and Italy, or in the period in England in which William Morris and his followers revived typographic art throughout the world in the latter part of the last century. We have also, in various centers, three or four distinguished groups of typographic artists, whose influence powerfully pervades current printing in America. We also have a few hundred printing houses in which a vigorous endeavor toward actual art in printing is being made, with happy results.

Therefore, the present situation of the De Vinne Press can not be ascribed to unfavorable conditions in our art and mystery of printing. There never was a time when our printing houses were so well employed or as prosperous, and the most prosperous of all are those which are following in the footsteps of the progressive De Vinne.

HENRY LEWIS BULLEN.

A splendid tribute to the man, Theodore Low De Vinne, was paid by the New York *Tribune* in an editorial entitled " A Great Printer," from which we quote the following:

The withdrawal of the De Vinne Press from the field of American printing, and the dispersal of its plant, must bring a grievous sense of loss to lovers of good typography. A thousand precious memories are stirred by the news. Everything Theodore L. De Vinne did as a printer he endeavored to make beautiful. There is a prodigious amount of good printing done in the United States today, some of it weakened by " preciosity," but all of it driving in the right direction. . . . Put aside all questions of style, all question of the choice of this or that font, and look simply to the broad improvement disclosed in this new mass of presswork. Then ask whose influence originally gave the strongest impetus to the ambition it implies, who most effectively erected sound standards that are still honored. The answer is, " Theodore L. De Vinne." He helped to get our printers into a salutary habit and his good example endures. . . . There is, if we mistake not, a bust of De Vinne in existence. It should be placed in the Hall of Fame in New York University, where a series of such memorials has for some time been growing.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

In Answer to Mr. Werner's Criticism of the Caslon Type Face

EDITOR'S NOTE.—The following letters have been received in answer to the criticism of the Caslon type face by Mr. Werner, which appeared in the Correspondence department of our issue for December. We give them here, without comment, for the interest they may add to the discussion.

To the Editor: BOSTON, MASSACHUSETTS.

The writer has read with considerable amusement the letters from N. J. Werner in the December, 1922, issue of THE INLAND PRINTER.

When reading these letters the first question that came to my mind, and doubtless came to the minds of other readers, was, "Who is N. J. Werner, and why should his opinions regarding type faces be worth a place in your publication?" In the past Mr. Werner has discoursed more or less wisely regarding the standardization of the sizes of printing papers, and upon kindred topics, but I can not recall ever having seen a distinctive piece of typography that was his handiwork. Therefore, it seems to me that his opinion, and the opinions of printers he quotes in his letters, as to the value of Caslon Old Style type, are not worth consideration.

If you would allow me the space, I should like to quote the opinions of a few printers who have some standing in the field of typography.

I think that every person well informed regarding typography will agree that in D. B. Updike we have a worthy successor to Theodore L. De Vinne. As the long list of beautiful books produced by the Merrymount Press during the past quarter century attest, Mr. Updike is perhaps the best book printer in the world. The two portly volumes entitled "Printing Types," recently issued by Harvard University Press, and of which he is the author, are a lasting monument to his scholarship. On page 106 of Volume II he says:

> To say precisely how Caslon arrived at his effects is not simple; but he did so because he was an artist. He knew how to make types, if ever a man did, that were (to quote once more Bernard's phrase) "friendly to the eye," or "comfortable"—to use Dibdin's happy term. Furthermore, his types are thoroughly English. There are other letters more elegant; for the Caslon characters do not compare in that respect with the letters of Garamond or Grandjean. But in their defects and qualities they are the result of a taste typically Anglo-Saxon, and represent to us the flowering of a sturdy English tradition in typography. Lacking a "national" form of letter, we in America (who are mainly governed by English printing traditions) have nothing better. Caslon types are, too, so beautiful in mass, and, above all, so legible and "common sense," that they can never be disregarded, and I doubt if they will ever be displaced.

There are many critics who consider Bruce Rogers equal or superior to Mr. Updike as a typographer. To the writer there is little to choose between the abilities of the two men. Mr. Rogers' work has more grace, freedom and beauty than Mr. Updike's. On the other hand, Mr. Updike's productions, because he can exercise over them a more close control, average higher in workmanship. Mr. Rogers is evidently an admirer of Caslon type, otherwise he would not use that face to so great an extent. I venture to assert that if the opinion of Mr. Rogers was asked he would agree with what Mr. Updike has said about Caslon type.

Another man who is entitled to just as high a rank in the fine bookmaking field is J. H. Nash, of San Francisco. In my apprenticeship days I was fortunate to have worked in the same printing office with Mr. Nash. I know what a skilled workman he is and also how deeply he has studied every phase of typography. Many of Mr. Nash's finest books are set in Caslon type, and I am positive he will agree with what Mr. Updike says about this ancient letter.

There is no need to call the roll of other eminent American typographers, all of whom seem to prefer Caslon type.

In one paragraph of his letter Mr. Werner condemns very harshly the type face called "Scotch Roman." If I am not mistaken, Mr. Updike was responsible for the introduction of this face in this country, and if Mr. Updike considers it has merit the criticism of Mr. Werner should have little weight.

In conclusion, I would suggest to the readers of THE INLAND PRINTER that they not take seriously what Mr. Werner has to say about type faces; and to Mr. Werner I would suggest a very careful reading of the two volumes of Mr. Updike's treatise, "Printing Types." LEWIS C. GANDY.

To the Editor: PORTLAND, MAINE.

I read in the December issue of your magazine a letter from one N. J. Werner, in which he seems particularly bitter in his attack on the famous Caslon face. While I do not care to debate the question with Mr. Werner with any thought of changing his opinion regarding this type face, I should like to express my views regarding what Caslon means to me.

To take Mr. Werner's statement that the necessity of recutting the Caslon type proves he is right in his denunciation, to me this is proof of nothing except the fact that the typefounder, with the commercial instinct and knowledge that there would be a market for such among a certain class of printers, put over Caslon No. 540.

I recall once viewing an exhibition of oil paintings, and among the collection there were two in particular which impressed me as representing the opposite in technique. One represented a clump of birch trees, very cleverly executed, every twig and leaf rendered with the utmost care—no detail missing, the artist having produced a literal reproduction of the birch trees. The other picture—an old, gnarled oak tree, its branches twisted, happily placed in the corner of a pasture, a bit of rambling stone wall, a background of soft foliage melting into the distance with a hazy indistinctness, full of mystery that made one feel the lure of the open. The artist here had put into his picture the something which was missing in the first; it was full of sentiment, atmosphere and appeal

to the imagination. Perhaps this may illustrate what I wish to claim for the justly famous Caslon face. Its very crudities, which I am willing to admit exist, are the points that commend it to the type lover — it possesses atmosphere, if you like, and antedates the log-hut period mentioned by your correspondent. Abraham Lincoln, by the way, was of the log-hut variety.

Character in type, like character in man, is developed under adverse conditions, and when a man of William Caslon's ability took the pains to develop a distinct type face, the result must of necessity be far removed from the clownish and boorish referred to by your correspondent.

Mr. Werner's attempt to make his argument stronger by an attack on the work of the old masters is to my mind beside the question, but since he sees fit to use that as an argument, let us look at the matter from a purely artistic viewpoint. Without lights and shades a picture would be impossible. The wooden Indian pictures referred to are particularly rich in tone values, and while they may leave something to be desired in drawing, this is fully compensated for in the wealth of color and sentiment. With a knowledge of the religious feeling which dominated the painters of that period, and making allowance for the ravages of time, I believe they are justly placed upon the pedestal of fame.

The Century type which pleases Mr. Werner so highly has absolutely nothing of the artistic to recommend it. While I will admit it to be an admirably well cut letter, it lacks that quality of light and shade that is so necessary in the making of a picture. It is perfectly legible, but decidedly uninteresting. Caslon, on the other hand, contains all the elements of a picture — its very crudities lend to it atmosphere, as in the rugged oak tree. It contains the necessary light and shade so important in a picture, and when printed on the proper paper it makes, to my mind, one of the handsomest of pages.

As to the comparative legibility of Caslon and Century, I have taken the occasion to make a test of the two faces. The ten-point Century and the twelve-point Caslon seem nearly the same height. By cutting away the lower portion of each line as nearly as possible, I find that the Caslon has the best of the argument, in that the barest of rim on the Caslon may be deciphered, while that of the Century with a corresponding cut was not so easy to make out. Perhaps this may not be a conclusive test. Be that as it may, I have never experienced difficulty or felt undue eye fatigue in following the beautiful Caslon page. WILLIAM B. BRADFORD.

To the Editor: MARSHALLTOWN, IOWA.

While reading the December issue of THE INLAND PRINTER, I noticed an article entitled "How Do They Get That Way?" I, also, should like to ask, "How does *he* get that way?"

This is the only article I have ever read against the Caslon type face. Where does he get that log-hut idea? The fact that this type face was cut over two centuries ago in England does not necessarily give it the term of log hut, in my opinion. I suppose he would also call the initial letters, borders, wood cuts and margins, the works of William Morris, log-hut stuff. Certainly he doesn't doubt the works of William Morris — the regenerator of printing.

To get a better view of the subject of log-hut stuff, I will also ask, does he call the songs of Beethoven, the great musician, and some of the poems of Longfellow, log-hut stuff? Why do the school children still learn these time-honored poems and songs? Doesn't it all mean the same?

In his article he tells what faces of type he likes and what faces he doesn't. He doesn't tell any of his objections against this face, why he doesn't like it. On what grounds does he base his story? When it comes to plain legibility, Century might be preferred, but Caslon is not only legible but beautiful. William Caslon thought printing was to be not only legible but beautiful also. And we all agree that he was right.

In the office where I am employed we have the Century, Bodoni, Artcraft, Cheltenham, Adstyle, Carlton and Gothic, and, above all, that plain, legible, fine and beautiful, super type face, called Caslon. If Caslon isn't the super type face of today and tomorrow, why do so many magazines and newspapers decorate their pages with it? Why do most all print shops have it and why does it get such general use? We have had customers demand that their jobs be set in Caslon only. Surely that is worth considering. In my opinion Caslon needs no advertising, for it can speak for itself.

G. D. NODLAND.

"Many Men of Many Minds"

To the Editor: SPRINGFIELD, MASSACHUSETTS.

The article, "Many Men of Many Minds," by F. Horace Teall, printed in your issue of September, has just been brought to our attention. It deals with one of the most puzzling problems of English, the use of the hyphen — a problem which Mr. Teall has studied deeply, reaching conclusions that are at variance with those of the editors of Webster's New International Dictionary, and, as Mr. Teall himself admits, have never been widely adopted.

With Mr. Teall's position on the hyphen question we are not now concerned. He has strong arguments in his favor and uses them with good judgment. We have always respected his position even though we could not agree with him.

But he states that prejudice confused the result in the decisions on this subject in Webster's New International Dictionary and "it was an instance of decision presumably reached by research but actually made to agree with preconceived notions. . . . The editor went to Boston and spent two or three days there looking for hyphened compound words in the best books. He failed to find many hyphens, though undoubtedly they were there."

The unmistakable inference from these remarks is that the hyphen question was settled by the results of two or three days of investigation, that the editor could have found more hyphened words if he had been willing to do so, and that no matter what had been the cases found, the decision would have been in favor of a sparing use of the hyphen.

So far as the time devoted to the study of the hyphen question is concerned, Mr. Teall has mentioned only one part of the investigation and has done scant justice to that. Mr. Allen, our general editor, who determined these questions, certainly did go to Boston, but he has left records of investigations that took, not two or three days, or two or three weeks, or even two or three months, but represented the constant observations of many *years*. Mr. Allen was a leading editor in our edition of 1890, the editor of the supplement of 1900, and the head of our office force that made the New International. The hyphen question was studied by him from 1884 to 1890, and from 1895 to 1909, during all of which time he was engaged in active lexicographical work. He left behind him tabulations and marked instances of hyphened words, and of solid words, or two-word phrases that could be hyphened, which could have been gathered only by years of reading, and these records all confirm the position taken by Webster's New International Dictionary, a position admitted by Mr. Teall to be sustained by usage when he says his own position has been never widely adopted.

The conclusion that other results could have been found had they been sought, and that decisions were made in accordance with preconceived notions, does less than justice to Mr. Allen's fair-mindedness, and does not at all conform to our experience with Mr. Allen in settling disputed questions. He was tenacious of his opinions and they were usually well founded, but pride of personal opinion never prevented him from graciously yielding a position when convinced by argument of its error. G. & C. MERRIAM COMPANY.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning a Campaign for a Retailer

While I was gathering data for this article in our series of Effective Direct Advertising for printers and their clients, I received a complimentary copy of a ninety-six-page case-bound booklet (a piece of direct advertising, by the way, used by a publisher) entitled "Too Many Retailers." It is a reprint of a series of articles under that general title by William G. Shepherd, which originally appeared in *Collier's*, the national weekly. Having read some of the articles as they appeared in the weekly, I reread the entire series with a great deal of interest, especially since the next article in our series had to do with planning direct advertising for retailers.

Without a bit of consideration you might deem this field a most barren one for the average printer-producer, all the more so because of Mr. Shepherd's marshaling of facts to prove that there are "too many retailers." For example, he shows that there are a total of 1,088,402 retail stores in the United States. Grocery and delicatessen stores lead the list with a total of 335,212, and second place is a close tie between "general stores" (mostly in the country sections, of course) with 148,885, and shoe stores at 141,867. There are no fewer than 2,134 department stores in the country, the lowest number on the tabulation.

Now, speaking as a printer for a moment, suppose these stores on the average are induced to increase their use of direct advertising but $1 a month, $12 a year. Do you realize that would mean an increase of $13,060,824, or nearly $500 additional annual business each for the 30,000-odd printers in the country? Not an impossible accomplishment by any means.

"Without direct mail we couldn't possibly sell $600,000 worth of merchandise annually," said Fred P. Mann, of Devil's Lake, North Dakota, before a Chicago convention recently. Look up Devil's Lake in the atlas and you will find it is a little town of only a few hundred inhabitants. Strassburg, Ohio, is also a small town, but it stands in the limelight for effective retailing, because of the success of Garver Brothers in selling hundreds of thousands of dollars' worth of merchandise annually. Lebanon, Ohio, is still another small place, and located in that town is 40,000 square feet of floor space occupied by the S. Fred Company store, which has made Lebanon the trading center for all of Warren county, Ohio. This has been accomplished by issuing semimonthly 8,000 copies of a store newspaper known as *Fred's Advertiser*. "Our paper enables us to cover our trade area in a very satisfactory manner, reaching all our prospects," writes Harry V. Walter, editor of the paper, which consists of eight pages of news and advertising, seven columns wide and twenty-two inches deep.

There are comparatively few Fred Manns, Garver Brothers and S. Fred Companies, let us admit. In our opinion the general title to Mr. Shepherd's splendid series should have been "Too Few Effective Retailers," though of course that would not have been as spectacular from the news sense as the title he has chosen. For, and register this deeply, the successful retailers (aside from chain stores and those depending entirely upon the cut price to get the business) are advertisers, not necessarily direct advertisers. Most of them have found that though many successes can be traced to newspaper advertising, which is the usual advertising effort of a retailer early in his career, they can use some direct advertising with profit.

William H. Ingersoll, long a student of better merchandising, formerly connected with the Ingersoll watch, and now with the Ingersoll pencil, in testifying before one of the continuous stream of Washington "investigations," said: "The opportunity for saving in the retail business is not in the profits of the retailers, which is the thing so many people get mad about. No one can complain seriously of these profits. The opportunity for saving, if any exists, is in reducing these terrible expenses of doing business."

And one of "the terrible expenses of doing business" is the cost of getting new customers, and keeping the old ones. This is where advertising in general plays its part, and where direct-mail advertising, in particular, functions.

That is where the wonderful opportunity for the printers of America comes in. They may not be able to counsel the multimillionaire manufacturer, or make a serious dent into the merchandising consciousness of the local wholesalers, but where is there a progressive printer who is not a purchaser from retailers? Where is there a printer of any kind who does not buy from several of the more than a million retailers in this country? Armed with this knowledge, plus the arguments

The Specimens Are Coming

How About Yours?

In response to our several appeals the specimens are now coming in to the editorial office for use in this business-building series. Mr. Ramsay writes the editor: "Within the last few days you have forwarded me several splendid individual pieces with the necessary supporting data, and also campaigns, which would have made stronger earlier articles in the series. Some are so good that I am considering 'an encore' on some of the subjects. This proves my contention that many other readers of THE INLAND PRINTER have the specimens to send in, *if they will.*"

you can get from the Shepherd series (perhaps the Crowell Publishing Company, 381 Fourth avenue, New York city, publishers of the booklet, as well as *Collier's,* would send you a copy if you wrote for one), what average printing salesman can not induce the local retailers in increasing numbers to do more direct advertising?

For, let me tell you a secret, one that I hate to admit publicly: The Manns, Garvers, *et al.,* started the use of direct advertising themselves — and having sold themselves on it,



Attracted by the intriguing title "How to Make Some One You Love Very, Very Happy," we lift the outside fold. The first peep into this mailing piece effectively ties up the appetizing segment of cake and the festive birthday cake with the product advertised. This is the only place in the folder where the product, Swans Down Flour, or the name of the manufacturer is displayed.

increased their use of it, the printers in their respective territories not seeing and grasping the opportunity at their door!

The closing chapter in the Shepherd series — to refer to it once more, for no more vital document in regard to retailing has been published, at least in understandable language — is entitled "Pick your store and stick to it." The author closes with a letter which he suggests that the average householder copy and mail to his store. Think of the ammunition this offers the average retailer of groceries, hardware, shoes, etc. How? By reprinting that letter, sending it to a list of prospects and asking them to sign it and mail it back to that store. There is a simple but a most forceful way to begin your campaign to get more direct advertising from retailers. If any reader of THE INLAND PRINTER can not secure a copy of the suggested Shepherd letter, they will be able to obtain one upon application to the editorial offices addressed for the attention of the "Direct Advertising Department."

What a service the 30,000-odd printers of this country could do if each of them saw to it that the more than a million retailers were asked to take this step! Economically it would weed out a lot of the "hanging on the edge" retailers who gave *Collier's* their proof for the series.

The principles laid down in the earlier articles in this series require no great change to apply them to writing effective direct advertising for retailers. The retailer's prospects want facts about the goods the retailer has for sale. The first step is to analyze the problem — get the personal angle of the retailer, be able to interject that retailer's personality into the direct advertising. Analyze the goods with the questions in this department in our issues for November, 1921, and July, 1922.

Choose the classification (tool) that will do the job at the least cost and with the most effectiveness. You would not use a saw to drive nails — you would take a hammer. To build good will the house-organ or store paper stands supreme; to get direct sales, the closer you approach the personal letter the more likely you are to get the results you seek. The Fred company's newspaper is an example of using the store paper, with straight advertising columns for purpose of inducing sales.

The list is of course important. If the retailer seeks to sell kimonos, it is better to mail the direct advertising only to women, except at Christmas time, or unless the appeal is to choose a kimono for gift purposes and your (or the retailer's) records show that the wife of the man addressed would have a birthday or other "gift" day at no distant date.

On the other hand, do not overlook the fact that the latest statistics show that 93 per cent of all purchasing for the households of America is done by the women. Nearly $50,000,000 is spent every day in the grocery stores and butcher shops of the country. Yet an investigation made by A. W. Shaw Company showed that this class invested the lowest percentage in advertising in all forms; namely, .83 per cent, as compared with a minimum of 3 per cent invested in all advertising by a typical progressive department store. In the latter case it is interesting to note that 1.9 per cent went into newspaper advertising, .7 per cent into direct advertising and .4 per cent into window displays.

"But the average retailer can not afford to invest money in advertising," wails the man who has not investigated. Let me quote the opinion of George C. Frolich, now manager of the drug department of the United Drug Company, who pro-



The first inside fold completely opened. No mention of the manufacturer except the indistinct signature on the booklet featured. This booklet produces inquiries for the retailer and sells him on advertising. It serves the housewife by helping her to bake better cakes.

ceeds to back up his opinion with proof: "It is not only possible to get a large return from the money you invest in retailer's advertising, but it is relatively easy to do so, and direct advertising is both inexpensive and peculiarly adapted to the 'small storekeeper' who is endeavoring to build a business on the foundation of 'personality.'"

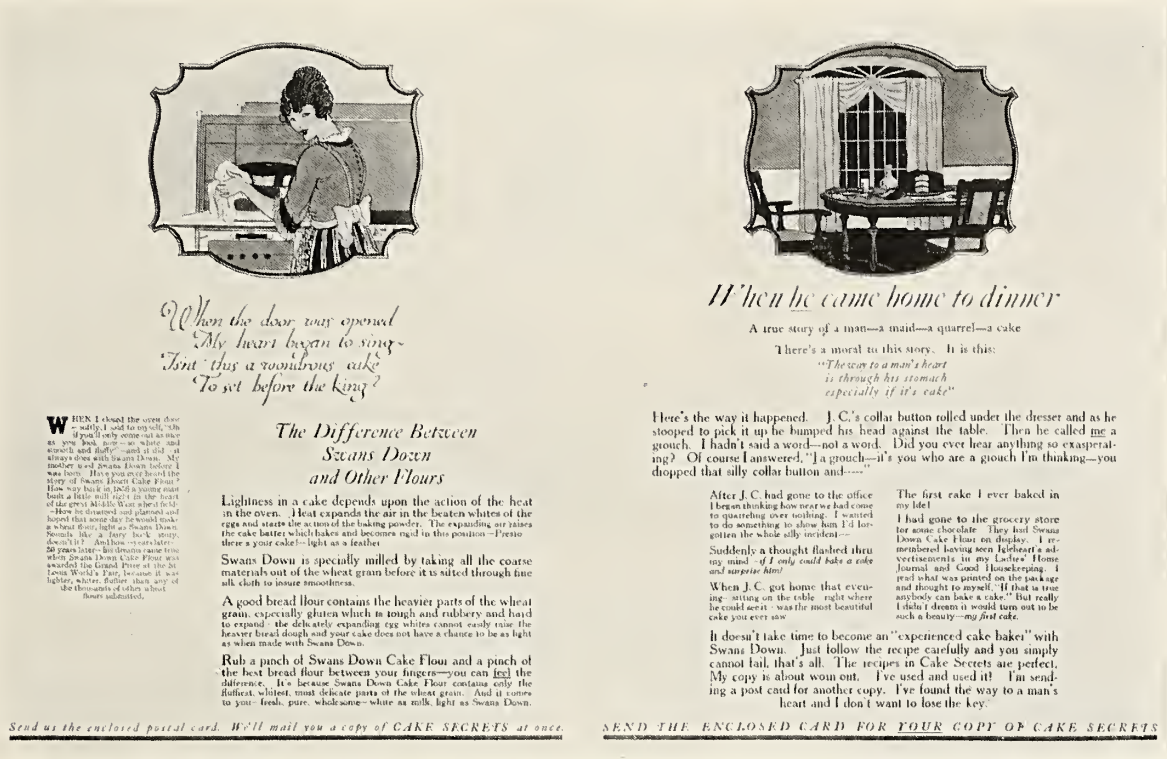
A letter to boys at a cost of $18 brought back $70 net profit. Forty-seven dozen toothbrushes were sold by one letter sent to 337 nearby prospects. In this case Mr. Frolich merely talked of the prospect's having on hand "a six months' supply of brushes, to avoid the trouble of so much shopping, etc."

Twenty-seven trunks were disposed of to 127 prospects, through a properly prepared direct-advertising appeal. It would serve no purpose to quote the appeal here, for it was built upon the personality of the storekeeper and talked in terms of the prospect's interest — but the principle remains unchanged and can be applied by any well posted writer on behalf of any progressive retailer.

advertiser, and utilizing the personality of that advertiser. Admittedly a grouchy grocer could not afford to send out such a letter, but then a grouch has no business being in a grocery, or anywhere else except in a hermit's cell.

"Just think of the ducks, chickens, lamb, steak, and the like, which any butcher could sell for Sunday dinners by similar letters," said Mr. Frolich, commenting further on this subject of direct advertising for retailers. To which we append: "Provided the progressive printers call to the attention of the retailers the possibilities of doing so."

Nor is a letter the only way of direct advertising for retailers. The Keystone Press, Indianapolis, Indiana, by a series of



The inside spread of the miniature broadside measuring 17 by 11 inches. The size of the piece when folded is 3¾ by 11 inches. Effective selling copy, good display, attractive artwork, all well printed on good paper, characterize this mailing piece. Service has been emphasized throughout and the sales will come as a matter of course.

Here is an example, though, of a typical appeal which might be utilized by any corner grocery — having good butter to sell:

Good Morning, Mrs. Smith:

The five tubs of butter I have just unpacked are the finest I have received this year. They came direct from a Vermont dairy situated in the green grass pasture region.

The people who operate the dairy from which I received this shipment make only a limited amount of butter for a few particular people, and I am fortunate in being able to handle this line.

I can receive only five tubs every week, and only a few of our select customers can be served with this special butter.

Shall I put your name down for four or five pounds to be delivered each Wednesday? The price is exactly the same as that charged for my other good butter, —— cents a pound. Oh, yes, I'll send you any quantity you wish, from day to day.

The inclosed ready-addressed, ready-signed and stamped card lacks only your statement of how much you want and the time of delivery. You can terminate this service any time you wish.

GOOD CORNER GROCERY.

For good grocery service say
"No. 413" in your telephone.

There is no mystery about effective direct advertising for retailers. In the simple letter just quoted you have a direct application of the principle of talking to your prospect in terms of service to him (or her) while furthering the interest of your

postal cards to a list of 4,000 prospects of a local tailor brought back several thousand dollars' worth of business. The average cost for a mailing was about $35. The June following this campaign produced 65 per cent more business for that tailor than the preceding June. Julian Wetzel, commenting upon the campaign (you know Julian *is* the Keystone Press), said: "There is nothing startling about it and nothing strange, except its *persistence* and *continuity*." Therein lies the secret, if there is one, of effective direct advertising for retailers — persistence and continuity. Keeping the old customers coming back and bringing in a goodly percentage of new ones. Julian thought up that campaign and suggested it to the tailor, making more business for himself as well as for the tailor, reducing the "terrible expense of doing business" to that extent, and indirectly making good suits less expensive in Indianapolis!

Walter S. Ashby, advertising manager of Western Clock Company, makers of the famous Big Ben line, in a recent article said: "One nice thing about direct-mail advertising is the fact that it works profitably on a small list of names. Choose your names carefully, know that they are prospects for your merchandise which you have to sell and then follow them up faithfully. You will be surprised at the amount of business which can be turned up through the mail. This is a form of advertising a small merchant can use as well as the large one, by fitting it to his trade territory."

So far we have talked entirely of the legitimate or rather accepted form of retailing — in the same category comes the local movie houses, life and fire insurance agents, and a number of other agencies which serve every community in a form of "retailing."

Every time a carping critic wishes to take a fall out of our system of distribution he begins to talk about the enormous number of milk men we have in this country — another form of retailing. The following form letter is an example of a simple form of direct advertising utilized by a New York suburban dairy to help cement the good will of the customers they have already gained:

DEAR MADAM:

Permit us to express to you our appreciation of your favoring us with your patronage. We welcome requests for information relative to our products and insist that our employees render our patrons satisfactory service.

Very truly yours,
WILLOW BROOK DAIRY.

It is interesting to note that this dairy is making headway in that section against the larger "combines," both of dairy farmers and of the so-called "Milk Trust." How many "retailers" (dairymen to druggists, hardware stores to underwear retailers, barbers to boarding houses, to mention a few) are doing a single thing to make permanent customers of those who once give them a trial? What a fallow field for direct advertising! Here is another opportunity available to printers but unfortunately not recognized by them.

At Lake street and Austin avenue, Chicago, there is a new theater named the Park Theater. It is a public monument to what direct advertising can do for the movie retailer. E. H. Miller was manager of the Plaisance Theater, located at 466 North Parkside avenue, Chicago. It was the old story of the small suburban movie house trying to make business pay in the midst of several larger houses. Manager Miller could not afford to use the more expensive advertising methods of his more prosperous competitors. Nor could he afford their more elaborate theater displays. So, on the advice of a direct-advertising concern, he turned his problem over to them. A mailing list was compiled with the help of friendly nearby merchants. A modest mailing campaign was begun, using weekly programs and folders supplied by the film-distributing companies. The patronage grew, the public liked to be told what was coming, and when. The list grew to a total of 2,100 names. Meanwhile the success of Manager Miller at the Plaisance enabled him to secure the Park — where he is now putting into effect the same business-building methods he used in the former house.

This brings us to the subject of retailers using the direct-advertising and sales helps offered by manufacturers and other sources of supply, such as in the movie case just cited. Printer-producers who plan direct advertising for retailers should utilize this material wherever possible, for frequently it is the means of accomplishing great savings on behalf of the retailers. The envelope enclosure and similar pieces will be found especially useful.

Now and then the larger units are so prepared by the manufacturer as to be quite effective for the retailer's use without change or modification. An example in mind is that of the miniature broadside prepared for Igleheart Brothers, manufacturer of Swans Down Cake Flour, and mailed direct to lists of names furnished by retailer grocers. The several folds of this unit are illustrated herewith. Note how the entire unit talks in terms which will interest the prospect (the housewife). It makes little or no display of the manufacturer's name or address, and the return postal card (not illustrated) was addressed to the local grocer. This simplified and reduced the cost of imprinting, by the way.

"A test mailing of 25,000 of these during May and June, 1922, produced such satisfactory results that the advertiser has increased the mailing to 250,000," reports A. A. Brentano, general manager of Keller-Crescent Company, printers, lithographers and direct-advertising producers, who created and produced this unit for the Igleheart Brothers.

Some one has figured out that 80 per cent of all retailers eventually fail, which cost is passed on to the consumer, of course. It seems reasonable to suppose that the proper use of advertising will reduce this percentage. If so, think of the general economic good the printers of this country can do if they make a concentrated drive to produce more effective direct advertising for the more progressive retail stores and establishments.

"The merchant of today, who is not a commercial athlete, in constant training, eternally alert, quick to act, and equipped with modern strategy and skill in merchandising, advertising and salesmanship, must be content with a diminishing volume of business and very precarious profits," states W. R. Hotchkin, for ten years advertising manager for John Wanamaker, New York, and at the present time director of advertising for one of the big Brooklyn department stores, in the foreword to "Making More Money in Storekeeping."

In closing let me add, as I said in the title of one of a series of articles on direct advertising for retailers, syndicated to the trade press in that field, "not all direct advertising deliverymen wear gray." In other words, remember, that above every other distributor in the merchandising chain, the retailer can make more effective use of direct advertising distributed through means other than the mails. As, for example, stationers, by inserting blotters in loose-leaf books, tablets, etc. Package enclosures in all kinds of packages, special slips with any number of different commodities which are delivered direct to the consumer — *all at no cost.* The tailor can slip in the pockets of the suit a piece of direct advertising about next spring's overcoat. The butcher can talk of midweek specials by a piece of direct advertising inserted in the outgoing package of steak for Sunday's dinner, and so on, *ad infinitum.*

All of which can be accomplished by a campaign of direct advertising produced by the printer on his own behalf and aimed at the list of retailers within his trade zone!

RULES AND PRINCIPLES

BY B. N. FRYER

A printer laying out a job is in the same boat as a football or baseball captain or a chess or checker player. A gridman knows that to get over the line he must keep his team advancing, and he plans concerted movements by massing his men as forwards, backs, tackles and guards, phalanxed on a directed center. An individual fitness lost sight of means a possible crumple. The batter in his inning tells off the homer, the bunt, or the sacrifice as needed; a pitcher casts his eye over all the field before he lets the ball loose. Old chess hands visualize each piece and its coöperative range when meditating a move. Checker proficients, knowing every shift in their game, work interlocking systems across a board which baffle the inexpert to break, in turn romping over opposition to kingdoms crowned. Procedure in all is by aim, teamwork and men; and by law, principles and rules. The typesetter who relies solely upon the one rule, the old rule of thumb, is like a football captain who puts it up to a lone forward to buck the line, or the ball coach who lets his pitcher develop glassy arm, or the chess player who neglects to deploy combinations until checkmate is called, and the checker player who loses all his men while intent on getting one through to king. A typographical job likewise requires marshaling of rules, principles and law, some in action, some on the bench, some in the bleachers, but all on deck.

1723-1923



Benjamin Franklin Celebration

Richmond Club of Printing House Craftsmen

Cover of a handsome program produced by The Dietz Printing Company, Richmond, Virginia, the entire program of eight pages being designed, drawings made, and printed within four days. The Ben Day outline here shown around the words "Benjamin Franklin Celebration" was printed

THE LEIPZIG FAIR



SPRING 1923

Title of German pamphlet, same size as original, printed in blue and black, by Guenther, Kirstein & Wendler, Leipzig.

The Art of Printing and Its Influence Upon the Renaissance

BY RALPH W. JACKSON

"IF writing, by giving thought permanence, brought in the earlier civilization, printing, by giving it diffusion, opened the doors of the modern world," says C. H. Cooley, professor of psychology in the University of Michigan, in his book on "Social Organization, a Study of the Larger Mind." It is my purpose to show that Professor Cooley's statement is by no means an exaggeration, that the art of printing made the Italian Renaissance the beginning of a great intellectual awakening which spread over Europe and the New World.

You will take note that in our discussion of the influence of printing upon the Renaissance we wish to think of the revival of learning which manifested itself so marvelously in Italy in the fifteenth and sixteenth centuries only as being the beginning of a greater Renaissance which has gathered volume and force with time and which we sincerely believe will continue to grow with the years to come. With that great authority on the Renaissance, Dr. J. A. Symonds, we prefer to think that "we are still in Mid-Renaissance," in a process of evolution which manifests itself no more in architecture, painting, sculpture and literature than it does in philosophy, theology, science, government and invention. He says:

"By the term Renaissance, or new birth, is indicated a natural movement, not to be explained by this or that characteristic, but to be accepted as an effort of humanity for which at length the time had come, and in the onward progress of which we still participate. The history of the Renaissance is not the history of arts, or of sciences, or of literature, or even of nations. It is the history of the attainment of self-conscious freedom by the human spirit manifested in the European races."

Historians have found it convenient to designate by individual names periods of history which are really high spots in one great continuous movement, the Renaissance, the Reformation and the Revolution, the "three R's" of man's age-long struggle for freedom, the "drama of Liberty, of which the Renaissance was the first act, the Reformation the second, the Revolution the third, and which the nations of the present are still evolving in the establishment of the democratic idea," and we propose to show that the printing press was not only of incalculable influence in the initial movement of the Italian Renaissance, but that it looms large in the later history of the Reformation and the Revolution.

The slow and cumbersome presses of the fifteenth century made it possible for the learning of the ancients to reach the comparatively few who then sought the light; by another century the art had been more thoroughly mastered, presses had multiplied remarkably, and the numbers of the craft had been so greatly augmented that the urgent demand for an intimate knowledge of the Scriptures coming from the common people of continental Europe could be satisfied. With the spread of free education and the growth of free peoples the demands upon the products of the press have increased by leaps and bounds, but the inventive mind of modern genius has rendered it possible through innumerable labor-saving devices and manifolding processes to make the output of the twentieth century press seem positively prodigious in quantity.

When in 1466 Johann Fust made a journey from Mayence to Paris in order to find sale there for his "big" Bible, one of the first products of the first printing establishment, "gossip arose of his being able, through compact with the devil, to produce an indefinite number of copies of the book, because it could not be understood how in any other way these copies could be offered so cheaply." For Fust was offering for sale for fifty crowns a parchment Bible which was in every respect like the manuscript Bibles which had been selling for sums eight and ten times as great. Those same Parisians would most certainly feel that the publishers of our great metropolitan newspapers are in compact with the devil — as indeed some of our present-day folks seem to feel toward some publishers, though not for exactly the same reason — if they could today be brought back to life and could see a newspaper of from twenty-four to forty-eight eight-column pages with a subscription list of something like a million printed and circulated once every twenty-four hours.

The Italian scholars and geniuses of the fifteenth century were not the first men in the history of the world upon whom the spirit of the Renaissance descended. There was Peter Abelard, the French logician of the twelfth century, and Joachim, the Gospel mystic, and Roger Bacon, the English analyst, who followed shortly after him, all of whom were far ahead of the fifteenth-century scholars in time and were as truly endowed with the spirit and enthusiasm of the coming age of life and light. But they were too far ahead of their times, and what little influence they might have had was easily crushed out by the all-powerful arm of the Church. However, it is interesting to think what would have been the influence of these men if there had been an Aldine Press in their day to give permanence and dissemination to their utterances. Would the powerful arm of the omnipresent church have been able to hush the tongues of such men as Wycliffe, and Peter of Waldo, and John Huss, if they had had presses and type at their disposal?

"The whole of this movement (the liberal agitations of the sixteenth century in central Europe)," says the Cambridge Modern History, "had been rendered possible by the invention of printing, which facilitated so enormously the diffusion of intelligence, which enabled public opinion to form and express itself, and which, by bringing into communication minds of similar ways of thinking, afforded opportunity for combined action. . . . When, therefore, on October 31, 1517, Luther's fateful theses were hung on the church door at Wittenberg, they were, as he tells us, known in a fortnight throughout Germany; and in a month they had reached Rome and were being read in every school and convent in Europe — a result manifestly impossible without the aid of the printing press."

In 1524 Jurist Scheurl wrote from Nuremberg to Cardinal Campeggi, "Every common man is now asking for books or pamphlets, and more reading is being done in a day than heretofore in a year."

The German historian Kapp, in his "Story of Publishing to the Seventeenth Century," says, "Four men, Gutenberg, Columbus, Luther and Copernicus, stand at the dividing line of the Middle Ages, and serve as boundary stones marking the entrance of mankind into a finer and higher epoch of its development." And G. H. Putnam, commenting on this statement in his work on "Books and Their Makers in the Middle Ages," says, "It would be difficult to say which one of the four has made the largest contribution to this development or

has done the most to lift up the spirit of mankind and to open for men the doors to the new realms that were in readiness. The Genoese seaman and discoverer opens new realms to our knowledge and imagination, leads Europe from the narrow restrictions of the Middle Ages out into the vast space of western oceans, and in adding to the material realms controlled by civilization widens still more largely the range of its thought and fancy. The reformer of Wittenberg, in breaking the bonds which had chained the spirits of his fellow men and in securing for them again their rights as individual Christians, conquers for them a spiritual realm and brings them into renewed relations with their Creator. The great astronomer shatters, through his discoveries, the fixed and petty conceptions of the universe which had ruled the minds of mankind, and in bringing to them fresh light on the nature and extent of created things, widens at the same time their whole understanding of themselves and of duty. The citizen of Mayence may claim to have unchained intelligence and given to it wings. He utilized lead no longer as a death-bringing ball, but in the form of life-quickening letters which were to bring before thousands of minds the teachings of the world's thinkers. Each one of the four had his part in bringing to the world light, knowledge and development."

By the invention of printing we mean particularly the invention of movable metal types, for it was with the discovery of this step in the process of the development of the art that the industry became of real value to the world. Printing was not an unknown art in Europe before the days of Coster and Gutenberg. For years playing cards had been printed and cloth had been stamped from rudely engraved blocks, and even the initial letters in the manuscript books were often stamped, and while some books had been printed at this time from laboriously engraved wooden or copper plates, these books were made up almost entirely of pictures, the engraving of even a few lines of reading matter being a very slow process requiring much skill. Thus we see that printing as an art was practically standing still and was not at all prepared to do its part in the dissemination of knowledge at the time when John Gutenberg began his experiments at the German city of Mayence and Laurence Coster at the Dutch city of Haarlem in the first half of the fifteenth century.

William Blades in his unusual book, "The Pentateuch of Printing," in which he sums up very tersely the information regarding the origin of printing which he had spent his life in gathering, says on the invention of movable types, "Typography, or the art of combining separate letters and taking from them an impression, was a growth of the fifteenth century. At that time progress of any kind was much more slow and difficult than now; and we hardly realize the immense advantage all modern inventors have derived from the printing press. Every step forward in art and science is now chronicled, and we can watch the infancy and growth of each great discovery through all its stages. But just imagine the printing press to be non-existent, and not only would invention be a slow and tedious process, through the absence of that knowledge that leads up to it, but of those tardy advances which were made posterity would learn but little and profit less. In this respect the art which is 'omnium artium servatrix' has been at a great disadvantage. Slowly born, just as the nations were emerging from centuries of torpor, its promoters realized to a very limited extent its future greatness, and omitted to register, with any attempt at accuracy, either the date of its birth or even its parentage. The chroniclers of those days, mostly ecclesiastics, who noted carefully the occurrence of an unusually high flood or the death of some obscure abbot, had the barest recognition for the young Hercules whose infancy gave no intimation of his future prowess, and whose only mission seemed to be the manufacture of cheap school books or poor imitations of the picturesque old manuscripts."

Then Mr. Blades goes on to show that the invention of movable type was but one step on a long process of evolution, more an end successfully accomplished, after numerous efforts and gradual advances, than an invention pure and simple which suddenly enlightened the mind of Coster or Gutenberg. Every step in the development of the art has followed closely upon the manifestation of some great need, rendering obvious the truth of that old saying, "Necessity is the mother of invention." It is also true that man's disinclination to undue exertion often plays a part in invention. Mr. Blades continues, "In the later block books, engraved sentences and even half pages of explanation are seen. The dislike of wood engravers to cut letters is the same now as it was four centuries and a half ago, the mechanical nature of such work being distasteful to any one with artistic feeling. The idea, therefore, of using a second time sentences, already engraved and printed, simply by cutting them away from the old block, was very natural and would easily lead to the attempt to utilize the letters separately. Thus we float along the stream of gradual development, until we reach movable types."

To whom the credit for this epoch-making discovery belongs we can not with certainty say, and we do not feel that the nature of this paper calls for a lengthy discussion of the Coster-Gutenberg controversy. Suffice to say, that after reviewing the contentions of the advocates of each we consider Putnam's statement very near the point, "If, as is probably the case, the first book printed from movable type is to be credited to Coster, it remains none the less the case that Gutenberg's process must have been worked out for itself, and that the German possessed what the Hollander appeared to have lacked, not merely the persistence and the practical understanding required to produce a single book, but the power to overcome obstacles and to instruct others, and was thus able to establish the new art on a lasting foundation. . . . We might indeed accept the theory which gives to Coster the credit of producing the first book printed (outside of China) from movable type without lessening the value of the service rendered by Gutenberg. The shores of our western continent were undoubtedly visited by Eric and his Northmen, but it was Columbus who gave to Europe the New World."

Again from the "Pentateuch of Printing": "With the eclipse of literature during the Middle Ages, the Church alone, and that in a sluggish manner, kept up the manufacture of manuscript books, principally for ecclesiastical use. But when, in the fourteenth century, the brain of Europe began to show unwonted activity — when the Lollard doctrines set men thinking and doubting — when in the fifteenth century all Europe became excited over the discovery of new worlds — when military tactics were revolutionized through the invention of gunpowder — when education became general, and colleges and schools were multiplied — when the minds of men everywhere began to long for books — at such a time the need was urgent, the demand imperative, and the printing press came."

Thus we observe that the printing press was first a product of the Renaissance and then one of its greatest promoters. We shall hardly be permitted to do more than state briefly the outstanding facts of the spread of the printing industry over Europe and the New World. Fust and Schoeffer succeeded Gutenberg at Mayence and when, in 1462, the city was captured by Adolphus of Nassau, their printing office was burned down and masters and workmen were driven away. Soon the fugitives and others who had learned the new art had established presses in most of the larger cities of Germany.

The Renaissance may be said by this time to have burst into full bloom in Italy, and naturally German printers were soon drawn in that direction. The favorable climate of the Italian peninsula, her commercial relations and prosperity, her political freedom, her relative nearness to the civilization of the Eastern Empire and to the remains of the civilization of the

old Roman Empire, and the fact that the language of the northern half of the peninsula had become unified and established, insured the birth of the New Learning in this favored locality. And it was inevitable that the handmaiden of the intellectual revival, printing, should soon appear on the peninsula. The only marvel is that the birth of printing should have occurred elsewhere.

Symonds tells us that there were three stages in the history of scholarship during the Renaissance; first, the age of passionate desire for all things classical, whose inauguration was hastened by the contagious enthusiasm of Petrarch and Boccaccio; second, the age of acquisition and libraries, in which the great despots, such as Medici, took so active a part, and third, after the materials for study had been accumulated, the age of scholarship and criticism; and it was at this stage that the printer appeared and assumed his part. Soon printing establishments were located at Venice, Florence, Basel, Lyons and Paris, and the masterpieces of the great poets, orators, statesmen and philosophers of the ancient world were becoming "the inalienable heritage of mankind." Aldus toiled unceasingly at Venice, Froben at Basel, and the Stephani at Paris. "Which of us now warms and thrills with emotion at hearing the name of Aldus Manutius, or of Henricus Stephanus, or of Johanus Froben? Yet this we surely ought to do; for to them we owe in a great measure the freedom of our spirit, our stores of intellectual enjoyment, our command of the past, our certainty of the future of human culture."

In view of the unquestioned leadership of Florence among Italian cities in the development of all types of classical learning and culture, it is strange that she has to surrender ascendancy to other Italian cities both in the matter of time and extent of output of printing. The first press on the Italian peninsula was established at Rome, but Venice soon outstripped all her rivals as a center for the production of classical literature in the fifteenth century. There were good reasons for this. Her isolation by water saved her from invasion and from being dragged into every quarrel in which the various other city-states indulged, and her long and intimate connection with the East assured her an abundance of Greek manuscripts. The one great disadvantage Venice suffered was the absence of a university to insure the presence of scholars able to edit manuscript copy and to detect errors in the proofs, and Aldus Manutius overcame this difficulty by adding to the many other great achievements of his unusually busy life the founding of a university.

Aldus Manutius deliberately took upon himself the huge task of introducing to the readers and students of western Europe the literature of ancient Greece. At the age of forty, in 1490, he systematically began his colossal undertaking. He started without means; all that he made he reinvested in the business, and twenty-five years later he died a poor man. His first book was necessarily a Greek and Latin grammar. Before his death he issued in series the works of Aristotle, Plato, Homer, Pindar, Euripides, Sophocles, Aristophanes, Demosthenes, Lysias, Æschines, Herodotus, Thucydides, Xenophon, Plutarch and others, in addition to a companion series of the works of the chief Latin writers. Putnam says, "Considering the special difficulties of the times and the exceptional character of the original and creative labor that was required to secure the texts, to prepare them for the press, to print them correctly, and to bring them to the attention of possible buyers, this list of undertakings is, in my judgment, by far the greatest and most honorable in the whole history of publishing." I can not help but feel that the fine spirit of self-sacrifice and devotion to mankind so amply shown by this first great publisher and emulated by such illustrious successors as Froben, Stephanus and Caxton, has borne fruit in the lives of some of the great American printers and publishers of the last two centuries, whose high standards of editorial supervision and business dealing are exemplified in the lives of such men as William Cullen Bryant and James T. Fields, and whose devotion to mankind in general and their countrymen in particular is exemplified in the lives of such men as Benjamin Franklin and Horace Greeley. What person in America today is wielding a greater force for good with less pecuniary return than the head of one of our great publishing houses who refuses to listen to the siren song of the yellow journal or the so-called snappy magazine or the best seller sex-problem novel, but instead seeks to maintain the traditions of his house by publishing only that which is clean, wholesome, inspiring and instructive?

In addition to editing and publishing one hundred and twenty-six works in twenty years, Aldus made the first complete font of Greek type, a very necessary part of such a printing plant as his, and designed the first font of italic type. The latter is said to have been patterned after the script of Petrarch. Aldus also did the reading public an inestimable service in introducing the small book page, then called octavo, about the size of the sixteenmo of today, the sheet in that day being smaller than the standard size now. Before Aldus issued his editions the most common size for the printed page was the folio, which is the size of page obtained by folding the sheet once. The first book printed entirely from movable type was the Gutenberg Bible, issued at Mayence about 1455, and the pages in it were 12 by 17 inches, or about the size of those of a popular atlas of today. Imagine your library made up of such cumbersome books!

It is interesting to note in our hurried discussion the turn that publishing took in each city or country. At Milan the publications were mainly related to jurisprudence and medicine, in Florence and Foligno there were many editions of the contemporary writers, Dante and Boccaccio being among the most popular. In Austria and southern Germany the Church held the press largely under its control and rather closely censored its output. In northern Germany the break between Luther and his followers and the Catholic Church determined the nature of the product of the press for many years. In fact, the presses of Wittenberg and vicinity were kept in incessant operation in the attempt to supply the demand of the common people for copies of Luther's translations of the New and Old Testaments. In the lifetime of the reformer 100,000 copies of the New Testament were printed in Wittenberg alone. The Catholic theologian, Cochlaus, a violent opponent, says, "Luther's New Testament was multiplied by the printers in a most wonderful degree, so that even shoemakers and women and every lay person acquainted with the German type read it greedily as the fountain of all truth and by repeatedly reading it impressed it on their memory. By this means they acquired in a few months so much knowledge that they ventured to dispute not only with Catholic laymen but even with the masters and doctors of theology about faith and the gospel." Luther also, perhaps unconsciously, did learning a great service by choosing High German as the medium of translation for his Bible and thus aided materially in the process of unifying the language of his country.

We should naturally expect, owing to the fame of the University, that Paris would early have become the center of publication of France and the Low Countries, and, in fact, it was only the accident of a death that Nicholas Jenson, one of the first great printers, located in Venice instead of in Paris.

In October, 1458, King Charles VII. of France sent Jenson, who was already an engraver of reputation, to Mayence to learn the secrets of the new art of printing. Before Jenson returned, however, Charles died and was succeeded by Louis XI., who appears to have taken no interest in the invention, and Jenson took his new knowledge to Venice instead. Nevertheless, the industry had a beginning in Paris about twelve years later, when two German printers took up their abode

there. Yet the greatest printers there were native Parisians, the Estiennes, or Stephani, who flourished from 1502 to 1664. The most illustrious members of this family of publishers were Henry, the founder of the firm, and his son, Robert. They were actuated by the same high motives that guided Aldus at Venice and Froben at Basel. Robert Stephanus gained great fame both through the scholarship and correctness of his editions and through the beauty and finish of his workmanship, but he aroused the hostility of the theologians in the university, who attempted to maintain a strict censorship over his editions of the Bible, and on account of their influence he was compelled to flee secretly to Geneva, that famous center of non-conformist writers and publishers, where he reëstablished his printing plant, became a Protestant, and continued his life-work. The influence of the priests and theologians tended to turn the work of the other and less independent of the Parisian printers into more narrow channels and the output of the press of the French capital for many years continued along theological and doctrinal lines and marked no great advancement.

The story of how William Caxton, the wool merchant, statesman and courtier, became interested in the work of Colard Mansion, the printer of Bruges, mastered the trade, and returned to England with presses and type and established himself at Westminster, is probably familiar to every one. Caxton, in the epilogue of one of the first books he printed, makes the characteristic statement that while writing the translation of the book his "hand became wery and not stedfast with much writing" and his eyes were dimmed with "overmuch lokying on the whit paper"; so he turned to printing. His first book published in England was issued in 1477.

"Unlike some of the French and Italian printers who ruined themselves by printing classical books, Caxton began with small pamphlets and short poetry by Lydgate and Chaucer. These were soon followed by books of greater pretense, historical, poetical and religious. The most imposing book from Caxton's press was 'The Golden Legend,' a thick and large folio, full of rude wood-cuts, and narrating the lives of all the saints in the English calendar. . . . Caxton's character was that of a pious, diligent and educated man, who, without aiming very high, led the life of an honest and useful merchant. He never foresaw, any more than his contemporaries, the wonderful capabilities and future strength of the printing press which was to bring so many blessings to his country."

It is interesting to conjecture as to the influence of Caxton's choice of publications on the future development of English literature, but we imagine that we are not far from the truth when we assert that he was enough of a business man and observer of the times to know that the success of his enterprise consisted in his giving the public the sort of books they wanted and were able to appreciate. However, he surely had higher than mere mercenary motives, or he would not, at the age of sixty-three, have left friends and associations of thirty years' standing, to return to his old home and embark on as hazardous an undertaking as the publishing business was in that early day. So, we at least feel a pleasure in thinking that he chose the best he had in his storehouse and edited it carefully and painstakingly with a view to leading his readers on gradually to better and higher things, little thinking, of course, that the unpromising bud of the literary genius of his day was shortly to burst forth in the glorious richness of the Elizabethan period. Then, perhaps, he did play a part in setting the stage for that great dramatist who was to be the glory of the next century and the wonder of the ages. At all events, he amply typified the life and energy that characterized the England of his day.

The next English press was established at Oxford University the following year. In the New World the first press was set up in 1540 at Mexico City. The first established in the English colonies was at Harvard College in 1638.

The first printers, so far as we know, cast their own type. This must have been a very slow and laborious process, but crude as the work of these men now appears to us, we shall all agree that the results are marvelous when we consider the material and tools with which the first printers and founders had to work. Today a skilled workman, with improved machinery and tools, can cast about ten thousand perfect types in an eight-hour day.

The first presses were small and made entirely of wood. The pressure required was produced by means of a screw laboriously operated by hand. As a rule, only one page was printed at a time and not more than two hundred impressions could be made in an hour. A modern power-driven web-perfecting press will print, cut and fold ready for the reader 300,000 eight-page, eight-column newspapers in an hour.

Until Ottmar Mergenthaler produced his first successful typecasting machine in 1886, all type was set and spaced by hand, one character at a time. A fast hand compositor in one day can set what will fill about two and a half columns of the body of a newspaper, while in the same length of time type enough to fill about six times the space can be cast by the average linotype operator. Then while the hand compositor laboriously redistributes his type in the cases after it has been used, the machine operator quickly disposes of his by dumping it in the melting pot.

The process of electrotyping has made it possible to reproduce the face of the type from the page forms so that copper page plates may be made of any book and used for edition after edition after the less durable type has long ago been redistributed or recast.

What electrotyping has done for book publishing, stereotyping has done for the newspaper. As soon as the type of each page of the city newspaper is composed and arranged, a mold of it is made in lead so as to fit on a cylinder, and these forms are placed on the cylinders of the great rotary presses. The type forms can then be rearranged for the second edition while the first is being printed. The forms, being placed on cylinders instead of on flat surfaces as in the older presses, paper can be printed simultaneously on both sides. Too, if the circulation of the paper requires it, additional forms of each page can be cast and placed on additional presses, so that the capacity of the plant is multiplied by as many times as there are presses, without increasing the labor of composition.

The metropolitan daily newspaper of 1860 consisted of four pages and cost 4 cents. The daily paper of today contains from twenty-four to forty-eight pages and costs 1 or 2 cents. In the Middle Ages, before the invention of printing, a single book cost as much as a library of a thousand copies of the world's best books costs today. Even the few who, in that day, had the means to buy, seldom found the opportunity to purchase a book or manuscript. Now, the wisdom of the ages is available to every one, however remote his dwelling or scant his purse. In the Middle Ages that community was fortunate which possessed one book, a Bible chained to the pulpit of the church. Now, we look askance upon the householder who does not possess at least the beginnings of a library.

"Printing," says Professor Cooley, "means democracy, because it brings knowledge within the reach of the common people, and knowledge, in the long run, is sure to make good its claim to power. It brings to the individual whatever part in the heritage of ideas he is fit to receive. The world of thought, and eventually the world of action, comes gradually under the rule of a true aristocracy of intelligence and character, in place of an artificial one created by exclusive opportunity."

The American schoolboy of today will hardly appreciate the state of mind of the German scholar who speaks of weeping

with joy upon being presented with Aldine editions of some of the classics. Our greatest blessings we often appreciate the least, because they are so general as to seem matter of fact and commonplace. Again quoting Professor Cooley: "The printed page is also the door by which the individual, in our own time, enters the larger rooms of life. A good book is almost always the channel through which uncommon minds get incitement and aid to lift themselves into the higher thought that other uncommon minds have created. While the mass of mankind around is ever commonplace, there is always, in our day, a more select society not far away for one who craves it, and a man like Abraham Lincoln, whose birth would have meant hopeless serfdom a few centuries ago, may get from half a dozen books aspirations which lead him out to authority and beneficence."

Soon after the Third Estate, the common people, arose from the earth that had enslaved them, there arose also a champion of the oppressed, the Fourth Estate, the free and enlightened press, to aid them in their long and bitter struggle against exclusion and privilege. In the face of the universal dissemination of knowledge, free and untrammeled, by means of innumerable publications and libraries uncounted, the government of the masses by the few can not long exist. However firmly they seemed to have been established yesterday, the crowns of the world are toppling today. We are truly witnessing the denouement of the third act of the drama of Liberty, and who will gainsay the role that our humble hero of the types has played in this as well as in the two preparatory acts of the Renaissance and the Reformation?

Shortly before the introduction of printing into Italy, Philippi Vespasiano, one of the most noteworthy of the manuscript dealers of that day, was engaged by Cosimo de Medici to prepare a collection of manuscript works. In filling the contract he employed forty-five scribes for a term of twenty-two months. At that rate, by hand, it would take at least four thousand years for the same force of workmen to duplicate the volumes of the library of the University of Illinois, exclusive of periodicals and pamphlets, and that long again to prepare similar collections for each of our other great universities. It is very evident the handicap that this advanced age would be under if the development of printing had not kept pace every step of the way with the growth and application of knowledge; and while no one, "prophet or son of a prophet" though he may be, is able to forecast, however so vaguely, the future of science and letters, we feel safe in saying that printing, the preserver and disseminator of knowledge, will continue to remain in the future, as in the past, always in the vanguard in the onward march of civilization.

PLAIN TYPE FACES ARE BEST

BY FLOYD H. LINCOLN

NOT very many months ago I read a letter written by a printer who was lamenting the fact that the so-called fancy type faces in vogue thirty years ago could no longer be purchased. He denounced the styles in use today and said the public really wanted the ornamental types but could not buy them, because the founders discontinued making them years ago. He sought to prove his assertions concerning the public's wants by stating that "every man wishes to wear a red necktie, but few have the nerve to do it."

If this printer had taken the trouble to look up the meaning of the word "fancy" in the dictionary he would have discovered that it is defined as follows: "Fancy — something that pleases without real use." Surely the world is deceived sufficiently by things of no real use without printers adding to the confusion with a lot of fussed-up type faces with fancy frills and furbelows adorning them. The further I get into the study of printing the more I am convinced that the really beautiful effects are obtained with plain type faces with little or no ornamentation to enhance their attractiveness. It takes a real craftsman to take a single type face and so place it into lines and masses that the effect is harmonious and pleasing to the reading public.

It is a very noticeable fact that the early master printers accomplished wonderful things with few faces of type and very little ornamentation. They excelled in the art as few may ever hope to again. What is true of those early craftsman is, however, true in some instances today. There are several eminent type specialists of our modern times, who, with a wealth of material to draw upon are printing beautiful and lasting pieces of work with plain types. Look upon the work of the late Benjamin Sherbow or upon that of Will Ransom. It is apparent that the latter is so versed in the craft that with a single face of type he is able to give an absolutely different atmosphere to everything he undertakes to print. If there is anything to be gained by ornamental type faces, surely master printers of the present time would use them.

While at the Graphic Arts Exposition in Boston I had the pleasure of a few moments' conversation with one of the acknowledged masters of our craft, one who probably understands type and its correct use as well as any one in this age. I refer to Frederic W. Goudy. He told me that he had designed forty-seven type faces. A more prolific artist along this line has never lived, I believe, and yet his work is characterized by the very plainness of design. The simple dignity of his letters is so beautiful that words are lacking with which to describe them. What can be more beautiful or more practical than a page properly composed with one of Goudy's faces of type? Which is easier to read — a plain face, such as Caslon, Bodoni, Goudy, or a fancy type? The answer need not be recorded here; it is too obvious. Printing is made to read; its beauty will continue to be that of simplicity rather than ornateness.

A PROOFREADER'S PAD

BY B. N. FRYER

Easily tied, easily ride.

A space in time saves twine.

The proof of the pi is in the setting.

A crowded stone soon gathers moss.

The more correction the less perfection.

Justify the line, and you justify the time.

There's many a slip 'twixt platen and bed.

A good impression is nine-tenths of the job.

A slow quoin and a fast chase run true to form.

The more the comp. returns the less the press earns.

Justify, and the stoneman works with you. Slack, and you dutch alone.

Tinkle, tinkle, little mat,
Oft I marvel what you're at,
Flitting through the world so spry
In typographic lullaby.

Look after the line, and the job will look after itself. Look after the type, makeready will look after itself.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE London Society of Compositors has agreed to a reduction in wage of 6 shillings a week. The proofreaders' union, however, declines to accept a reduction.

A COPY of Dickens' "Pickwick Papers," in the original twenty-one parts and green wrappers, was sold for £300 at Hodgson's old book shop, London.

THE Shrewsbury *Chronicle* has attained the age of one hundred and fifty years. It celebrated this by issuing a special illustrated supplement full of historical matter pertaining to Shrewsbury.

THE new Parliament contains no fewer than nine members who have had close connection with the printing and allied trades.

A PRINTER at Salford was recently fined 40 shillings for not having proper safeguards on a platen press. A boy working for him had the fingers of his left hand severely crushed by having them caught in the press while feeding.

THE London County Council's Education Committee has passed a resolution not to accept for school use any atlas, or book on history or geography, which does not bear the date of publication. In view of the way European geography is ever changing, this resolution is a very wise one.

UNTIL 1822 books in cloth bindings were unknown, but in that year Archibald Leighton, a bookbinder of Exmouth street, Clerkenwell, London, brought about a revolution by discovering or inventing bookbinders' cloth. The centenary last year of this innovation was of especial interest to Messrs. Leighton, Son & Hodge, bookbinders, of which house the innovator was a forbear.

A SERIES of conferences held under the auspices of the Ministry of Labor has settled the dispute about wages in the book and job printing offices in Dublin. The new rates comprise a reduction of 8½ shillings a week in the case of men receiving £4 12s. 6d. a week, 6 shillings in the case of those receiving £4 0s. 6d. a week, 2½ shillings in the case of those receiving under £4 0s. 6d. and over £2 18s. a week, and no reduction for those receiving less than £2 18s.

A NOTED bibliophile, in the person of Robert Edmond Graves, died recently at his Ealing home, aged eighty-seven. For a period of forty-six years he was familiar to frequenters of the British Museum, where he was for many years Assistant Keeper of the Printed Books. His knowledge of books was encyclopedic and was always at the disposal of all who wished to use it. He was one of the founders of the London Bibliographic Society. The 1889 edition of Bryan's "Dictionary of Painters and Engravers" was issued under his editorship.

THIS news is novel: W. H. Smith & Sons, in a letter to their branch managers and superintendents, say: "The firm has come to the conclusion that it will be in the best interests of all concerned if every member of the staff . . . over the age of eighteen becomes a member of some recognized union. Our superintendents will have instructions after January 1 to inquire whether our wishes have been carried out, and thereafter no promotions will be sanctioned unless the member of the staff concerned holds the card of some recognized trade society."

GERMANY

THE government printing office being unable to print all the paper money required, some twenty private offices have been called upon to help out in this work.

AT THE end of last October over thirteen hundred printers in Berlin were without employment. Of those having employment sixty-six per cent worked short time, often but four hours daily.

A FIRM in Karlsruhe has put on the market coffins constructed of wooden frames with cover, sides and bottom of binders' board and cardboard. They are painted and finished to closely resemble wood and metal coffins, and are very much cheaper.

AN *Antiqua* (Roman) type face cut in 1738 by Johann Michael Fleischmann for the Enschedé printing office at Harlem (Holland) has been supposed to be found only in that office, but it is reported that matrices for casting the Fleischmann Roman in several sizes have been discovered at Nuremberg. A printer at Helleran proposes now to use this face for reprinting a large octavo volume of Hofmannsthal's "Grosses Salzburger Welltheater."

THE German Government has become interested in the subject of paper-size standardization and the ministerial office concerned with stationery and printed matter has declared its purpose to write a letter to all the officials of the Government, the various States, cities and towns, recommending the use of the sizes fixed upon by the Standardization Committee of the Graphic Trades. Some large industrial concerns (for instance, the noted Siemens-Schuckert Company) have also given their support to the new standards. This will no doubt have an early effect on the paper manufacturers and dealers, and lead them to put the desired sizes in stock. It should not be forgotten that the new standard sizes or formats are based on the hypotenuse oblong — that is, the ratio of 1 to 1.414.

AUSTRIA

THE proprietors of eight Vienna newspapers were charged with having violated a section of the press laws which enacts that announcements of events and the extolling of wares and persons, for which newspapers receive payment in any form, must be clearly designated as advertisements and marked with a cross. The newspapers were fined 5,000 kronen in each of 149 cases, and furthermore were ordered to surrender to the court the amounts received from the advertisers.

GENERAL

IT IS reported that a proposition is before the League of Nations to establish a Universal Book Depot, to acquire copies of all books published throughout the world. France offers to place at its service the old castle in Vincennes, where formerly political prisoners were incarcerated. This edifice, however, would probably be found far too small for the purpose, as the experience of the Deutsche Bücherei (German Library) at Leipsic would prove, it being found that quite a series of buildings would be required for the German books of a few decades alone. There are at present two World's War Libraries, one in Brussels, the other in Stuttgart, and judging from their contents a complete collection of war literature of but a short period would comprise a million volumes.

RUSSIA

FROM the first issue of a new Russian periodical devoted to the paper industries the following statistics are gleaned: In the eight Russian Soviet States there are 123 papermaking concerns, of which 79 are now operating. Among these are 88 paper mills with 146 machines, of which 55 are now in operation with 66 machines. Of these 15 are also able to make cardboard, but only 7 are now operating. Furthermore, 24 mills also produce wood pulp (21 being in operation) and 8 produce cellulose (4 being in operation).

INDIA

GEORGE CLARIDGE, a prominent figure in the printing trade of Bombay for more than forty years, died at Lonavia last August 19, at the age of eighty-four. As the founder and owner of the Caxton Printing Works, he was the pioneer of good printing and illustrations in magazines and periodicals in India. He started the *English Mail*, a popular Bombay weekly.

SWITZERLAND

A STRIKE of some duration was ended as the result of a joint meeting at Berne of delegates of the Association of Master Printers and the Typographical Union. Work was resumed December 11. The strikers agreed to take the employers' proposals as a basis for the negotiating of a new agreement. It is reported, however, that the men at Lausanne are still out.

HUNGARY

THE bank notes of this country will hereafter be printed at Budapest, instead of in Switzerland, as heretofore. A branch of the Swiss concern doing the work will be opened here. It is to print bank notes also for some of the Balkan States.

FRANCE

A BOOK arts exposition will be held February 9 to 27, in the Maison du Livre, rue Félibien 4, Paris.

NEW ZEALAND

AUCKLAND has seventy-two printing establishments, employing about fifteen hundred hands.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Question of Spelling

M. S., Cleveland, Ohio, writes: "There has been considerable discussion as to the spelling of the word 'acknowledgment' or 'acknowledgement.' The first form only is found in the dictionary, though the latter may be an obsolete form of the word. We would like to have your explanation of the word in question."

Answer.—The first of these forms is by far the most used, though the other is not an obsolete form, and is preferred in the largest English dictionary, the Oxford. American writers rarely write the word acknowledgement, though some do. Murray, editor of the Oxford, called it an "unscholarly habit" to omit the *e* from such words, but his reason was far more unscholarly. When you say the first form only is found in the dictionary you must mean some small dictionary that had not space to spare, for both forms are given in every recent full dictionary, the Webster's New International giving acknowledgement in the smallest type at the bottom of the page, as a variant.

Following Copy

J. H., Indianapolis, Indiana, writes: "I got hold of a bunch of typewritten copy Monday night. It was dandy copy, only the person who wrote it had about a million, more or less, commas in it. None of the aforesaid commas were marked out, although other instructions as to how to set it were plainly written on the margin of the copy. I set it up and followed copy, thinking that was the way it was wanted. When the proof was read it was awful. Had it not been for those commas, the proofs would have been exceptionally clean. The foreman called me on the carpet and told me I ought to have known better, and cautioned me to be more careful in the future. Now the question is: Should I have set that copy as it was written, knowing, as I did, that from a grammatical standpoint it was wrong, but thinking it was a peculiarity of the customer, or should I have corrected it?"

Answer.—A general answer to such a question is sure to leave many details unnoticed, and so prove unsatisfactory. The only possible way, however, to answer, without seeing the copy in question, is to treat the matter on general grounds. Punctuation has been left to the printer so often that a false assumption is widespread that it is peculiarly his province to supply it. But punctuation is now considered, as it should always have been, an important element of composition, which should be supplied by the writer and followed by the printer. Most large printing establishments insist upon following copy closely.

There is no certainty that the writer in this case did not want all of his commas, although the letter says the operator knew that many of them were wrong. It is quite possible that the proofreader was wrong in his interference with the author's punctuation, since many different ways are possible to different people in pointing the same reading, and each person is strong for his own way. I am strongly inclined to think that the foreman should have lectured the proofreader, not the operator, who was probably nearest right in setting it like copy. It is advisable for an operator, when noticing such a state of the copy, to have an understanding with the foreman or superintendent, whose instructions would relieve the operator from responsibility. Of course, however, this does not apply where there is a rule of the office to correct bad punctuation. Quite likely this operator was right in thinking that the extra use of commas was a peculiarity of the customer, and would be blamed in most offices for not following copy. In many offices the operator is expected to correct all obvious mistakes in copy, but he should confine such correction to cases where he is sure of the author's intention, as where a letter or a word is accidentally omitted and there is no possibility of any but the one correction, as, for instance, in a passage I noticed in print lately with the word "be" omitted, making it read like "something will done."

Use of commas is the point of greatest divergency in punctuation, lavish use being called close and restricted use being known as open punctuation. Close pointing is commonly considered as the old method and open as the modern way. But this distinction is not an effective bar to the older way. We still have writers — who may be justly classed as old fogies, but are perfectly within their rights in being such — who are obsessed with the idea that Wilson's rules were good for all time and never to be disregarded, though many of them were faulty even when written. Following copy is much more in order today than it was fifty years ago, when I was foreman and proofreader of bookwork in a large job office in New York. We had a Masonic magazine to print, with copy peppered with commas. The compositors omitted many of the commas and I struck out many more on proofs. When the editor had his first lot of proofs he indignantly protested against the "ruin" of his matter through omission of commas, and I was ordered to restore all of them.

So common is the present prevalence of following copy that often the copyholder reads to the proofreader each point as clearly as the words, and the fact that the print is like the copy is adequate defense for operator and proofreader. While we feel that the operator or compositor should use his own judgment in cases of emergency, it will save all kinds of trouble and disputes to have a thorough understanding on such matters before the job is set, and if the decision is different from what is customary in the office the proofreader should be informed, to secure his conformity.

AN HONEST VISITOR

Proud Citizen: So you've been visiting our schools, eh? Splendid, aren't they? Magnificent discipline, superb buildings, beautiful furnishings. By the way, I want to ask you what was the first thing that struck you on entering the boy's department.

Visitor (truthfully): A pea from a pea shooter.—*Haverstick's Monthly.*

Curios Found in the Dictionary

BY F. HORACE TEALL

IN connection with my search for curiosities in our use of words as recorded in dictionaries, I have quoted occasional passages from Trench's writings, which were long used as authoritative texts in the study of English, but the former reputation of which has practically disappeared. No doubt the loss of standing is partly caused by change in the use and application of words, similar to that in many which he noted, but it must be partly due to erroneous assertions like the one he made of the verb gravel: "This verb has lost now any but a secondary and figurative meaning. But the way in which 'to be graveled' should mean to be utterly perplexed and brought to an intellectual standstill the passage quoted below will show." The passage is from an old version of the New Testament, as follows: "And when we were fallen into a place between two seas, they graveled the ship." This had been made "ran the ship aground" long before Trench wrote. In fact, gravel had not lost its literal meaning, and was then used in the same sense as that now given for it in dictionaries, "to run (a ship) upon the gravel or beach, to run aground," and the quotation by Trench does not show why the phrase should mean to be perplexed. Just why and how this is the meaning is not known, but it is a colloquial meaning given in dictionaries. Gravel is simply a use of the noun gravel as a verb, like so many others, as to man a boat, with literal sense except in the one colloquial use mentioned.

A strange question in the same old book is: "Is 'guard,' in the sense of welt or border to a garment, nothing more than a special application of guard as it is familiar to us all, or is it altogether a different word with its own etymology, and only by accident offering the same letters in the same sequence?" Well, there are many instances in which two words exactly alike in spelling are totally unlike in meaning, as cleave, to stick, and the other cleave, to split; but the lexicographers, who are authorities in such matters, agree in treating the various applications of guard as different uses of the same word. The word guard is applicable to anything or any person that guards or protects, and has been used for many special cases where this was the prevalent idea of the name, which special uses call for special definitions largely because of some other element of meaning combined in the sense. Guard is so general that it may be applied at will to something not included in dictionary definitions of guard. Calling a garment border trimming a guard is an old application of the word of this kind, which may or may not now be current, but which would not now be clear without clarifying context.

A curious instance of the exercise of personal preference, even as opposed to almost universal contrary choice, appears in the Webster's New International Dictionary. It is the reversion to the use of diphthongs (as printers still call them) instead of the single letter as in words like hæmal or hemal. The earlier Webster's works had changed this spelling in all such words, and had been followed by most writers, and now we find an almost complete return to the original form, even to hæmatorrhœa, while all other words with the same ending have -rhea as the preference. Similar reversion to the older form is seen in anæmia, anæsthesia, etc., and there are others of various kinds, which explode the familiar idea of "Webster spelling." A good reason for such change would not be hard to find, if it were not that, in the United States at least, the simpler form had been so long established. I can see little likelihood of a corresponding change in the common understanding of "Webster spelling." The simpler spelling is so familiar that it actually seems better for common words, even if the etymology may be better preserved in some scientific ones.

A hag is an ugly and vicious woman, and probably few persons now would think the word could have any other meaning. Let any one read in an old translation (Golding's) of Ovid's "Metamorphoses" of "that old hag that with a staff his staggering limbs doth stay," and he will know that men were once called hags. The hag here mentioned was Silenus, a mythological male character, sometimes presented as a satyr, sometimes as a centaur. Trench said that this use of hag had not been noted in dictionaries, and the dictionaries then added it to their record, but with faults they might easily have escaped. Webster's Unabridged gave a separate definition "a wizard," which the International preserved, but added to what it called an obsolete use for a witch, as "also a wizard." Webster's New International defines hag as a she demon, ghost, or goblin, then as a witch, and then as an ugly old woman, and adds to the last "formerly sometimes applied to a man." The last is weak in its restriction, and the first two were equally weak in the different restriction. Crone and witch also were once used for both sexes, but wizard seems always to have meant "a wise man" only.

Professors Greenough and Kittredge, in "Words and Their Ways," tell us the book was written to furnish quick answers to questions that occur to us "when the amazing phenomenon of articulate speech comes home to us as a kind of commonplace miracle." They do not promise an answer to every possible question, which would have been a silly pretense. But right here I am perplexed by an example of the use of a word that does not seem to show any of its original sense as now used, and which they might have explained. How did handsome ever come to be used in any of its current senses? Its elements give it the meaning of handy, and it was first used to mean dexterous, ready, or convenient, but lost all apparent connection with such ideas long ago, and assumed the various senses in which it is now familiar. Four different definitions of it are given in Webster's New International, besides the one with direct mention of the hand, but the idea of comeliness and attractiveness runs through them all. What kind of reasoning led to the evolution of this idea from that of handiness remains a puzzle which may be solvable, but which I can not solve.

LITTLE DOSES FOR THE PRINTER

The favorite inscription of the printer: "Pay to ——."

The printer never frequents the beauty parlors but he does love a beautiful form.

It is better to go by the calendar than it is to go by the board — walk the sheriff's plank.

A fine job of printing is restful to the eye, but a desert of ink, with oases of finger marks, only gives us the nightmare.

Why do the golden prophecies of some printers fail to come true? Because they banish their profits to the waste barrel.

The printer who invariably cuts his figures soon cuts no figure in business, while his bank account is represented by ciphers.

The printer reverses nature. Does he not prefer to lay his form down on an imposing stone rather than to have an imposing stone erected over his form?

Printer's errors have aviated in price until you can't afford to keep 'em in stock.—*George W. Tuttle.*



AN EXHIBITION OF PRINTS AND BOOKS ILLUSTRATING THE DEVELOPMENT OF WOOD ENGRAVING

AT THE PALETTE & CHISEL CLUB
1012 NORTH DEARBORN STREET
CHICAGO · JANUARY 10 TO 31 · 1923

Simplicity of treatment, yet with all the dignity and character fitting the occasion, makes this announcement highly suitable for its purpose. Printed in one color, on a deckle edge paper having the appearance of being hand made, French fold, it was truly an artistic piece of work. The two inside pages of the announcement are shown in full size on the other side of this sheet. Designed and set in type by Bertsch & Cooper, Chicago.

AN EXHIBITION OF PRINTS AND BOOKS TO ILLUSTRATE THE HISTORY AND THE DEVELOPMENT OF WOOD ENGRAVING WILL BE HELD UNDER THE AUSPICES OF THE AMERICAN INSTITUTE OF GRAPHIC ARTS · AT THE PALETTE & CHISEL CLUB



OOD ENGRAVING until but a short time ago, as time is now considered, provided the only method by which illustration could be reproduced. Supplanted in large measure by methods devised to meet the constantly increasing demands for greater speed in production, wood engraving still holds, and will continue to hold, a place of high regard among all true lovers of art.

The subjects in this exhibit are from the private collection of Mr. Burton Emmett of New York, who states that "the purpose is to show, and in some small part to explain, the glorious series of ups and downs of the woodcut, from its beginning in the early fifteenth century to and including the present day, together with the changes in process and technique which have been sometimes a cause and sometimes an effect."

The exhibit is arranged in five periods: the first period being Knife Work—Black-line Engraving; the second, Graver Work—White-line Engraving; the third, Graver Work—Black-line Engraving; the fourth, Graver Work and the Camera; fifth, Wood Engraving as a Means of Original Expression.

Herein will be afforded an unusual opportunity to view the development and progress of book illustration and ornamentation, from the efforts of the earliest engravers down to those of our own day. Commencing with a facsimile of what is, with one exception, the earliest known woodcut, St. Christopher (dated 1423), of which only one impression has been found, and the coloring of which, as in early examples, was done by hand or stencil, the exhibit includes examples of the work of the early masters and leads chronologically through the work of Thomas Bewick and his followers into the period when wood engraving was at its height as a medium of book and magazine illustration, including the work of such men as Timothy Cole, Henry Wolf, and others. The last period quite fittingly illustrates wood engraving, supplanted as a reproductive medium, but refusing to be cast into the discard and coming to the front and being recognized for its true worth as a medium for direct and original expression.

The Chicago Group, the American Institute of Graphic Arts, has but recently been formed for the purpose of extending, so far as is possible, the cultural and inspirational influences of the Institute, the purpose of which is to stimulate and encourage those engaged in the various fields of endeavor comprising the Graphic Arts.

In presenting this, its first effort, the Chicago Group extends a cordial welcome to all to view this exhibit. On the opening night, Wednesday, January 10, an informal reception will be held in the rooms of the Palette & Chisel Club. The exhibition will remain open to the public on afternoons and evenings, except Sundays, for three weeks.



FINE WARES *from the Ends of the Earth*
in the Second Floor, Wabash Avenue, Galleries

The WEDGWOOD *Room*

IN welding together the prose and poetry of ceramic art, in finding undreamed of possibilities in the use of his difficult materials, in the consummate taste with which each step of his great craft was guided, Josiah Wedgwood fully deserves to be called the "Master Potter." Gladstone said of him —"In his life we have clear proof that something which resembles heroism has its place in trade."

In 1913, Marshall Field & Company, always the exclusive agents for Wedgwood in Chicago, held an exhibition of Old Wedgwood which included renowned pieces loaned by the Museum at Etruria, England. It is the only display of its kind ever brought to America.

The many decorated forms of "Useful Wares" made by the Potteries at the present day are to be found in the Wedgwood Room, which is entirely devoted to this purpose.

Serving Pieces · Vases · Bowls · Ornamental Pieces
Complete Services for Breakfast, Tea and Dinner

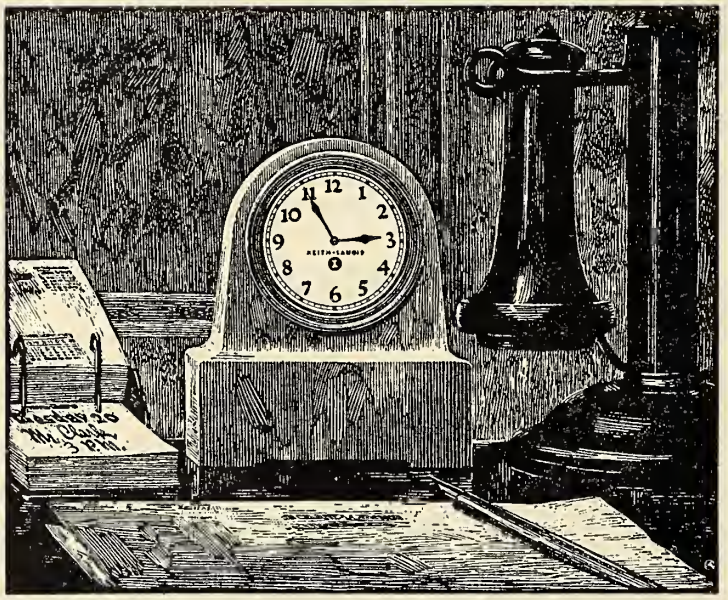
MARSHALL FIELD & COMPANY

No. 1 of a Series

Zinc reproduction in full size of three-column newspaper advertisement by Bertsch & Cooper. Notice harmony between illustration and type. This is another instance where simplicity of treatment combined with careful attention to the details of spacing, proportion, etc., results in dignity, appropriateness, yet, withal, a forceful and attention-compelling advertisement.

KEITH ~ LANDIS
Electric Clock

No wiring



No winding

Who winds your office clock? Your secretary? Your stenographer? The janitor? A trifling, but troublesome duty, frequently overlooked. ¶ The Keith-Landis Electric Clock requires no winding—it is operated by a self-contained dry battery which runs the clock for a year without replacing. It possesses also those two vital qualifications—good looks and accuracy—handsome, simple cases for the office, home and motor car, each equipped with a jeweled watch movement. Timekeeping to *your satisfaction* is insured by a Fidelity & Casualty Company policy with each clock. ¶ If your jeweler does not have Keith-Landis Electric Clocks we will advise you of the nearest display. ¶ Write for a copy of "Who winds your clock?"

KEITH-LANDIS CORPORATION

332 South La Salle Street • Chicago

Zinc reproduction in actual size of another Bertsch & Cooper advertisement showing harmony of treatment in both illustration and typography. Notice careful attention given to spacing, a Bertsch & Cooper characteristic, also to squaring up of lines to same width as illustration — mere trifles, some call them, but it is of such trifles that perfection is made. Illustration by Bernhardt A. Kleboe.

JOB COMPOSITION

BY J. L. FRAZIER

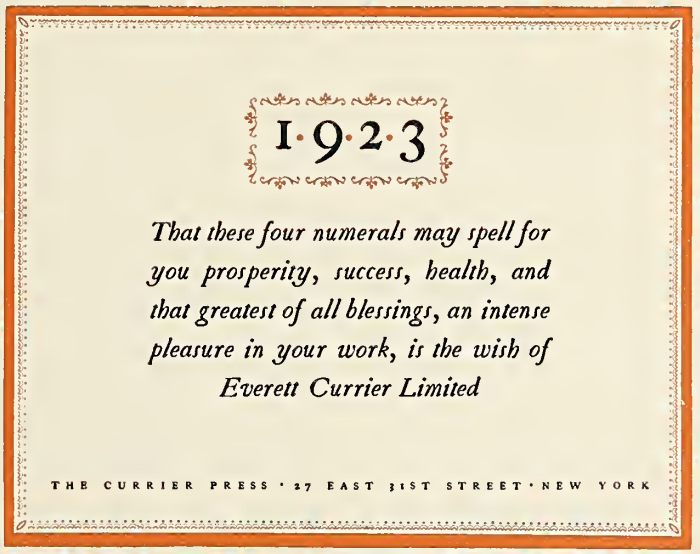
In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Thank You

It is a wonderful experience, this of receiving hundreds of greeting cards, folders, etc., during the holiday season. To us, here in the office of THE INLAND PRINTER, it is the most pleasurable and at the same time most profitable event of the year. We witness the best efforts of hundreds of our readers in the graphic arts, and that is an inspiration. We witness, or like to feel that we witness, a spirit of friendliness for us on the part of our readers, and that is an inspiration too.

Hours of pleasant contemplation are spent in the examination of the greetings received. Don't think for a moment that just because we receive so many greetings our appreciation is relatively reduced. Indeed, it is intensified, for we have before us a striking illustration of the magnitude of the good practice of exchanging good wishes at Christmas time.

Only a few of the greetings we have received are reproduced; others will be retained and shown in the coming November issue and still others, we regret, we shall be unable to show. We have endeavored to show those that suggest variety of ideas in neat and pleasing design rather than those that are beautiful, for the showing must needs be in the interest of our large number of readers.



No holly, no mistletoe, no Santa Claus — yet the greeting of the Currier Press, New York city, fills the bill. Printed in light olive and black on a white card having a laid effect the appearance of the original is beautiful. The idea in the copy can be applied any year when modified to suit the conditions.

So, we feel THE INLAND PRINTER ought to acknowledge its appreciation to those who remember it. To every individual or organization listed below, to whom we are indebted for greetings deeply appreciated, we extend good wishes.

Mr. and Mrs. Robert O. Ballou, Chicago; Mr. and Mrs. H. C. and Mary Hotaling, Mapleton, Minn.; Mr. and Mrs. Milford M. Hamlin, Des Moines, Iowa; George O. McCarthy, Hartington, Neb.; S. H. Horgan, Orange, N. J.; Halbert P. Stephens, Oklahoma City, Okla.; James Robinson, Elihu Burritt Junior High School, New Britain, Conn.; Mr. and Mrs. W. G. Coulis, London, Canada; Gustave Evald Hult, New York city; Jason M. Roberts, Champaign, Ill.; Mr. and Mrs. T. W. Lee, Minneapolis, Minn.; Worcester Boys' Trade School, Worcester, Mass.; Mr. and Mrs. Jay D. Rudolph, Oswego, N. Y.; Rein Printing Company, Houston, Tex.; Philip Benjamin Reister, Cincinnati, Ohio; LaFayette Doerty, Findlay, Ohio; Mr. and Mrs. A. B. Deverell, Master Robert Deverell, Fort Frances, Ontario; C. C. Testerman, Haddonfield, N. J.; William Edward Hegle, Minneapolis, Minn.; Mr. and Mrs. L. A. Braverman, Norwood, Ohio; Otto H. Wise, Cleveland, Ohio; Joseph Arnold Foster, Crafton, Pa.; Fred and Vera Aiton, Arlington, Tex.; Emil G. Sahlin, East Aurora, N. Y.; H. S. Cobb, Westbrook, Me.; Frank B. McCurdy Company, Houston, Tex.; Indianapolis Engraving & Electrotyping Company, Indianapolis, Ind.; Bert D. Belyea, Chelsea, Mass.; Mr. and Mrs. Homer H. Hill, Arkansas City, Kan.; Oscar and Sue Jackson, Lansing, Mich.; Ellsworth Geist, Wilkinsburg, Pa.; William Eskew, Portsmouth, Ohio; Mr. and Mrs. H. O. Volmerhaus, Baltimore, Md.; Mr. and Mrs. Hartley E. Jackson, Burlingame, Cal.; Arthur C. Gruver, Pittsburgh, Pa.; Morris Reiss Press, New York city; Mr. and Mrs. Howard Van Sciver, Saint Augustine, Fla.; Lorentz Press, Buckhannon, W. Va.; Matthew C. Henderson, Pittsburgh, Pa.; Mr. and Mrs. Thacher Nelson, Miss Lois Pardee Nelson, Newton Highlands, Mass.; The Caslon Press, Detroit, Mich.; The Holmes Press, Philadelphia, Pa.; Joseph Mack Printing House, Detroit, Mich.; The Backmeyer-Lutmer Press, Cincinnati, Ohio; Mr. and Mrs. Clifford B. Marker and Family, Berkeley, Cal.; Flanigan-Pearson Company, Champaign, Ill.; Acton Publishing Company, Limited, Toronto and Montreal; W. B. Conkey Company, Hammond, Ind.; L. A. Lozano, Laredo, Tex.; Elam Paper Company, Marion, Ind.; Charles A. MacFarlane, New York city; Mrs. Clara J. Shepard, Chicago; H. B. Rouse & Co., Chicago; Cromwell Paper Company, Chicago; Charles H. Collins, Chicago; Mrs. Henry O. Shepard, Chicago; Jesse H. Neal, New York city; Oliver Harrell Kepley, Chicago; F. Wesel Manufacturing Company, Brooklyn and Chicago; Philip Ruxton, Inc., Chicago; Corning *Observer,* Corning, N. Y.; Electro Light Engraving Company, New York city; Weakley County Press, Martin, Tenn.; Respess-Johnson Engraving Company, Jacksonville, Fla.; Specialty Printing Company, Rochester, N. Y.; Swigart Paper Company, Chicago; Aime H. Cote, Springfield, Mass.; Ruralist Press, Inc., Atlanta, Ga.; Emery *Enterprise,* Emery, S. D.; Ralph I. Barnes, Raleigh, N. C.; Vierth Printing Company, Sumner, Iowa; Mabel and Ernest Hesse, Yonkers, N. Y.; John Thomson Press & Manufacturing Company, Chicago; Edmund E. Keough, Holyoke, Mass.; Safepack Mills, Boston, Mass.; Charles J. McAllister, Archabbey Press, Beatty, Pa.; Paul W. Kieser, South Dakota State College, Brookings, S. D.; Arnold

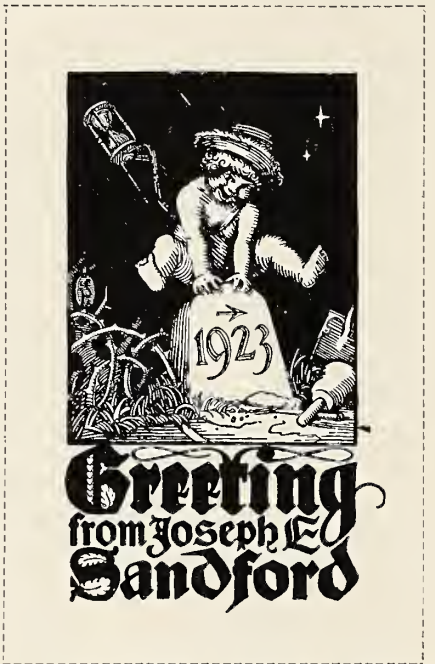
Printing Company, Jacksonville, Fla.; John Single Paper Company, Syracuse, N. Y.; Reginald B. Meller, Alameda, Cal.; Alberic Byrde Ingham, Rochester, N. Y.; Roy A. Donald, Colorado Springs, Colo.; Peninsular Paper Company, Ypsilanti, Mich.; University Printing Company, Minneapolis, Minn.; Rochester Herald Company; Ault & Wiborg Company, Philadelphia, Pa.; J. M. Bundscho, Chicago; Sterling Press, Pittsburgh, Pa.; C. P. Evans, Chicago; Louis J. Rerra, Newark, N. J.; Charles Francis and Lillian F. Fitch, New York city; Junior, Emily and Norman Githens, Brooklyn, N. Y.; Weekly *Advertiser,* Royersford, Pa.; Byron King Company, Pittsburgh, Pa.; Mr. and Mrs. C. R. Beers, New York city; Mr. and Mrs. Harry W. Porte, Mount Healthy, Ohio; Mr. and Mrs. R. T. Porte, Salt Lake City, Utah; Mr. and Mrs. John Clyde Oswald, New York city; Mr. and Mrs. Arthur Walton Stutes, Chicago; Miss Marie Kooyman, Salt Lake City, Utah; Mr. and Mrs. G. L. Caswell, Ames, Iowa; Gladys and William A. Kittredge, Evanston, Ill.; H. C. Hillman, Seattle, Wash.; J. Guy Livingston, Bennington, Vt.; Louise A. and Floyd H. Lincoln, Walton, N. Y.; Andrews Printery, East Chattanooga, Tenn.; Inquirer Publishing & Printing Company, Hempstead, N. Y.; Switzer Printing Company, Webb City, Mo.; Forrest L. Harness, Blackwell, Okla.; Gage Printing Company, Limited, Battle Creek, Mich.; Hubert S. Foster, A. M. Collins Manufacturing Company, Philadelphia, Pa.; William B. Wheelwright, Boston, Mass.; Donald C. McMurtrie, Greenwich, Conn.; Hubert S. Foster, Philadelphia, Pa.; A. C. Taylor Printing Company, Incorporated, Phoenix, Ariz.; Ralph H. Haywood, Chicago; American Writing Paper Company, Holyoke, Mass.; Wayne Colorplate Company, Detroit, Mich.; F. Horace Teall, Bloomfield, N. J.; Earl Carney Wolven, Woodbine, Iowa; Richland Leader Publishing Company, Mansfield, Ohio; Marion S. Burnett Company, Chicago; Tom Bateman, Chicago; Rookwood Press, Indianapolis, Ind.; Niagara Printing Company, Incorporated, Niagara Falls, N. Y.; Williams Printing Company, Richmond, Va.; Axel Edward Sahlin and Family, East Aurora, N. Y.; Mr. and Mrs. William B. Hansford, Jr., Wilmington, Ohio; Charles Eneu Johnson & Co., Philadelphia, Pa.; Vojtech Preissig, Jamaica Plain, Mass.; James Johnson, Vancouver, B. C.; Clinton F. Hicks, Chicago; George A. Kinney, Chicago; William R. Joyce, Winifred C. Joyce and Junior, New York city; Otis Beeman, Chicago; Mr. and Mrs. Thos. E. Dunwody, Pressmen's Home, Tenn.; Mr. and Mrs. Irvin C. Elmer, Providence, R. I.; The Rod Chinnock Printery, River Falls, Wis.; Presbyterian Standard Publishing Company, Charlotte, N. C.; Theo H. Harvey, New Orleans, La.; Times-Mirror Printing & Binding House, Los Angeles; Bertram B. O'Neale, Warren, Ohio; Philadelphia Photoengraving Company, Incorporated, Philadelphia, Pa.; George M. Boisen, Sandusky, Ohio; Marathon Press, New York city; Baltimore Maryland Engraving Company, Baltimore, Md.; Prompt Press Company, Detroit, Mich.; Enterprise Publishing Company, Burlington, N. J.; Ohio Printing & Publishing Company, Massillon, Ohio; Blomgren Brothers & Co., Chicago; Long-Johnson Printing Company, Jackson, Tenn.; Con. P. Curran Printing Company, St. Louis, Mo.; C. H. Dexter & Sons, Incorporated, Windsor Locks, Conn.; Meyer Press, Appleton, Wis.; Evans-Winter-Hebb, Incorporated, Detroit, Mich; The Marchbanks Press, New York city; Maruzen Company, Limited, Tokyo, Japan; J. Reid Hammond, Philadelphia, Pa.; Cosmos Press, Incorporated, Cambridge, Mass.; Gazette Printing Company, Montreal; Mr. and Mrs. John C. Morrison, New York city; Everett Currier Limited, New York city; Joseph Johnson, New York city; Morris and Henrietta Reiss, New York city; Emanuel Klein, New York city; Joseph E. Sandford, Brooklyn, N. Y.; Strobridge Lithographing Company, Cincinnati, Ohio; Mr. and Mrs. Paul Ressinger, Chicago; Bradner Smith & Co., Chicago; Dietz Printing Company, Richmond, Va.; Jane Frances Hogan, Chicago; Mr. and Mrs. George Schlosser, Wessington Springs, S. D.; Clarence Pearson Hornung, New York city; Essex *Express,* Newark, N. J.; Kaufmann & Fabry Company, Chicago; Smith & Miles, Limited, Sydney, Australia; Otto Moore



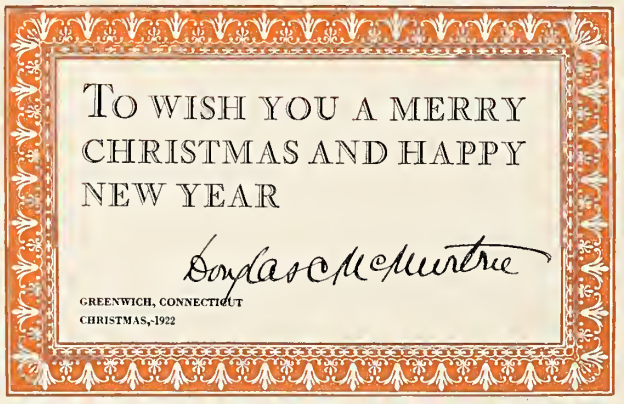
An artist's greeting featuring a decorative illustration of his home. The original was in pleasing colors and the text of the greeting on page three quite properly "fitted in."



This striking design, a new note in the illustration of greetings, was printed in a dense black on light gray cover stock, resulting in an appearance that was both pleasing and interesting.



The popular wood-cut technique in illustration features this greeting card of Joseph E. Sandford, which was printed in black ink on medium brown hand-made quality card.



A striking border in red features the greeting of Douglas C. McMurtrie, of the Conde Nast Press, Greenwich, Connecticut. The type matter was in deep green on antique white stock.

& Son, Texarkana, Ark.; Sutton Press, Pittsburgh, Pa.; Western States Envelope Company, Milwaukee, Wis.; Record Company, Saint Augustine, Fla.; Printcraft Press, Incorporated, New York city; Haywood H. Hunt, San Francisco, Cal.; Globe Engraving & Electrotype Company, Chicago; Frye & Smith, San Diego, Cal.; Butler Paper Corporations, Chicago; Ella, Nadine and Clyde B. Morgan, Rockford, Ill.; Theo Herzer, Aetna Insurance Company, lican Publishing Company, Hamilton, Ohio; Walter K. Tews, Grand Rapids, Mich.; Art Press, Annapolis, Md.; Howard N. King, Jr., Washington, Pa.; The Bishops, Greeley, Colo.; Harry C. Cantrell, Chicago; Martin Heir, Chicago; George F. Trenholm, Boston, Mass.; Albert H. Winkler, Chicago; O. E. Booth Printing Service, Des Moines, Iowa; Carl S. Junge, Oak Park, Ill.; George Branish, Denver, Colo.; Leon H. Roberts Company, Toledo, Ohio;



At the left is the title of the dainty greeting folder of Aime H. Cote, which, with the greeting proper on page three, was printed in green and red. The illustration tipped on page two was printed in black on India tint stock, the effect of which on the gray laid cover stock of the folder was delightful.

Hartford, Conn.; Weese Printing Company, Joliet, Ill.; Lederer, Street & Zeus Company, Berkeley, Cal.; Carl Gorr, Chicago; Monotype Company of California, San Francisco, Cal.; Goodhue Printing Company, Oakland, Cal.; Burlington Printing Company, Burlington, N. C.; Elliott B. Field, Speaker-Hines Printing Company, Detroit, Mich.; Artcraft Printing Company, Austell, Ga.; Kurt H. Volk, Collingswood, N. J.; Clark-Sprague Printing Company, St. Louis, Mo.; The Stationery Press, Salt Lake City, Utah; Mr. and Mrs. Howard M. Stoner, Mount Pleasant, Pa.; James F. Newcomb & Co., New York city; William G. Johnston Company, Pittsburgh, Pa.; Adler Printing Company, Detroit, Mich.; De Queen *Bee*, De Queen, Ark.; The Du Bois Press, Rochester, N. Y.; Walter Wallick, Des Moines, Iowa; A. Ernest Mowrey, Franklin, Pa.; Phillips & Wienes, Incorporated, New York city; Babcock Printing Press Manufacturing Company, New London, Conn.; Standard Electrotype Company, Pittsburgh, Pa.; Pontiac Engraving & Electrotype Company, Chicago; Ivy Press, Portland, Ore.; John E. Allen, New York city; Edmund G. Gress, Woodhaven, N. Y.; Alling & Cory Company, Pittsburgh, Pa.; H. C. Bucher Company, Honey Brook, Pa.; Mr. and Mrs. S. A. Bartels, Chicago; Emil L. Borak; Mr. and Mrs. O. P. Brendal, Glenwood, Minn.; Mitchell Printing Company, Raleigh, N. C.; Review Printing & Stationery Company, Decatur, Ill.; G. D. Crain, Jr., *Class*, Chicago; Palmer's Printshop, Santa Ana, Cal.; C. C. Stockford Company, Toledo, Ohio; E. P. Mickel, Nashville, Tenn.; Edward Herold Printery, Seneca; Modern Die & Plate Press Manufacturing Company, Belleville, Ill.; Mesa *Daily Tribune;* Esleeck Manufacturing Company, Turners Falls, Mass.; Niles Press, Philadelphia, Pa.; Repub-



One of the most pleasing typographic greetings received during the holiday season was the one shown above, which came from the A. E. Krauss Print Shop, Columbus, Ohio. The rule along the left side was in gold and the remainder of the design in green and red on heavy green hand-made quality card having deckled edges.

R. O. Vandercook, Chicago; E. E. Sheldon and the Apprentices of the Lakeside Press, Chicago; Adele W., Walter B., Brant W. Patterson, Evanston, Ill.; James Austin Murray, Chicago; George W. Hall Press, Chicago; John Martin Paper Company, Calgary, Winnipeg; Ted Seideman, Albany, N. Y.; Prompt Printery, Bradentown, Fla.; W. H. Holley, Northfield, Vt.; Fred W. Haigh, Toledo; Burton Emmett, New York city; William Allen Reade, The Ludlow Typograph Company, Chicago; H. Frank Smith, New York city; Japan Paper Company, New York city; Joseph A. Borden, Chicago; Charles H. Collins, Chicago; Hinrichsen Print, Chicago; Barnes-Crosby Company, Chicago; The Holmans, Omaha, Neb.; Lenley Hawksworth, Pittsburgh, Pa.; Ruth and George Smith, Newark, N. J.; Leslie Eugene Dennison, Toronto; Henry A. Fabrycky, Brooklyn, N. Y.; William R. Wright, Franklin Printing Company, Philadelphia, Pa.; Challenge Machinery Company, Grand Haven, Mich.; Oakley M. Goude, Buffalo, N. Y.; Frederick Dunham Company, Chicago; Mr. and Mrs. Levi L. Smith, Kansas City, Kan.; Corona Typewriter Sales Company, Chicago; Niagara Paper Mills, Lockport, N. Y.; Mr. and Mrs. Clayton E. Nogle, Zion, Ill.; James H. Birch, Jr., Burlington, N. J.; Borden Printing Company, San Francisco, Cal.; Frank R. Atwood, Chicago; Edward D. Berry, Chicago; N. J. Werner, St. Louis, Mo.; *Alger News*, Alger, Ohio; The Harpels (Marg, Naomi, Bob), Cortland, N. Y.; George Davis Graham, California Ink Company, San Francisco, Cal.; Daniel Baker, Philadelphia, Pa.; Frank A. Godard, American Baptist Publication Society, Philadelphia, Pa.; Mr. and Mrs. Chas. E. Herman, Champaign, Ill.; Burlington Printing Company, Burlington, N. C.; Edward A. Harris, Maine Typothetæ,

Portland, Me.; Mr. and Mrs. William Burmester, Pittsburgh, Pa.; John S. Fass, New York city; Alice O. and Edward C. Sterry and Family, Denver, Colo.; Poole Brothers, Chicago; The Keatings, Rushville, Ind.; Argo McLean Dill, Aurora, Ill.; Mr. and Mrs. George H. Benedict, Chicago; Louis Flader, *Photoengravers' Bulletin,* Chicago; Albert Springer, Sr., Hall-Gutstedt Company, San Francisco, Cal.; Henry M. Ellis, New Orleans, La.; Noble T. Praigg, Chicago; W. Arthur Woodis, Worcester, Mass.; American Electrotype Company, Philadelphia, Pa.; Sanders & Melsheimer, St. Louis, Mo.; Mr. and Mrs. Fred W. Gage, Battle Creek, Mich.; E. M. Keating, Chicago; George L. Berry, Pressmen's Home, Tenn.; Maxwell Droke, Indianapolis, Ind.; E. C. Andrews, Philip Ruxton, Incorporated, Chicago; John Wardrop, Canadian National Railways, Winnipeg; Mr. and Mrs. Paul B. Bueter, Detroit, Mich.; Oliver H. McGinnis, Greensburg, Pa.; Record Publishing Company, Haverhill, Mass.; The Dreyfuss Press, San Francisco, Cal.; George W. Glenn, Duluth, Minn.; Hugo Oekershausen, New York city; Pioneer, Incorporated, Tacoma, Wash.; A. L. Barrett, Curling, Newfoundland; *The Granville Times,* Granville, Ohio; West Coast Engraving Company, Portland, Ore.; Portland High School Printing Department, Portland, Me.; Trelyon Browne, Black Mountain, N. C.; Padgett Printing Company, Incorporated, Dallas, Tex.; William M. Gossett, Des Moines, Iowa; Mr. and Mrs. C. C. Caswell, Cherokee, Iowa; C. D. Beerworth, Beebe, Quebec; Advertising Service Company, Hamilton, Ohio; R. & H. Press, Okemah, Okla.; Robert F. Salade, Philadelphia, Pa; Pittsburgh Photoengraving Company, Pittsburgh, Pa.; George and Ada Engstrom, Winona, Minn.; Ethel and George Hamilton, Valley Stream, Long Island, N. Y.; Dick Spicker Printing Company, Beardstown, Ill.; Star Publishing Company, Chickawha, Okla.; Edward T. Miller, Chicago; Herman Roe, Northfield, Minn.; J. B. McCraw, Dallas, Tex.; Mr. and Mrs. L. F. McPeck and Family, Painesville, Ohio; Christman Engraving Company, Battle Creek, Mich.; New Method Engraving Company, San Francisco, Cal.; Lorentz Press, Buchhannon, W. Va.; George H. Morrill Company, Norwood, Mass.; James McMillan Printing Company, Pittsburgh, Pa.; Hawaii Tourist Bureau, Honolulu, Hawaii; Tyler Street Prevocational School Printing Class, Boston, Mass.; Edgar S. Hill, Fort Wayne Vocational High School, Fort Wayne, Ind.; Henry Joseph Keim, Meadville, Pa.; Mr. and Mrs. David Henry Mallalieu, Philadelphia, Pa.; James White Paper Company, Chicago; Sol. Hess, Philadelphia, Pa.; Mr. and Mrs. Roy S. Beard, Plymouth, Ind.; Robert J. Bucholz, Cleveland, Ohio; Harold A. Shertzer, Pittsburgh, Pa.; Reginald W. Orcutt, Mergenthaler Linotype Company, Brooklyn, N. Y.; Lead Mould Electrotype Foundry, Incorporated, New York city; H. Nieman Company, Cincinnati, Ohio; Phil Pfaff, New Orleans, La.; E. E. Carreras, San Francisco, Cal.; Oscar F. Wilson, Rockford, Ill.; Albert Scheible, Chicago; Theodore J. Berger, Pynson Printers, New York city; Edgar C. Ruwe Company, New York city; The Acorn Press, Omaha, Neb.; MacDonald, Acton & Young, Philadelphia, Pa.; Mr. and Mrs. T. R. N. Cama, Poona, India; A. Newman, Oakland, Cal.; The Merrymount Press, Boston, Mass.; Fletcher Ford Company, Los Angeles, Cal.; James Garfield Clarke, Boston, Mass.; Gujarati Type Foundry, Bombay, India; Margaret F. and David W. Crighton, Allahabad, India; Stedman Press, Westerly, R. I.; Model Printing Company, Glenside, Pa.; Harper & Bros., New York city; Northern Engraving Company, Canton, Ohio; Hilda and Ture Ericksson, Sweden; Vera G. Jacobsen, Auckland, New Zealand; Vivian and Hal Stebbins, Mill Valley, Cal; Dutch Master Binders' Association, Amsterdam, Holland; Gorey & McKenzie Printing Company, Omaha, Neb.; Johnck, Beran & Kibbee, San Francisco, Cal.; William F. Fell Company, Philadelphia, Pa.

Lighting the Print Shop

BY C. M. LITTELJOHN

ELECTRICITY burns so constantly in little basement shops housing so many printing establishments throughout the country that illumination might be said to be one of the most important factors in the success of the small-shop printer. But it becomes a factor in the success of the shop only when the lighting is attractive and shines on a clean and orderly establishment. For a print shop of moderate capital a small cluster of medium-power bulbs in a central bowl to furnish indirect lighting in the salesroom or front office of the establishment is most desirable. One large bowl will light sufficiently the front office of any fair-sized basement shop. There should, however, be a desk light for each desk in the business office and wall lights which can be utilized upon special occasions when further illumination is desired.

An expenditure on the front office for decorative lighting which will have its effect on the display of samples will be amply repaid. Correct lighting has a pleasing effect upon a customer, and he will carry away a good impression if illumination has received due consideration from the printer. Under present conditions and present competition it is almost impossible to do good work in a basement shop that is similar to the medieval establishments.

One basement shop which I recently visited left a most unfavorable impression upon me. The printer, who had been in business for almost fifteen years, had recently moved, and although he had been located in his new shop for some time, he had made no effort to make the place attractive. In his front office was a disarray of signs labeled "Printing," which he had probably used at his old establishment and had not yet hung up in front of the new one. His front office was filled with useless and unattractive material. There was practically no lighting, for the place was gloomy and dingy. His desk was littered with papers smeared with ink. He did not differentiate between his front office and the rear shop, for his office was filled with dirty cases. In fact, with the door constantly open between them the shop was seen to have a bright illumination over the presses, while the office was almost without light. There were no samples, and apparently no customers. The business end of his establishment was hopelessly overlooked. It seemed nothing but a shop — a place which did not invite or attract, but which was only an establishment where work was taken and done. Yet this printer turns out a fair product, I understand. His shop is in the heart of the business district. Thousands of people pass it morning and afternoon. He could have turned it into one of the most attractive places in the block, as colorful samples would have stood out prominently.

Proper lighting in his establishment would have shown him neglected details, which were partly concealed in the gloom. It would have been a reminder and an incentive to make his surroundings tidy and attractive. With the installation of one indirect bowl containing three incandescent lights he would have taken a step towards brightening up a sordid office.

Of course, indirect lighting, unless carried to an expensive intensity, would probably not be adequate for the shop. For typesetting he should have drop lights, which would concentrate illumination over the cases. The presses should also be individually illuminated so that a constant watch could be maintained over the quality of the presswork, and bad letters or the slightest deflection in color could be immediately corrected. The lighting for the rear shop, however, is an entirely different problem from the lighting of the front office. In the shop the printer needs a direct lighting system, unless his capital permits a high-intensity indirect lighting system which would flood his place with daylight; but for attractiveness and decoration he should have some indirect illumination in the business end of his establishment.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

To Prevent Fading of Image While Heating

J. S. T., Philadelphia, writes: "In burning in enamel on zinc even at the low heat necessary I find the anilin dye evaporates so the image can be scarcely seen. What can I use that will not fade out on heating?"

Answer.—Soak the print for a few minutes in a two per cent solution of potassium permanganate. In combination with bichromate this makes a deep brown which resists change of color on heating.

Engraving on Small Newspaper

C. C. Hayley, Carrollton, Texas, writes: "I am negotiating for a larger newspaper, where I shall be associated with a pen-and-ink artist and cartoonist. What equipment can be had for making line plates from his drawings?"

Answer.—The chalk plate, made by the Hoke Engraving Plate Company, of St. Louis, used to be the most practical method of making cartoons in such a case as yours. The present method is to get an Autocaster and a mat service so that you can cast up your cartoons and syndicated illustrations.

Lantern Slides From Halftones

W. L. Meynell-Thompson, who has been minimizing the dots in lantern slide copies of halftone originals by overexposing the copy negatives and overdeveloping them, then reducing these negatives with hypoferricyanid reducer, now tells of a better plan, in the *British Journal of Photography:* He makes the copy negatives on a Barnet or other matt dry plate; this helps to eliminate the dots. When the slide positives are made by contact on similar matt plates the dots almost disappear. The printing of the positive must be done with diffused light, and not a point of light, to get the best results. Here is a valuable hint for processmakers.

Etching Glass Signs

It is not known by photoengravers that they have in use daily a method of etching glass signs or window transparencies which would make an attractive feature of the office or with which they could develop a new line of business. All they require is the flashed glass and hydrofluoric acid to etch the glass with; they have everything else.

Flashed, not pot-metal, glass can be purchased in red, blue, green and other colors. It is cleaned with caustic potash or soda and sensitized with the ordinary bichromatized albumen solution. After exposure under a negative or positive of the design, it is inked with etching ink and developed as usual. Instead of dusting it with dragon's blood, powdered asphalt is preferred. The glass is heated carefully until the asphalt powder becomes glossy. Put a border of warm beeswax around the glass so as to turn it into a tray. Pour in the hydrofluoric acid and let it dissolve the colored film of glass down to the transparent glass. Do the etching out of doors, as the fumes from the hydrofluoric acid will destroy lenses, hands, or anything it comes in contact with. Fumes from hydrofluoric acid etch a matt surface on glass, while the acid itself etches a smooth surface.

Karl Klietsch

The inventor of photogravure and rotagravure sends a pleasant greeting to the editor of this department. Now in his eighty-second year, after a life given to connecting photography and the printing press, he is passing his declining years in his native but now poverty stricken Austria. His name has been spelled "Klic" in English for many years. "Talbot-Klic" was printed under the beautiful photogravures made by combining Talbot's and Klic's inventions. He asks that his name be spelled Klietsch (pronounced Klish). He concludes his letter with: "You, I suppose, will understand when I tell you, that I do not like it to be so old and good for nothing. How much there is still to do. Rest! Rest!"

Halftones From X-Ray Films

Pedro Gutierrez, Havana, Cuba, writes: "I am having trouble making halftones from X-ray films. Tried taking a photographic proof from the film, retouching the proof, making a halftone negative from this and then reëtching the plate. This is too expensive a method. Then used the X-ray film as a transparency illuminated from the back and made the halftone negatives from this, but it is not what is wanted."

Answer.—An X-ray film is a negative, and a positive print on contrasty glossy paper should be made to be used as halftone copy. By making the halftone from the X-ray film, used as a transparency, you get a negative print instead of a positive, as it should be.

Machine Versus Tub Etching

Printers, Portland, Oregon, write: "A local engraver advertises that machine-etched plates are twice as deep as tub-etched plates, have a better printing surface and require less makeready. Our engraver assures us that tub-etched plates, when the negatives are properly made, can be just as deep; that the printing surface is protected by an acid-resisting solution which is unaltered by any method of etching; that the quality depends not upon method but upon skilful workmanship. These contradictory contentions leave us at sea. Will you kindly advise us whether or not in your opinion these claims for machine-etched halftones are extravagant?"

Answer.— One of these statements, "that the quality depends not upon method but upon skilled workmanship," is absolutely true. As regards the depth of etching, the newspapers of the whole country, which require plates etched as deep as possible, all use a machine for etching. In a competitive speed test some years ago the writer etched in a machine a plate in one-thirtieth the time required to etch a duplicate plate in the tub, and the machine-etched plate was equally good. When one has become expert in handling an etching machine he can not be induced to go back to tub etching.

Notable Holiday Greetings

Among the great number of holiday greetings received by the editor of this department special mention must be made of the orginal, artistic character of those from the following friends, leaders in art, engraving and printing: James A. Anderson, L. M. Augustine, Charles Swazey Barnett, C. R. Beers, R. P. Blossfield, G. H. Buek, Timothy S. Burger, Hayworth Campbell, Charles Henry Davis, August Dietz, Ozias Dodge, Mr. and Mrs. Edward Epstean, Thomas Nast Fairbanks, Walter Gillis, Ray Greenleaf, Edmund C. Gress, Benjamin Franklin James, O. W. Jaquish, William R. Joyce, Hal Marchbanks, Conrado W. Massaguer, Mr. and Mrs. W. C. Ostrander, John Clyde Oswald, Rosa Brothers, Vernon Royle, Robert F. Salade, Mrs. Clara J. Shepard, David Silve, Charles A. Stinson, George P. Swain, J. Thomson Willing, Grant Wright, Hugo Knudsen and William Edwin Rudge.

Color-Printing Trouble in India

Chittatosh Bose, Calcutta, India, writes interestingly — though he says English is not his language — of the trouble a brother craftsman had after printing 15,000 almanacs from three and four color blocks. The customer was pleased, but in a couple of weeks' time it was found that the blue ink in the halftones and letterpress faded away almost completely. The question to be decided was whether the engraver, printer, inkmaker or papermaker was to blame. Mr. Bose, being a chemist as well as photoengraver, was asked to judge the matter. He found the paper was alkalin and that by soaking the faded prints in acidulated water the blue colored ink was restored, while a weak solution of sodium hydrate bleached out the blue ink. The papermaker, therefore, had to stand the loss on the job. Mr. Bose thought that the telling of this incident might be of service to his brother photoengravers the world over.

Rotagravure in Colors

William Gamble has this to say regarding color printing by rotagravure: "As to the possibilities of color printing by rotagravure the results are most promising, but many difficulties have to be overcome. It is not possible to do anything on rotagravure cylinders equivalent to fine etching; therefore all the effects must be obtained in retouching the negative and positive. Some very artistic results have been obtained in England, Germany and Holland on flat-bed machines and sheet-feed rotary machines. Some excellent results have been obtained by a German house on a machine which prints all colors simultaneously, as on a wall-paper machine. In America the *Chicago Tribune* has for some months past been producing regularly a Sunday supplement by rotagravure printing. There remains much to be done to achieve perfect results in color printing by rotagravure, but if it can be accomplished so as to make it a commercial process it will be a powerful competitor of all other forms of printing."

Notes on Offset Printing

BY S. H. HORGAN

Offset Applied to Collotype Printing

Drawbacks to collotype printing are the wear of the delicate gelatin film and the absorption of the moisture by the paper when printing. It is expected these will be overcome by printing from the gelatin surface onto soft rubber, then offsetting the impression on the paper. Experiments in offset printed collotype are being carried out both in this country and in Europe.

Charges for Photoplanography

Photoengraver, Havana, Cuba, writes: "I frequently make line and halftone negatives and print on grained zinc plates for planography and stones for lithography. I am told I charge too much for this work. How can I figure out the right charge?

Answer.—You should employ a cost system in your plant to learn the hour costs for everything, then charge by the hour for this work, adding a fair profit. That is the way it is done in the United States.

"Dry Lithography"

A printer asks the advantage of so-called "dry lithography" over typo printing, as it is merely relief etching and printing from a thin zinc plate.

Answer.— Here is one advantage: Safety tint printing with fugitive water inks in backgrounds is now being done in that way on bonds and checks, and even on foreign money. The inking rollers are so set that only the surface of the zinc is inked. This ink is printed on a resilient rubber blanket, which offsets it on rough surfaced paper. The soft rubber blanket accommodates itself to the uneven texture of the paper without difficulty. With relief printing direct on rough surfaced paper so much pressure has to be applied that the ink is squeezed over to the sides of the lines, the result not being as sharp as with offset printing.

Exhibition of Modern Lithography

The exhibition of planographic printing shown under the auspices of the American Institute of Graphic Arts at the Art Center, New York city, last month, was a step toward bringing the aid of the best artists into this kind of printing. The American Institute has shown in previous exhibitions what artists are doing in typography, photography, wood engraving, photoengraving, advertising and other branches of the graphic arts. This last exhibition showed how well planographic printing is adapted to reproduce the slightest touch of the artist's crayon or brush, particularly since photography is applied to it.

The Advantages of Offset

William Gamble, of London, summarizes the advantages of offset as against letterpress in the following eleven reasons: (1) The cost of making the printing surface is less than for blocks and type forms. (2) There is no makeready. (3) The printing speed is higher than on flat-bed letterpress machines. (4) By using two-color rotary offset presses, either two colors can be printed at once, or two sides of the sheet in one color. (5) It is unnecessary to use expensive coated papers. (6) The consumption of ink is less. (7) The power absorbed by a rotary press is less than for a flat-bed type press. (8) The capital required in keeping type forms standing is vastly greater than for keeping negatives and zinc plates. (9) For colorwork, high-lights can be printed without any grain or screen over the whites and with soft vignetted edges such as it is very difficult to get with blockwork, except by elaborate makeready. (10) Halftones can now be printed on the offset press with quite pleasing results, and customers are preferring the soft effects to the harshness of halftone blockwork on coated papers. (11) The photo-process part of the work is simpler and cheaper than making blocks.

ANY business that is not continually advertised will never grow to large proportions.—*The Printers' Album.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Attaching Electros to Metal Base

A Connecticut concern having its own printing plant desires to know if an electro can be securely attached to an iron base by an adhesive.

Answer.—The electro can be made to adhere securely to metal by using a thin piece of manila or tag board, pasted up on both sides with a flour paste. Lay electro in proper position and subject it to pressure in a letter press or under a heavy weight. It will not become detached while printing if properly applied. To remove the electro, push a painter's putty knife under the plate and cut around until it can be raised.

Variations in Print From Original Plate

A Canadian printer submits two proofs of a halftone, one being from the original plate and the other from an electro of the plate. He asks our opinion as to variations in dot area.

Answer.—We have closely examined the two proofs with a strong glass, and in some places we do not find any difference in dot area. In one place we found high-light dots to be smaller. This trouble may possibly be due to unequal pressure in taking the proofs, as you know that a flat print of an electro may not equal the original, due to a low spot in the plate. As to the cause of the relative size of dots, we could not determine without an examination of several identical spots on the two plates with a magnifier. This examination you can make by rubbing some chalk over the plates and then polishing with the palm of hand. Examine in a strong light and compare identical positions on the two plates. To us it appears that the electro is a very close copy of the original plate.

Hand-Cut Vignette Overlay

A Quebec printer sends an impression of a vignette halftone and asks how to cut an overlay from the plate.

Answer.—To make a suitable hand-cut overlay for the plate may require several hours, and the result then might not be satisfactory. Mechanical overlays give much superior results. To do this work by hand you should pull about six impressions of the halftone on French folio and one on enamel stock. Use a sharp knife to cut out the various shades in the subject, and paste them on the enamel sheet in exact register with the corresponding part of the design. Out of the first sheet cut all the solids or heavy shadows, and paste on the sheet of enamel. Out of the second sheet cut the intermediate tones, removing from them the high-lights. Out of the third sheet cut the high-lights, leaving in the solids and middle tones, and paste on the previously cut-out parts. Do not use much paste. Out of the fourth sheet cut all parts except the vignette part outside the design. On the other two sheets cut out a part of the vignette edge near margin, or tear the edge, and also in one sheet cut out the small section of extreme high-light part in design. Chamfer the enamel sheet on edge where margin of halftone shows. This will tend to give a delicate fade-away effect. After this is attached in the tympan cut out at least one sheet of tympan to lessen pressure. A vignette plate of the size (2 by 2 inches) should be about .004 to .006 inch less than type-height. The edges work cleaner when they are less than type-height.

Expansion and Contraction of Stock Affect Register

A Western concern had trouble printing a form on stock just removed from packing case. When the second side was being printed considerable irregularity was noted in register. This trouble, of course, can not be blamed on the stock.

Answer.—We have noted your remarks regarding the printing of a sixteen-page form on ——— stock and the incidental trouble experienced by you in registering. Usually book stock is opened as you described, then covered on top and protected on the sides with a view to preventing the expansion or contraction of the edges. The bulging doubtless indicates that a change in dimensions of the edges has taken place. We believe that you should secure an expression and recommendations from the makers of the stock. It is the regular custom in our pressroom to open the cases and pile the stock upon tables or platforms near the presses. This may be done several weeks before actual printing is done. Our pressroom scarcely ever gets below 70° F. day or night in the winter months, so you can understand that the atmosphere is fairly uniform. We regret that we can not offer anything further in this problem of bad register from changes of dimensions in the paper due either to expansion or contraction. If you desire to experiment, which will prove conclusively that fresh stock will change dimensions, try this: Remove a sheet from the pile, say about two or three reams down; lay it on a flat surface and measure it accurately along a straight line, or make two marks near edges lengthwise and across the width of the sheet and measure distance separating the marks. Hang up the sheet and after about three hours again measure the sheet as before, noting changes as a result of expansion or contraction, as the case may be. A number of interesting experiments have been made which show that paper will shrink or expand according to atmospheric conditions found in workrooms. To stabilize the atmosphere in a pressroom is the work of ventilating engineers.

Printing on Dark Stock With White Ink

A Missouri firm tried to print a cover of dark green stock, antique finish, in white ink. The result was unsatisfactory, although it was run through the press twice. The pressman wants to know if the failure was due to any neglect on his part.

Answer.—The compositor, probably without knowing that printing was to be in white, made the wrong selection of type. The face had light and dark elements and did not correspond to the three-point solid rule which enclosed the few lines. The solid rule printed acceptably, considering how white ink covers dark stock. The few lines of type looked smudgy, as the two impressions caused the spreading out of the ink, the light elements being thickened without appearing solid and the solids appearing spotted because the vehicle could not hold the pigment together. The writer had occasion to advise on a job

somewhat similar to the one you describe. The border rule was two-point solid, the type face used corresponding exactly, having a continuous heavy element. The ink used was cover white with a trifle of No. 6 varnish worked in. As fast as the sheets were printed they were dusted over with zinc white, an impalpable powder. The white powder adheres to the fresh ink, and when the sheets were fed through the press again, without rollers, the zinc white was made to adhere firmly to the first printed impression. There was no spreading of ink, and when the loose powder was brushed off a fairly opaque print was observed, which was retained owing to the pressure from the second impression. We have seen almost equal results secured by pulling two impressions, the first one being applied with fairly heavy pressure and only a small amount of ink. The second impression was taken when the ink was fairly dry and after several sheets of paper were withdrawn from tympan. More ink was used in going through the press the second time. In effect, the first time through the press the fibers of the stock were flattened out and coated with the ink, the minimum amount being used. The ink being dry when the next impression was pulled with considerably less pressure and more ink, there was less tendency on the part of the ink to spread; as a result, the fibers of the stock were covered by the pigment. There was also less absorption of the vehicle by the stock, hence the pigment suffered no physical change when the drying of the ink was complete. In white-ink jobs the compositor should be informed so that no light-face type will be used.

Ink Is Broken Up Best With a Vibrator

A Nebraska printer submits a specimen of printing on which there is evidence of poor distribution of ink and incomplete makeready. Our opinion and recommendation are sought.

Answer.—The printing of the colored side is very good, considering that you lack the vibrator for your rollers. You probably recognize the need of this attachment. The printing of the opposite side of the sheet is not so well done as the color side. There are a few weak places which could be improved with the application of tissue patches. The side also shows plainly the need of more ink and a trifle more impression in the three solid lines.

Spots Appear in Halftone Printing

An Indiana pressman submits several specimens of halftone work in which spots appear in solids and middle tones. He desires to know causes, and wants suggestions toward avoiding the trouble.

Answer.—The spots that appear in the prints may be due to some foreign matter, such as lint or fluff from the enamel stock. The fine particles of material fall into the form rollers from the stock, or may become detached from the surface of the stock and adhere directly to the plate. This problem of eliminating paper dust of all kinds has been fairly well taken care of by an apparatus designed for that purpose. We understand that this attachment for cylinder presses is very satisfactory. Of course, there are other causes for spots or specks of foreign matter in halftones. Among the common causes are: Bits of roller composition; ink which forms a skin and which is applied with a spatula after the press has been washed; floating dust from the street or from the floor; dust shaken from plastered ceilings or from the crevices in wooden ceilings; cleaning forms with rags that leave lint, which is picked up by the inked rollers; paper dust, fluff, or loading material of paper which falls on the sheet guards or lodges inside of the cylinder and eventually becomes detached and falls onto the form and into the form rollers direct. On fine work careful pressmen usually give the inside of the cylinder a blowing out and always clean dust from sheet-guard rods and other places before beginning a job of fine halftone work. The oiling of the floor will eliminate one direct cause of floating dust, and will therefore lessen the danger of clogging the plates or having spots in the print. Stock which is cut on a paper cutter sometimes carries fine particles of paper attached to edges. These are dislodged during the operation of printing. If used from the can or tube the ink, as a rule, is rarely dirty. Sometimes reground inks — that is, inks insufficiently ground in a pressroom — may show coarseness. As you doubtless know, some large shops are equipped with ink grinders, into which go the scrapings from ink cans and ink fountains, skins from top of ink in cans, etc., and this ink is ground repeatedly until the physical characteristics suit the pressman. However, no pressman uses an ink which he knows is dirty or unfit. In giving this extended review we hope to cover all possible causes. There are possibly local conditions which may add other sources of dust or foreign matter in ink.

WINNERS IN CRAFTSMEN'S LETTERHEAD CONTEST ANNOUNCED

The judges appointed to serve in the letterhead contest of the International Association of Printing House Craftsmen met on December 27, and after examining the specimens submitted selected exhibit No. 38 as first choice for a letterhead suited to the use of the International Association. No. 38 was submitted by George E. Wamser, a member of the Milwaukee Club of Printing House Craftsmen. The second choice was submitted by H. C. Turner, a member of the Buffalo club and foreman of the composing room of Baker-Jones-Hausauer, Incorporated. The letterhead designed by Wood Glover, employed by the Phillips Printing Company, Los Angeles, California, was the third choice. Wilderman & Hopwood, of Cleveland, Ohio, submitted a design which received honorable mention.

Specimens were also submitted by the following craftsmen, many of whom sent in more than one: Norman F. Sterling, Seaver-Howland Press, Boston; William Laufer, Liberty Printing Company, Detroit; E. Jones and Milton Mathew, *Evening Post* Job Print, New York city; M. M. Arkowitz, Diamond Press, New York city; Ernest Bowler, Lyman School Print Shop, Westboro, Massachusetts; R. J. Whitmore and A. P. Miller, Fletcher Ford Company, Los Angeles; Emil George Sahlin and Axel Edw. Sahlin, The Roycrofters, East Aurora, New York; Jackson Remlinger Company, Pittsburgh; M. C. Henderson, W. G. Johnston Company, Pittsburgh; T. F. Lear, secretary Cleveland club; Frank Crocker, Stirling Press, New York city; C. W. Rouerdy and Isabell D. Gorell, Southgate Press, Boston; Aetna Insurance Company, Hartford, Connecticut; Mark A. Mullee, Essex Press, Irvington, New Jersey.

It was very gratifying to the officers that sixty-nine designs were received, although no prizes had been offered. Owing to the amount of matter the copy was rather difficult to arrange attractively, and the excellence of the designs submitted made it difficult for the judges to select the best. Almost any of the specimens could have been selected without any fear of objections being raised.

To insure secrecy the specimens were numbered in the order they were received by Vice-President Renkle, and the names of the exhibitors were unknown until after the judges had made their selection. The judges in the contest were Everett R. Currier, William Edwin Rudge and Hal Marchbanks, all of New York city. The three selected designs are reproduced in the eight-page insert in this issue. The names of the district representatives are fictitious, as President Deviny has not yet made the appointments.

The international secretary will forward a full set of the sixty-nine specimens to each club for the inspection of its members. The specimens can be held for one meeting only and are then to be passed on to the next club.

THE INTERNATIONAL ASSOCIATION *of* PRINTING HOUSE CRAFTSMEN

Share Your Knowledge

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JOHN J. DEVINY, *President*
666 Maryland Ave., N. E.
Washington, D. C.

HARVEY H. WEBER, *1st Vice-President*
Baker Jones, Hausauer, Inc.
Buffalo, N. Y.

[BUFFALO 1923]

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33 White Avenue, Hamilton
Baltimore, Md.

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Fourth District, M. Doud, Philadelphia
Fifth District, Peter J. Alten, Baltimore
Sixth District, Jos. J. Gerhardy, Buffalo
Seventh District, J. Donley, Kansas City
Eighth District, L. J. Pitt, Des Moines
Ninth District, J. I. Donovan, Chicago

Letterhead awarded first place in contest of The International Association of Printing House Craftsmen. Submitted by George E. Wamser, Milwaukee. For particulars regarding the contest see note elsewhere in this issue.

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The International Association *of* Printing House Craftsmen

BUFFALO, 1923

DISTRICT REPRESENTATIVES

HARRY C. TURNER, *First District*
Buffalo, N.Y.

CHARLES AYKROYD, *Second District*
San Francisco, Cal.

EDWIN SAMSON, *Third District*
Philadelphia, Pa.

RUDOLPH RITTER, *Fourth District*
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OAKLEY M. GOUDE, *Fifth District*
Richmond, Va.

JOHN W. MISSALL, *Sixth District*
Dallas, Texas

CHARLES POTTER, *Seventh District*
Portland, Ore.

GEORGE BASSETT, *Eighth District*
Atlanta, Ga.

FRED R. BATES, *Ninth District*
St. Paul, Minn.

Awarded second place. Submitted by H. C. Turner, Buffalo. The emblem and line "Buffalo, 1923," were in a bluish gray in original.

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HARRY C. WHITE, *Third District*, Detroit, Mich.
JAMES H. DEAN, *Fourth District*, San Francisco, Cal.
PETER JACKSON, *Fifth District*, Alabama, Ga.
HUBERT POELSTRA, *Sixth District*, Chicago, Ill.
JACK H. HORN, *Seventh District*, St. Louis, Mo.
ROBERT CAXTON, *Eighth District*, Denver, Colo.
HARVEY BAKER, *Ninth District*, Salt Lake City, U.

Awarded third place. Submitted by Wood Glover, Los Angeles. The line "Buffalo, 1923," appeared in center of sheet, in about 36 point, and printed in light red-orange.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

T. W. Lee, Minneapolis, Minnesota.— Specimens are executed in good taste, the colors, too, being pleasing.

Shafer Printing Company, Plainview, Texas.— Your letterhead for the Conner Mathes Company is characterful in appearance and is pleasing, too.

S. R. Workman, Kokomo, Indiana.— Four-page illustrated letters and circulars executed by you are impressively displayed and good in every other way, too.

Knoff Printing Company, Seattle, Washington. —The program for George Washington Lodge is excellent, the cover being one of the best specimens of the "process" engraved work we have seen.

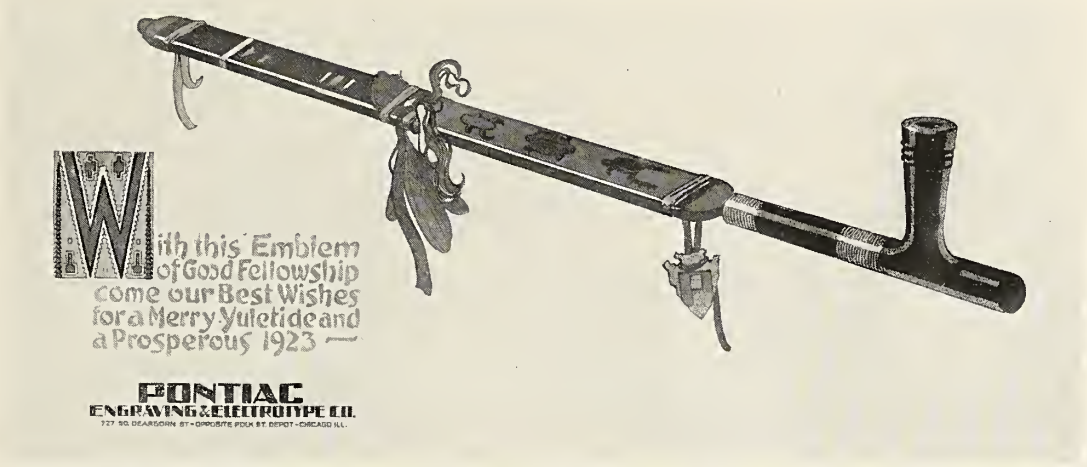
Ben Franklin Press, Pittsburgh, Pennsylvania. — Specimens are of topnotch quality. You are starting out mighty well as a new firm. The announcement of your "opening" is particularly pleasing.

Klingstedt Brothers Company, Canton, Ohio. —Your folder, "Realization," is neat and attractive. The sole weakness, and it is one of advertising rather than of the design of the piece, is that nowhere does the name of the firm appear in display. It is inconspicuous on the illustration of the new

J. C. Kaag, Department of Printing, Poughkeepsie High School, Poughkeepsie, New York.— *Continuation News* is a particularly well executed paper, while the specimens of jobwork included in the package are of the same standard.

Edward Kramer, New York city.— "One or Three" is a mighty handsome booklet. Every detail is in excellent taste and, strengthened as it is by strong and influential copy, we believe the booklet ought to be productive of excellent results.

Franklin Print Shop, Freeville, New York.— Specimens are in excellent taste. For the benefit of our readers we will state that this print shop is a part of the George Junior Republic, and is super-



In this greeting, the Pontiac Engraving Company, Chicago, not only avoided the ordinary but created something unusually effective. It seems, too, that the pipe of peace is a most appropriate background for good wishes. Printed in striking colors, red and yellow predominating, the effect of the original is delightful, not the least factor in its good appearance.

Joseph Johnson, New York city.—The booklet announcing the opening of your office is excellent, as are also the several conventional decorative designs by which it is featured.

E. T. Lowe Publishing Company, Nashville, Tennessee.—Your folder, "A Christmas Story," set in Bodoni and printed in deep green and bright red (orange hue), is decidedly attractive.

Conne Nast Press, Greenwich, Connecticut.— Your monographs on the use of quotation marks in French and Italian composition are interesting in content and very attractive in format.

J. Warren Lewis, Kansas City, Missouri.— Specimens, regardless of nature, are in excellent taste. Colors are selected with discrimination, and the effect created is in all instances good.

Clayton E. Nogle, Zion City, Illinois.— "The Shepherd Psalm," attractively hand-lettered after the fashion of the early manuscript writers, is indicative of considerable talent on your part.

M. C. Hennerson, Pittsburgh, Pennsylvania.— All the specimens are excellent, indicating the right of the William G. Johnston Company to be classed with the better-grade printers the country over.

Anderson Print Shop, Hastings, Michigan.— Your stationery forms, all bearing a close resemblance, as is fitting, are in excellent taste and are effectively printed.

Morris Reiss Press, New York city.— Both the announcement of the new calendar and the blotter, "Only the mints can make money without advertising," are clever in conception and execution. Your work has always been outside the beaten path of the usual run, yet always uniformly excellent.

building on the front and appears in the body only in the opening paragraph. That is not enough; the name of the firm ought to be blazoned forth in large type from some conspicuous place.

Feneral Printing Company, Des Moines, Iowa. — Blotters become most effective advertising when so attractively designed and well executed as those you have sent us. The colors are bright and pleasing.

Long-Johnson Printing Company, Jackson, Tennessee.—Your blotters are excellent, being neat in appearance, yet spicy-looking and attractive. Copy is well written and, happily, brief, as it ought always to be on blotters.

MacDonald, Acton & Young, Philadelphia, Pennsylvania.— Blotters are both attractive and pleasing. The designs are strong and effective, yet in excellent taste, while the colors used in printing are striking and harmonious.

George O. McCarthy, Hartington, Nebraska.— Your work continues to improve, the improvement seems accelerated here of late. The Butterfield letterhead and the Christmas greeting for J. P. O'Furey are especially attractive.

Roy S. Beard, Plymouth, Indiana.—The printing of the Pilot Company is of a fine grade in all respects, layout, typography and presswork, comparing favorably with that of the best printers. The writer would have been tempted to employ a more striking and larger design for the front of the folder, "Evidence You Can't Refute."

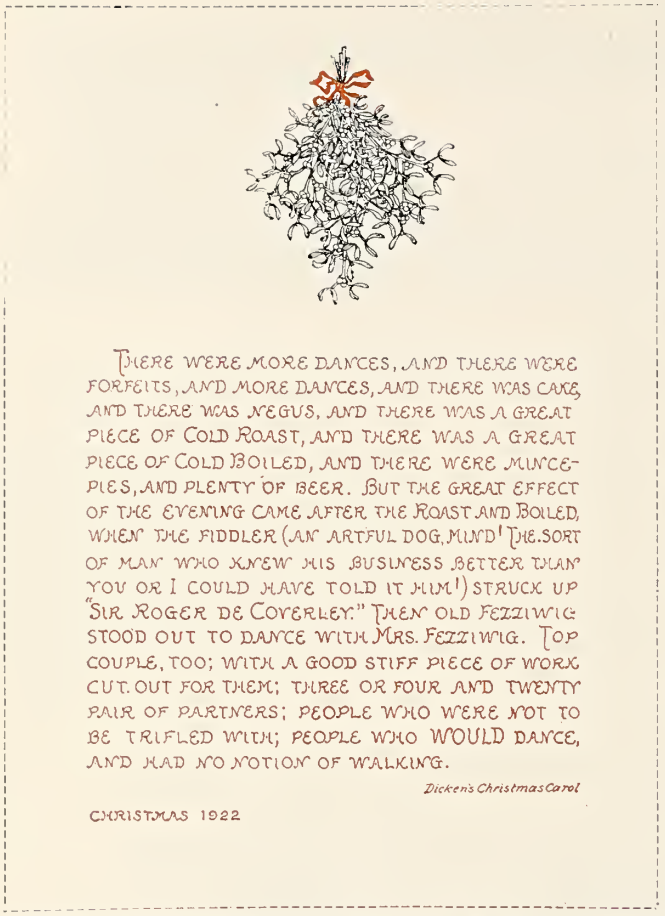
vised by John E. Mansfield, formerly instructor in the Vocational School for Boys of New York city. The boys do commercial work on Saturdays and after their regular instruction hours and are paid for the time they are engaged in productive work.

L. N. Cashion, Winston-Salem, North Carolina. — In our opinion the label in which the stock is trimmed down to the border is better than the one in which a margin is left. "Bleeding" the border avoids the commonplace and thereby adds interest.

Baptist Press, Jackson, Mississippi.— Specimens sent us are exceptionally neat and attractive. On the two-color circular letter, "Priceless Printing," the effect would be better, and the design more in keeping with the style it follows, if the initial were larger.

Bachmeyer-Lutmer Press, Cincinnati, Ohio.— "The Relation of the Printer to the Advertiser" is one of the most attractive and effective of many fine examples of your advertising that we have seen, and we have been admiring your product for several years.

Rettew Printing Company, Reading, Pennsylvania.— Except that the ornamental features, which are attractive, seem a little too pronounced in relation to the type matter your Christmas greeting card is pleasing. The blotter for the Windsor Motor Company is likewise pleasing, although, we believe you will agree, roman lowercase would have been better for the body matter, because it would appear easier to read.





Possibly the most interesting of all greetings this year was the one from the George H. Morrill Company. The design at the left was printed in red (lettering and ribbon of illustration) and olive green (mistletoe) on white tissue. This sheet was tipped over the card reproduced at the right, which was engraved on buff colored stock of excellent quality.

Lapeer County Press, Lapeer, Michigan.— Letterheads are neat and attractive, the best being those composed in the Caslon open series. Avoid the use of capitals, however, for large blocks of matter such as the one below the name line in the Lockwood heading.

J. F. Tapley Company, Long Island City, New York.— Our compliments are extended you on the remarkably excellent folders, showing large halftone illustrations of your fine new plant. Typography and presswork are positively faultless, the folders being quite impressive, too.

O. G. Rieck, Northwestern Mutual Life Insurance Company, Milwaukee, Wisconsin.—The motto, "Unwasted Days," is attractively designed and printed in pleasing colors. It is decorative enough for a piece of that character, yet the type matter of the sentiment is quite readable.

J. E. Carlson, Henry, Illinois.— As examples of the everyday run of small commercial work the specimens you send us score high. They are far and away more fit for the purposes than the average of all such work that we receive at this office. No faults of consequence requiring correction are evident.

Cornell Publications Printing Company, Ithaca, New York.— Except for the fact that margins are very bad on the booklet, "Musical Service," for Hickey's store, the specimens are of exceptional quality. Pleasing Caslon typography and excellent presswork leave nothing of consequence to be desired.

Grigsby & Orr, Ada, Oklahoma.—The blotter, "Good Paper and Ink Plus Skill," is effectively designed, lacking complete effectiveness only because the types in use are not of a pleasing style. However, it strikes straight from the shoulder and, as a piece of advertising, we believe it ought to bring good results.

Bergwall Printing Company, Jamestown, New York.— *Bergcraft*, your house-organ for November, is excellent, though the cover seems a little commonplace. The feature of the issue is the print of a house in Egyptian brown-black over a solid buff tint. This is handsomely done and demonstrates the ability of your pressmen.

John Sparhawk, Beaver, Pennsylvania.—The title of your Christmas greeting folder is neat and attractive, being well designed and printed in pleasing colors. The inside seems inadequate, particularly since the third page bears only the line "Mr. and Mrs. Henry C. Smith," the copy matter of the greeting, the words "Gloria in Excelsis Deo," illustrated by a cut of the three wise men, appearing on the second page. The sentiment and the names ought both to have been on the third page and the second left blank.



Here a real photograph, and an artistic composition, is tipped onto the folder on which the greeting is printed. From John S. Fass, New York city.

Philip Reister, Cincinnati, Ohio.— Specimens are excellent in every detail, chaste typography in pleasing colors, well printed on good quality papers, leaving nothing whatever to be desired. Of particular interest are the various uncommonly arranged tickets, but the most pleasing and attractive specimen in the lot is the leaflet or hanger, "The Awakening," which is delightful.

Advertiser Publishing Company, Honolulu, Hawaii.— Every detail of the booklet on the handsome new Hawaii Theatre is remarkably well executed. In conception and technique the cover design in colors is most unusual, both in beauty and in strength. Print is excellent throughout, and the workmanship justifies comparison with the best done here on the continent.

The Hunt Printing Company, Denver, Colorado.— Specimens are very good, unusually good when considered in the light of everyday commercial work. The Christmas letterhead is excellent, but the blotter "Cold Water Paste," for the Dry Climate Ink and Roller Company, suffers from too many swash characters and too much italic. The effect is not that of a readable page.

O. W. Jaquish, New York city.—Your booklet, "The Origin of Registering Days," a monograph on the calendar, is excellent both from the standpoint of its contents and of its execution in design and printing. The novelty of the subject, and the fact that the origin of the calendar is seldom alluded to these days, assure a reading. As a consequence, attention is directed to your name and the nature of your profession under very favorable circumstances.

Grip Limited, Toronto, Canada.—Your announcement of the monthly meeting and dinner of the local club of printing house craftsmen is unique and one of the most interesting we have seen. A cutout, it represents a mounted zinc etching in such perspective that one can see the two sides of the wood block, the lettering of the title being printed in silver and embossed so as to represent the zinc part.



Besides real beauty there was invariably an unusual warmth of feeling in the printed sentiments of the late J. M. Bundscho. This greeting, probably prepared before his sudden death, is characteristic. The page size of the original was 6 by 9 inches and printed in brilliant vermilion and black, on Alexandria Japan, so it is not difficult to visualize the beauty of the original.

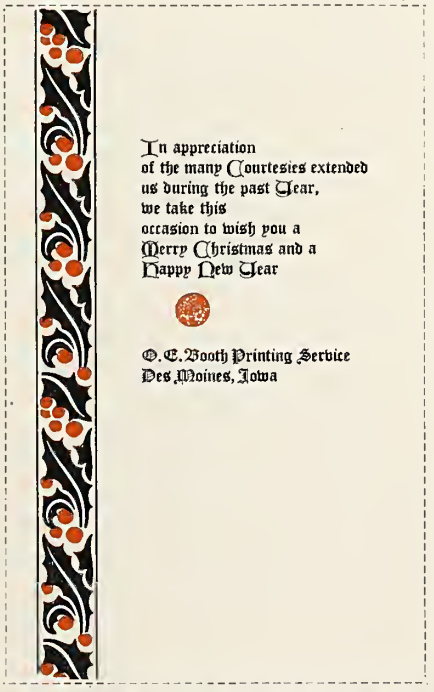
ALSOP PRINTING COMPANY, Birmingham, Alabama.—Your new stationery, printed in deep olive, blue and orange on blue stock from an altogether unusual lettered design, is decidedly striking; it fairly exudes pep and ginger, too. "The Printing Salesman as the Buyer Sees Him," an advertising booklet, is interesting and pleasing in make-up. Print on all the work is of the best possible grade.

H. G. MILLER, The Dalles, Oregon.—The *Steelhead*, official paper of the local school, is of fair quality as an average piece of work. The advertisements are dull looking and lacking in pep, the display in most instances being too small in relation to the body. Those advertisements in which the body is set in condensed bold-face type are weak and ineffective because the type suggests difficult reading.

THE BUCKEYE PRINTING COMPANY, Spokane, Washington.—Your blotters are particularly good, excellent copy being displayed in an interesting and striking way. All the specimens, however, are in good taste, fit in every way for the purposes intended, even though many of them would be more attractive if set in more pleasing types. We particularly urge you to avoid the extra-condensed display type you sometimes use.

GAZETTE PRINTING COMPANY, LIMITED, Montreal, Quebec.—*Proof* for November, a folder mounting two specimens of recent work done in your plant, is handsome. The Thanksgiving menu title for the Canadian Pacific Railway is one of the richest and most handsome examples of artwork, engraving and color printing we have ever seen. As no written description would be adequate, we do not attempt it through fear of doing an injustice to so notable a work.

A. E. KRAUSS PRINT SHOP, Columbus, Ohio.—Characterful indeed are the cards and tickets you have sent us. Most attractive of them all is your Christmas greeting folder, which is original in design and attractively printed in red, green and gold on deep green quality stock. Your business card set in the Parsons series is one of the most attractive we have seen in that type face, which is productive of excellent results when intelligently used, yet a dangerous one. Your card on Fraternity Printing is by no means as good. The Parsons must not be crowded and lines should not be set altogether in capitals.

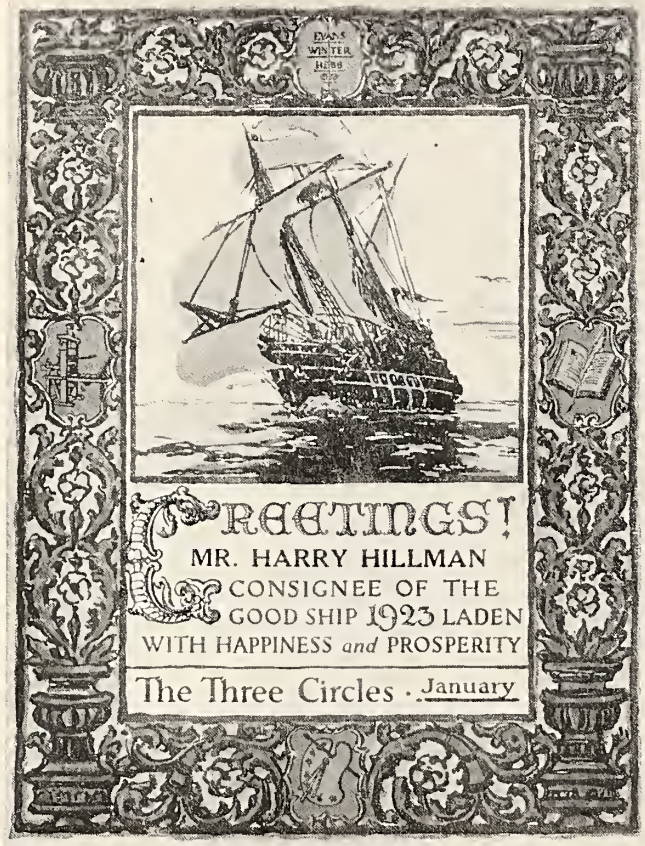


This greeting by O. E. Booth, Des Moines, Iowa, demonstrates the possibilities of the most prosaic type equipment in the execution of a greeting card.

THE AMERICAN PRINTING COMPANY, Corsicana, Texas.—Specimens are attractive and most of them characterful, too, although in some cases the types are larger than necessary, or even desirable. The combination of the Pencraft roman and bold Copperplate Gothic is not a good one and should be avoided. The types in question have no characteristics in common such as are essential to pleasing results. The outstanding quality of your work is pep.

METROPOLITAN PRESS, San Francisco, California.—"Type and Illustration, Ink and Paper" is a most beautiful piece of work, the striking cover, set in Forum type, being reproduced to show what impressive effects are attainable through simple methods. The text, in various sizes of Kennerley type, is beautifully set and, with wide margins, creates a most delightful appearance. Presswork on good paper adds the finishing touches to one of the most interesting and attractive books we have seen in many months.

FRANKLIN C. ERCK, JR., Youngstown, Ohio.—Most of the specimens, presumably the work of students of the printing classes of McKinley High School, Canton, are excellent. The faults are minor, except perhaps that one error of setting large groups of matter wholly in capitals, which being rather hard to read ought to be reserved for heads, an occasional display line, signatures and tbe like. The effect of the Christmas greeting card printed in gold, black and red is not pleasing on that account and also because the appearance is somewhat gaudy rather than chaste, as such work ought to be. Tbe cover of the booklet, "Exercises in Typography," printed wholly in gold on medium brown cover stock is unattractive. The small type printed in gold is very difficult to read.



Evans-Winter-Hebb, Incorporated, Detroit, Michigan, publish the *Three Circles*, one of the handsomest (consistently) house-organs issued by a printing firm. The January, 1923, issue sent out during the holiday season served as a Christmas greeting, too, the cover being designed to fulfill that purpose. Design is beautiful; colors are delightful. The name of the recipient was printed on every copy as a part of the design.



As an artist Paul Ressinger, of Chicago, is particularly notable for his striking decorative cover designs. He is also a past master in the use of colors, in obtaining striking effects within beauty. The title of his greeting folder, herewith reproduced, is a case in point. The stock is pink (violet hue), the decoration and the figures "1923" are in gold, while the shaped panel containing the figures is printed in black.

Spottiswoode, Ballantyne & Co., London, England.— "Richmond's Period Gas Fires," a showing of grates of fine quality designed in conformity with the various furniture periods, is a handsome catalogue in every respect. Presswork is very fine indeed. Volumes I and II of "Legend Land," reprints of folders issued for the Great Western Railway, which were reviewed and reproduced in a recent issue of this magazine, are also faultlessly done. Indeed, your work is of the finest quality in all details.

The Franklin Press, Detroit, Michigan.— "When Franklin Advertised" is an unusually attractive hard-bound book, the cover of pink hand-made quality paper being particularly handsome, featured by an embossed medallion of Franklin's bust in white surrounded by three gold lines. The print of Franklin on rough stock used as the frontispiece is excellent, and the title page, designed after the fashion of Franklin's typography, is a remarkably good example of the Colonial style of printing. Margins might be better, but, in view of the excellence of the work otherwise, this becomes a point of no great importance.

G. M. Woolsley, Wauchula, Florida.— Of the commercial specimens, the letterheads are outstanding and represent the best collection of this work we have received during the current month. Simply designed in plain types, usually Caslon Old Style — although a number are composed in Cloister and some in Bodoni — and printed in pleasing colors, they are interesting and attractive in appearance. The leaflet, "What of the Outlook," is unattractive and ineffective because difficult to read as set in Penprint capitals and printed on dark brown stock. Distinction in effect is the only good quality, but that is not and never will be enough.

Clement's Print Shop, Waseca, Minnesota.— The cover of the booklet "Fifty-Two Weeks of Sunshine" is mighty attractive and the title a most catchy one, and effective, too, as a booster for the (weekly) *Journal*. The inside is somewhat of a disappointment, however. In view of the excellence of the cover we would expect better paper for the body. The stock is too flimsy and, furthermore, does not have a quality appearance. On a book of this size, there being only four pages of the body, the difference in cost between the stock used and the best you could possibly have wanted would be inconsequential. Again, the margins are bad, the back margin being about twice the width of the front one, whereas the front should be wider than the back. This gives facing pages a disjointed appearance. We would also have liked a darker green ink for printing the body, which is set in a readable size of an especially legible face, Century.



Added flavor is given when the greeting has atmosphere. Carl S. Miner, whose greeting is shown above, is a research chemist, so the terms he uses are quite to the point — so far as we know. The colors were blue and gold on an India tint "handmade quality" card.

Carl Nordstrom, Tracy, Minnesota.—The letterhead for the Headlight Printing Company, on which you won first prize and a prize of $50 in the contest conducted by the Paper Supply Company of Minneapolis, is quite conceivably worthy of the honor. The type is ideal as to size, large enough to be quickly read and effective, yet small enough to be neat and dignified. The crowning glory is the color combination, a full tone and tint of blue on white stock. No other combination seems quite to match that old favorite in all-around value for stationery printing.

Flitcraft Brothers, Oak Park, Illinois.— Good taste in the execution of the program booklet for the Neighborhood Civic Club Chorus is manifest throughout. The uniform use of one style of type for the advertisements results in a pleasing appearance. As the type face in question, Pencraft, is by no means one of the more attractive styles, the work is all the more impressive proof that one style of type makes for better work in this line than the use of several. The appearance is better than if the booklet had been executed with a mixture of three or four faces individually more attractive than the Pencraft. The other specimens are likewise in good taste and well printed.

The Holmes Press, Philadelphia, Pennsylvania. — "Catalogues and Books" is one of the most effective of the many pieces of your direct advertising we have yet seen. Examples of your product, reproduced presumably in their original colors, indicate an organization of exceptional ability backed up by the best of equipment. There is no room for choice between work as perfectly done as it is possible to do it — and between the product of the best printers — except individual preference for one thing or another, so the best we can possibly say is that your work ranks with the best that is being done today. The most discriminating customer will find the Holmes Press thoroughly capable of accomplishing his most important and particular work.



Kaufman & Fabry, commercial photographers, Chicago, are true to their craft when they send their greetings. The above is a photograph, a most interesting composition with text hitched to it.

Arch Johnson, Benton, Illinois.—The letterhead for the *Standard* is strong, yet neat. This combination of qualities results from the use of relatively larger sizes of type than one finds in such work, but in the light-face Caslon the effect couldn't be bizarre regardless of how large sizes were used. Our preference is to begin the word "printing"—standing alone as a line of display, in italics and printed in red—with a capital, but if you feel that anything in the way of novelty or effect is gained through beginning it with a lower-case "p," go to it.

Thomas C. Flower, Buffalo, New York.—In general, your greeting card is attractive, being tastefully and appropriately composed and also well printed. Had the words "Merry Christmas" and "Happy New Year" been set in two lines as we have quoted them instead of being run in with the body the effect would have been better. These words being printed in red become display even though run in the text, and display ought to be arranged in lines according to their sense. The effect of the red, as handled, is also unsymmetrical, not being balanced from the center.

Palmer & Oliver, New York city.—"The Evolution of Printing" is a handsome piece of work, every detail being exceptionally good. The reproductions of old-time typography printed from halftones inside hot stamped panels are excellent, the stock used being antique India tint. It is, all in all, one of the most interesting items of its kind we have seen. Having this interest for a reader in addition to being so well executed it will prove more effectual publicity, we believe, than anything you might have executed and issued in the line of ordinary advertising.

N. Hopper, Wanganui, New Zealand.—The blotter, "Good Printing Is Always an Investment," is neat and striking at the same time, neat because of the chaste size and style of type employed and striking as a result of the effective and unusual distribution of the extensive white space. The program for the Trinity Wesley Guild social is also neat and attractive, but your letterhead is very poor indeed and not at all up to the standard of the other specimens. Practically every line in the design is underscored, the effect of which, instead of adding strength, is to confuse and appear ugly. The Larking business card is a clever conceit.

Mirror-Recorder Press, Stamford, New York.—Fine presswork is the outstanding quality of the booklets, "The New Grant House" and "Stamford, the Queen of the Catskills." This is particularly true because a dull coated stock was used, not the grade that is notoriously difficult to print, but one, nevertheless, that is more of a problem than enameled stock. The second color in each instance is too weak, however; the light yellow on the first named booklet should have been a light brown, and the green on the other book should have been deeper. The marginal illustrations are very indistinct as printed. The drawn covers are good.

If any of our readers want to see one of the best "house magazines" published today let him send for a copy of the *Telephone News*, published by the Bell Telephone Company of Pennsylvania, Bell Parkway building, Philadelphia. This is an internal house-organ, one that is issued for the benefit of employees. The December issue, now before us, has a particularly attractive cover printed in colors appropriate to the season and featured by an illustration of an old-time home coming via stage coach. The paper is in magazine form, the issue under consideration having forty-eight pages. Although printed on dull coated stock, the numerous halftones are admirably rendered. Plainly no expense is spared in the production of this paper, it is rich all the way through, yet its physical appearance is in no wise superior to its editing. Get a copy if you can.



Chelsea Old Church in 1800

CHELSEA OLD CHVRCH
REPAIRS FVND

On VVednesday, *November 8th*
& Thursday, *November 9th*, 1922

A SALE

In Aid of the Fund will be held in
34 CHVRCH STREET

An interesting *Early Eighteenth Century* house kindly lent by *Mr* W. H. Wright

The STALLS *will be*

ANTIQUES	*Lady* Furse, 18 *Mallord Street*
	Mrs Hoskin, 18 *Argyll Mansions*
HOME INDUSTRIES	*Lady* Phipps, 21 *Carlyle Square*
	Mrs Brooks, 65 *Park Road, Battersea*
	Mrs Long, 155 *King's Road*
COUNTRY PRODUCE	*Mrs* Bell, 31 *Rossetti Gardens Mansions*
	Miss Lutyens, 48 *Burton Court*
	Miss M. Stanhope, 5 *Thurloe Court*
CHILDREN'S CLOTHING	*Mrs* Campbell, 14 *Beaufort Mansions*
	Miss Sim, 31 *Seaton Street*
	Miss West, 7 *Carlyle Square*
TEA	*Miss* Andrews *and Miss* White, 64 *Cheyne Court*

OPEN 11.30 A.M. *to* 8 P.M. ADMISSION
11.30 *to* 5.30, One Shilling. 5.30 *to* 8, Sixpence

¶ Gifts of suitable articles for any of the above stalls may be sent to any of the Stall holders, to the *Rev. W. H. Stewart*, 8 Glebe Place, or left with the Verger at the Church.

LONDON

Printed and Published by *Spottiswoode, Ballantyne & Co. Ltd.*, at 1 New-street Square, London, E.C. 4, for the *Rev. W. H. Stewart, M.A.*, Assistant Minister of the Parish Chapel of the Parish of *St. Luke*, Chelsea, in the County of Middlesex, and are to be had of *Mr. Ralph West*, at the *Old Church*, or of any of the Stallholders.

Please Turn Over

Here is a rendition of the style of typography in Caslon's day at its best. It was executed by Spottiswoode, Ballantyne & Co., London, England, on paper that seems to have been in cold storage for a century. The size of the original is 5 by 14 inches.

Charles F. Dawson, Limited, Montreal, Quebec.—In general "Eighty Years of Service" is an excellent booklet, the cover, although more striking than we believe the nature of the subject warrants, which would seem to require a dignified treatment, is nevertheless attractive. The print is excellent throughout, but short pages look badly because they are not shaped up according to the proportions of the paper page. The predetermined measure of the book has been followed throughout, regardless of whether a page is full and such measure satisfactory or whether a page has no more than a dozen lines. Where there are few lines on a page the type group is oblong and, thus, does not harmonize with the shape of the rather narrow page. Being placed in the exact center such short pages look out of balance and the equal division of white spaces is uninteresting.

Barney Goldberg, San Francisco, California.—If you can execute such fine work as the letterhead and announcement for the California Printing Company under unfavorable conditions we hunger to see what you could accomplish if unhampered. The letterhead we consider one of those rare exceptions, a combination of beauty, strength and dignity. Seldom, indeed, does one achieve all these qualities in the same design, strength usually being obtained at the expense of beauty and dignity, and vice versa. The type of scroll initial used on the announcement is one that we have never admired, though we have seen it used with good effect. We believe, however, it is set in too far and that the finer elements of the initial ought to extend farther into the margin at the left. The cut at the top is a little small in relation to the type and the initial, that is, to make a wholly consistent and well proportioned job.

Glenn R. Ledbetter, Greensboro, North Carolina.—The display card sign, bearing small card advertisements of a number of local firms for the directory of the Travelers Inn, is as pleasing as such things usually are. The extensive display characteristic of such work (each advertiser must needs have the little copy occupying his space displayed relatively large) can not result in a very good appearance under the best of conditions, that is when one style of a chaste type face is used. This condition is not present on your card, however, as several styles are employed, although the main display in each space is set in the outline Caslon. So much red accentuates the effect of complexity. In such work, we believe, color should be confined to rules and borders. Your own letterhead design is interesting and characterful in appearance, due to the use of an uncommonly used type, Advertisers Gothic, but the one for the art shop, while fairly satisfactory in design, is weakened in beauty and effect through the fact that the color used for the solids of the letters of the main line, deep green, is so much stronger than the color forming the outline, red. The weaker color in tone ought to be used for the insides of the letters.



The colors in the illustration of this greeting were painted in by hand by the well wisher, Clayton E. Nogle, Zion City, Illinois, who is also the artist.

Advertising Exhibits in a Public Library

BY ETHEL CLELAND

Librarian, Business Branch of the Indianapolis Public Library

THERE is a lot said and written about direct advertising which finds a prompt burial in the waste-paper basket, but not much of the advertising matter coming in by mail to the Business Branch of the Indianapolis Public Library goes to the trash pile or to the paper baler. In fact, all such advertising matter is valued so highly — for purposes to be divulged later in this article — that, unlike the average citizen, content to sit back and take what advertisements come to him because he happens to be on certain mailing lists, we boldly ask to be placed on the lists of firms known to issue good advertising.

Editor's Note.—This article shows how one public library makes good use of the advertising matter it receives. It offers some excellent suggestions to printers, showing how those in any city could get together with the officials of the library and arrange for gathering printed matter of every description for advertising purposes, and use it for regular exhibits which would be of immense benefit to the printers themselves as well as to the general public.

Our best source of reliable information as to what real good advertising is appearing is the columns of printing and advertising journals. If a single advertisement, or a series of advertisements, is sufficiently striking, unique, dignified or original, or sufficiently human, colorful, humorous, informative, simple or elegant, or startling, to get special mention from the editors and critics of these papers, we say to ourselves, "Here is something we need for our files or for our display spaces." Display should have been mentioned first, for our first thought when the postman brings in any advertising is: "Will it make a good exhibit?"

When the city of Indianapolis achieved a beautiful new library building, the Business Branch inherited a big room in the old building, which is ideally situated in the center of the business district. Within the room, another distinct advantage is a large amount of bulletin space — a long stretch over the low wall book cases, a big bulletin board six feet wide and eight feet high, and two other smaller wall spaces. For displays above the book cases, timely posters, big maps in good colors and large graphs and charts of all kinds have been found most effective, but the big wall space and the two smaller ones are pretty well dedicated to exhibits of various kinds of modern advertising or to groups of advertising from a single firm or devoted to a single product.

To the layman, observing carefully all the visible forms of direct advertising as it comes pouring in — pamphlets, booklets, catalogues, house-organs, post cards, broadsides, reprints of magazine and newspaper pages — it soon ceases to be just advertising and divides so naturally and readily into distinct groups and types, each with some sharply outstanding characteristic to distinguish it, that one wonders how one could ever have been blind to its many-sidedness and its mingling and changing colors as it is viewed from the various standpoints of art, typography and purpose.

Out of this mass of material the first definite quality to emerge to our slowly developing advertising intellects was that of color, and brilliant color formed the basis for our first little exhibit devoted to a single type of advertising. This exhibit consisted of perhaps a dozen carefully chosen pieces under the caption, "The Appeal of Color." Like four medieval angels, at the four corners, we placed four gorgeous covers from the Marshall Field magazine, the *Fashions of the Hour,* filling in the intervening spaces with other examples of forceful and well executed colorwork, among which I recall the lovely blue of the Maxfield Parrish drawings used by the Edison Lamp Company; some red and yellow autumn trees forming the background for a Pierce Arrow car, and the solid red that proclaims Pall Mall cigarettes. I also recall how we hated to take it down; it was like removing a beautiful art glass window from the room.

Next, all in a flash one morning, when we opened up a package from the Strathmore Paper Company, we learned what quality in advertising might mean — every one will remember it. A set of booklet covers with accompanying envelopes was disclosed, each expressing, without the use of words and far better than words could, such qualities as luxury, strength, daintiness, etc. Later, we had a much larger display of pieces of advertising which we thought conveyed, primarily, the idea of quality — calling it "Advertisements That Say Quality"— but it was not so perfect as the first smaller group, although it contained such charming samples of advertising as a copy of "The White Pine Series," from the White Pine Bureau; two Marshall Field productions, "Man and His Wardrobe" and "The Story of Lace"; "Monograph on Chinese Rugs," from James McCreery & Co.; period furniture booklets from Berkey & Gay Furniture Company; a number of copies of the *Packard International,* the house-organ of the Packard Motors Export Corporation, and many other pieces of direct advertising which were equally distinguished.

From color and quality, it was an easy step to consideration of the booklet as a whole. From among the many excellent examples we were receiving, forty or fifty were selected for display under the heading, "The Booklet — An Attractive Medium." All were beautiful, ranging in size from a tiny booklet in black, white and orange, "The Peripatetic Hazard," from Brooks Brothers, to the Cheney Silk Book for 1920, with blue sky, white clouds and wind-blown petticoats on its cover.

Two facts which we had already begun to suspect from our perusal of advertising and printing journals were promptly verified from magazines of widely different character. They were that advertising matter has value as an educational force, and that a new kind of advertising was beginning to emanate from conservative financial institutions.

A library-journal notice of a new edition of a pamphlet compiled by Mary J. Booth, of the Illinois Normal School, entitled "Material on Geography Which Can Be Obtained Free or at Small Cost," started us into collecting *educational advertising* intelligently. The choicest of the material garnered in from checking this list formed the basis for an exhibit of several hundred booklets and pamphlets which were first displayed in the Business Branch as "Advertisements That Educate," and later sent to the annual meeting of the Indiana State Library Association as suggestions to librarians as to sources of reliable free material. Of these, I can readily recollect such titles as "The Art of Papermaking," from the Hampden Glazed Paper & Card Company; "The Story Your Ink Bottle Tells You," from Carter's Ink Company; "A Souvenir — The Making of Books and Periodicals," from Harper

Brothers; "Silk From Butterfly to Gown," from Belding Brothers; "A Friendly Guide to Philadelphia," from John Wanamaker; "Harvest Scenes of the World," from the International Harvester Company; and, to be brief, the stories of all sorts of raw materials and manufactured products from cork and coal to condensed milk and velvet carpets, and tales of countries and cities from all parts of the globe. It really constitutes a marvelous collection of accurate, condensed information, attractively printed, compactly bound, profusely illustrated and of great potential value to any library, if filed so as to be readily accessible.

For our plunge into assembling bank advertisements we are indebted to *The Bankers' Magazine,* which over a year ago began listing — and keeping up to date from month to month — banks, trust companies and savings banks known to issue good financial advertising. A circular letter sent to the institutions on this list brought in such a flood of bank letters, house-organs, booklets, broadsides, calendars, blotters, etc., that to exhibit them at all meant that the artistic side of the display must be sacrificed and that we must trust to making an impression by the wealth of remarkable material we had to show under "Bank Publicity." Especially notable is the material received from the National City Bank, the Irving Trust Company and the Guaranty Trust Company, all of New York; Shawmut National Bank, Boston; Bank of Italy, San Francisco; Fort Dearborn Trust Company and National City Bank, Chicago; First National Bank, Milwaukee; Royal Bank of Canada; Credito Italiano, of Milan, Italy, and others.

The many new bank house-organs so augmented our already existing collection of house-organs and employees' magazines that we next planned a big display of the best looking of them. Here again *Fashions of the Hour* played a prominent role as well as the other Field magazine, *The Juvenile World.* Naturally we featured Indianapolis house-organs, such as *The Keystone Press,* from the printing firm of the same name; *Marmon News,* from Nordyke & Marmon Company; *The Lilly Balance,* from Eli Lilly & Co.; *Ayerograms,* from L. S. Ayres & Co. Others standing out in this vivid display were several copies of *The Three Circles,* from Evans-Winter-Hebb; *Hello,* from Hart & Harford, London, England; *The Fort Dearborn Magazine,* from the Fort Dearborn Trust Company; *The Infants' Department,* from Earnshaw Knitting Company; *The Proof,* from the Sunset Publishing Company; *The Linotype Bulletin,* from the Mergenthaler Linotype Company; *The Needle,* from Young and McCallister; *Burroughs' Clearing House* and *Business,* both from the Burroughs Adding Machine Company. There were more just as attractive in appearance and as interesting in subject matter, which lack of space forbids mentioning specifically. This big display warranted a big sign, so we put above it, "The House-Organ — Advertises, Educates, Stimulates Sales, Creates Good Will."

We had been gathering stories of the history and growth of industries, businesses and firms for several months before we realized that all this material constituted a distinct class of advertising with a name of its own — institutional advertising. Promptly we proceeded to put it up on the bulletin boards under the title, "The Story of the Institution," not an altogether easy task, for these pieces are mostly elaborate bound volumes which defy thumb tacks and compel the use of hammer and nails to keep them in position. Besides stories of local firms — such as "Nordyke & Marmon — An Institution"; the little story of the Acme Evans Milling Company; "Fifty Years as Jobbers of Dry Goods in the Middle West," from the Havens & Geddes Company — this display included such handsome volumes as "The Story of a Printing House," from Spottiswoode & Co., London, England; "The Story of the Studebaker Corporation," from the Studebaker Company; "A Century of the Institution of Savings in Newburyport"; "News Print," from the International Paper Company; "The Art Calendar Industry," from the Thomas D. Murphy Company; "Yesterday and Today," from the Royal Worcester Corset Company, and other productions which are equally dignified and elegant.

Good community advertising comes from the chambers of commerce boosting their cities, from state and city departments of government, making known the resources of their States and the advantages of their cities, and from transportation companies encouraging industrial and agricultural expansion for certain localities. Sometimes private businesses are responsible for good municipal publicity, as, for instance, Marshall Field's remarkable treatise on "The Chicago Market." Sometimes newspapers issue in pamphlet form the results of the elaborate territory and market analyses their merchandising departments make. Of these, naturally, we esteem highly those from the *Indianapolis News.* The *Chicago Tribune's* "Book of Facts," and the reports of special trade investigations from the *Baltimore News,* are others of a like nature which have proved their value. An effective poster from the Indianapolis Chamber of Commerce, "Talk Indianapolis," and an elaborate survey of the Indianapolis market from the same source, entitled "Somewhere in America There Is an Economic Point," were the dominant notes of a recent bulletin labeled "Booster Advertising," in which many municipal periodical publications were featured, such as "Greater St. Louis" and "The Detroiter," from the chambers of commerce of these two cities, and "Municipal Facts," published by the city of Denver.

What wonderful and wander-ful bulletins have been made from the booklets, maps, folders that arrive in abundance from the railroads, steamship lines and travel bureaus, particularly in the spring months, when vacation time is at hand! The set of pamphlets issued by the Raymond Whitcomb Tours; *Japan,* the beautiful periodical published every month by the Toyo Kisen Kaisha; *The American Traveler's Gazette,* a similar publication from Thomas Cook & Son; a series of folders from the South Manchuria Railway, and countless others have furnished much interesting material for striking displays of "Travel Publicity."

A very handsome and bold display and one which seemed well liked — doubtless because it contained so many old friends — we called "Live National Ads." It was made up of full-page advertisements clipped from popular monthly and weekly periodicals — Kelly Springfield Tires, McCallum Hosiery, Palm Olive, "Ask Dad, He Knows," Djer-Kiss, Aunt Jemima, and others equally brilliant and familiar.

There have been in our series two exhibits devoted to good printing. One, "Typography of Advertisements," was based on the kind of material that the S. D. Warren Company and other paper companies issue from time to time, showing specimens of type, illustration and layout featured on their makes of papers, and on such notable booklets as "Type Talks," from the E. M. Diamant Typographic Service; "A Printed Specimen of Caslon Old Style Type," from Redfield-Kendrick-Odell Company; "From Xylographs to Lead Molds," from the Rapid Electrotype Company; "The Once-Upon-A-Time of Printing," from Palmer & Oliver, Incorporated; "Achievement," from the Japan Paper Company, and "Superior Estimating Chart," from the Superior Typesetting Company.

The other printing bulletin resulted from a gift of many back numbers of THE INLAND PRINTER. From these we clipped, among many other things for our files, the full-page specimens of fine printing sent in by printing firms all over the country, the text of which is usually some well known quotation or some timely or inspirational words from prominent men. The symmetrical display we made from these under the sign, "Good Ideas Deserve Good Print," attracted attention, both for the form of the exhibit and for the subject matter which was contained in it.

The new year brought in a supply of clever calendars and with them the bright idea to display them. Large and small, from the tiny calendars which retailers send out for women to carry in their purses, to the big travel calendar from White & Wycoff, we put them up and called the bulletin "The Calendar — Remembrance Advertising." When the calendars came down, the word blotter was substituted on the sign and we put up a big collection of blotters which had been awaiting just such an opportunity to show their variety before they were put to practical use.

A bulletin labeled "Letterheads" never fails to draw notice, whether the exhibit consists of a selection from the big envelope which holds our miscellaneous collection, or a smaller number issued as samples by a single firm and accompanied often by inspiring suggestions on the value and possibilities of a good letterhead.

Under "Technical Advertising" we have displayed such very technical booklets as those the General Motors Company issues for the instruction of operators, as well as the more general treatises on scientific subjects, of which "The Story of Brass," from the Bridgeport Brass Company, is a good example.

Under the caption, "An Advertising Campaign," we have had a series of smaller displays that have, perhaps, proved more interesting to the patrons of the library than the more extensive ones illustrating various general types of advertising. Of these, I readily call to mind the varied literature put out by the Fleischman Yeast Company on the subject of vitamines in yeast; the beautiful exposition of the art mat of the Louis DeJonge Company; groups of pamphlets, broadsides, etc., for various makes of automobiles, notably the Marmon, Lexington and Haynes; the set of material from the Joint Coffee Trade Publicity Committee; the set of fifty or more efficiency suggestions for all kinds of business from the Hammermill Paper Company; and the samples of ledger papers and of business forms on colored papers from the same source; the lovely soft colors of the cover papers from the Century Paper Company; the unique exhibition of charting and map-marking materials from the Educational Exhibition Company; the Beckett Paper Company's box of Buckeye covers and envelopes; the series of leaflets from the General Motors Company showing the gains to all sorts of industries and trades from the use of motor trucks; the pamphlets from the Goodrich Rubber Company, each dealing with a separate product of rubber; the Scrap Book of Blotter Advertising from the Standard Paper Manufacturing Company; the "Paper Is Part of the Picture" campaign from the Strathmore Paper Company; portfolios and booklets from the American Face Brick Company, and so on, almost indefinitely. There is hardly time to wonder what is going up next, when in comes something new and interesting.

For one of our bulletin purposes there is a size limitation. All attractive small single pieces of good advertising, or one or two small pieces which can be used harmoniously together, are put aside as possibilities for a bulletin board that stands on the sidewalk in front of the building to inform the passing public that a business library is at their service within. Small, unique maps are very good for this purpose, such as the Evans-Winter-Hebb map of the United States, which showed the States proportioned in size according to their population instead of according to their area, and the strange appearing and informative "Port Chart" from the Barbour Steamship Company. Here, the Hart, Schaffner & Marx brochure, "What Advertising Can Do for a Business," with its red and black graphics exposed to view, drew quite a crowd. Here, every now and then, the publishers' book covers from new books recently received in the library are posted, with a sigh of regret that sober colors are deemed most suitable for business books. And here prove very popular any kind of graphic presentations showing values, prices, wages, etc. Two tabulations which proved interesting were one regarding the points to be considered as tests of a sound public utility bond, from Halsey, Stuart & Co., and several pages from a survey made by the Bureau of Research of New York University on "The Newspaper Reading Habits of Business Executives and Professional Men in New York."

For these displays, large and small, there is frequently a waiting list of persons who wish to borrow them or parts of them as soon as they are taken down. A question heard very often is, "And what do you do with all this material eventually?" Even after its brief day of prominence is over, most of it has a life of usefulness still before it. The pamphlets are classified and filed under the subject which they treat or the place they describe, or are occasionally kept as superior examples of certain kinds of advertising, maps are carefully preserved and material that does not seem suitable for filing as a whole is clipped for short articles, pictures, even verse and jokes, for our picture and clipping files. Even the very simple signs we make ourselves are kept to be used over again, although so far there have been very few "repeat performances." A display of samples of English advertising is now being planned.

A piece of good advertising matter can perform a fourfold office in a business library — it can advertise the library to the community, it can advertise the resources of the library to those already its patrons, it can furnish material for attractive and enlightening displays of various kinds and, finally, it can become a permanent part of the library's reference and research material.

DOES IT PAY?

"Have you any real tangible evidence that our house-organ pays?" The big boss in a large manufacturing concern put this question to his advertising manager.

"No," answered the A. M., "I have no tangible evidence that our house-organ yields a profit. I do not know that the sign on our door, or the character of our stationery, or our credit rating with the commercial agencies, or the care we take in manufacturing and packing our product, or the exceptional service we give, yields us a profit — but I believe they do.

"In 1916 you spent $50,000 improving the factory. I do not know that it has been worth $5,000 a year to you, but I believe it has.

"You spent $5,000 in new office equipment. I can't figure the profit on it, but I know it's there.

"We tell our salesmen to stop at good hotels and insist on good sample rooms. This increases our cost in selling, but we believe it also increases our sales. We are not sure, but we think so.

"I know that our house-organ increases our prestige with a large number of our customers. Some don't read it. I know both of these statements to be true.

"I know that our house-organ has made better merchants of some of our customers; others it has not influenced. I know that those whom it does influence are buying from us in steadily increasing amounts.

"I know that our house-organ has helped largely to develop some of our salesmen. They admit it has made them stronger and helped them to increase their sales.

"I know some of our executives who have been helped by our house-organ. It has awakened slumbering ideas and made them bigger men.

"If you can find some way to get these items, which should be credited to the house-organ, into our profit-and-loss account, I think you'll agree that our house-organ pays, even though we can not offer any tangible proof."

Evidently the boss was satisfied, for that house-organ still continues to play its monthly melody.—*Coöperation.*

Collectanea Typographica

By HENRY LEWIS BULLEN

The Man and His Job

I haven't much faith in the man who complains
Of the work he has chosen to do.
He's lazy, or else he's deficient in brains,
And, maybe, a hypocrite too.
He's likely to cheat and he's likely to rob;
Away with the man who finds fault with his job!

But give me the man with the sun in his face,
And the shadows all dancing behind;
Who can meet his reverses with calmness and grace,
And never forgets to be kind;
For whether he's wielding a scepter or swab,
I have faith in the man who's in love with his job.

—John L. Shorey.

* * * *

Robert Bonner, Printer, the Pioneer Big Advertiser

WHEN *Collectanea* was a young man, Robert Bonner, millionaire, was famous as the owner of the fastest trotter of that period — Maud S. He also owned Dexter, who had held the record until Maud S. captured it. Bonner was reported to have paid $100,000 for Maud S. He also owned other trotters, but when a horse went into Bonner's stable it was retired from the track. He was an elder in a Presbyterian church, and disapproved of race tracks and betting. His chief recreation was an afternoon drive behind two of the most celebrated horses of the period, with an occasional friendly race with old Commodore Vanderbilt or some other friend. That was about 1887. Yet in the year 1844 Bonner entered New York, a stranger, as a journeyman printer.

Robert Bonner, a farmer's son, was born in Ireland in 1824. He landed in America in 1839, and went to an uncle, a farmer in New Hartford, Connecticut. Within a few weeks he secured employment with the Hartford *Courant*. In four years he was accepted as a journeyman. During those four years he had made literary contributions to the *Courant*, as was usual enough for a printer in those days. In 1844 he arrived in New York city, where after a while he became assistant foreman and proofreader of the *Evening Mirror*. He was in after years boastful of the reputation he had gained at the age of twenty as an unusually effective ad. compositor.



Robert Bonner, a very highly successful printer-publisher, in his day the most extensive advertiser in America. See biographical note herewith.

In 1851 Bonner was owner of a small composing room, in which he set up the *Merchant's Ledger*, an organ of the dry-goods business, with a circulation of about three thousand. The publisher of the *Ledger* wished to sell it, and to hold on to his job of setting it up, Bonner bought it. To popularize the *Ledger* he added miscellaneous reading matter, generally clipped. In 1853 he began to select and pay writers. In 1855 he paid Fanny Fern, the most popular American authoress of that time, $100 a column for a short story. Shrewdly announcing this bit of enterprise, the New York *Ledger*, as it was then named, began to be talked about and was bought extensively. In 1856 Edward Everett was engaged in touring the country, raising funds with which to erect the Washington monument at the national capital. Bonner invited Everett to contribute a series of articles on public affairs, to be called the "Mount Vernon Papers." Everett's dignity would not permit him to write for a mere story paper, but he compromised his dignity by accepting $10,000 from Bonner, which he presented to the monument fund.

This was rapid progress for a man who had made his way without financial aid. Where did the money come from? He depended upon circulation; he excluded advertisements; yet he proved that he had more faith in advertising than had any of his contemporaries. He was the first big advertiser in America — probably in the world. He was the first to systematically use full-page space. In 1858 he paid the New York *Herald* $2,000 for space in one issue, a startling expenditure at that time. A friend remonstrated at this extravagance. Bonner asked him if he would have been worried if he had used a quarter of the space. The friend admitted that he would not have given it a thought. "Then," said Bonner, "you have demonstrated the correctness of my policy. Every other reader of the *Herald* is as astonished as you are. This is the secret of advertising."

The New York *Ledger* achieved a circulation of over half a million a week. The leading authors and celebrities of the world wrote for it. Charles Dickens was astounded when Bonner offered him $5,000 for a short story — and accepted. He was the first to use the cable in a big way, having short stories cabled to him by eminent British writers. He paid Henry Ward Beecher $20,000 for a novel published in weekly parts. He was the first publisher in America to adequately pay men of the writing profession — in fact, he made it possible for several of them to subsist solely by their profession, which before his time was impossible, unless one was also an editor.

With all this lavishness of recompense and of advertising, Bonner was not long in entering the millionaire class, solely, it is said, from the revenues of the *Ledger*. He bequeathed an estate of $6,000,000. He built a marble-front home for his paper, which still adorns

the northeast corner of Spruce and William streets. In 1887 he retired from business in favor of his three sons, who discontinued publication in 1901. Robert Bonner passed on in 1899, enjoying the respect of his fellow citizens and the admiration of a wide circle of friends.

* * * *

Early American Printing Press Manufacturers

ADAM RAMAGE, who arrived in Philadelphia from Scotland in 1795, and soon thereafter began to manufacture printing presses, has been generally credited with being the pioneer American pressbuilder. All we can be sure of in regard to Ramage is that he was the first pressbuilder who entered extensively upon the manufacture of printing presses in the colonies. He made a fortune, and his business continued long after his death. That there was at least one earlier pressbuilder is proved by the following extract from the *American Apollo,* Boston, January 6, 1792:

The Printers of the *American Apollo* present the compliments of the season to their friends and patrons, and thank them for the generous encouragement which they have given to this undertaking. They hope they shall be able by constant attention, to promote the valuable design for which this paper is published, and merit their future favours. We are happy in presenting the public with the *Apollo,* from the first complete Printing-Press ever made in this town — the wood-work was made by Mr. *Berry* and the iron-work by Mr. *McClench.* It is well executed in every part, and does honor to the ingenious constructors.

And that Ramage had a competitor at the time he began to make presses is proved by the following extract from the *New Jersey Journal,* Elizabethtown, of June 1, 1796:

John Hamilton, Printing-Press Maker, informs the printers in this and the neighboring States, that they may be supplied with presses, made in an approved plan, after the best manner, and at three weeks' notice. He has made presses for most of the printers in this State, New York and elsewhere; and has the happiness to find that his endeavors to give satisfaction, have met their approbation. His price is seventy-five dollars, which, considering the manner in which he finishes his presses, he flatters himself will be considered as a moderate compensation. Elizabethtown, April 19, 1796.

* * * *

BETWEEN the time when the guild rule ceased among printers and the time when printers' unions were formed, the master printers as a body were unfriendly to each other and unfair to their help. Employee unions compelled employer unions to be formed, and made master printers more friendly with each other and more fair to their help. When we hear men persuading others to join an employer union and in the same breath denouncing an employee union, we marvel that men may be so blind. We favor compulsory unions of both employers and employees. On each side, the good and fair men are in a majority, and they would settle matters justly. A limited amount of unionism has worked wonders in improving both masters and men — complete unionism and complete discipline will solve all industrial difficulties.

* * * *

CONSIDER nothing trivial that thou printeth, for whatever it is, that a good man may be hired to print, it has a peculiar power and special value, transcending that of any other boughten thing. Let those who buy from thee know that thou knowest this truth.

* * * *

WHEN we see men making fortunes on a shoestring, we marvel that more fortunes are not made by those who command the resources of a printing plant. Too many printers are waiting for orders instead of using their resources to create orders.

* * * *

DO we sufficiently appreciate the many inventive minds and patient experimenters who day by day and year by year are improving all printing processes and the machinery and apparatus used in them?

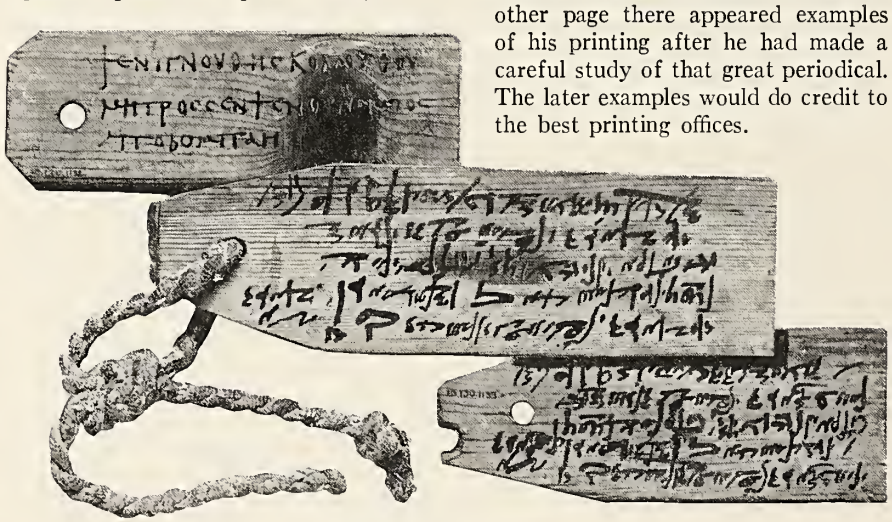
* * * *

GOOD printing is a form of courtesy that you owe to your patrons as well as to yourself. There is as little excuse for sending a man a poor piece of printing to read as there is for offering him a dirty hand to shake.—*Warde's Words.*

Do You Use "The Inland Printer"?

EACH issue of THE INLAND PRINTER is a mine of ideas, suggestions, demonstrations and information. Merely giving the publication a "once over" will not help a reader. There must be study. The student must dig. He must take pleasure in digging; and he will not have any real pleasure until he realizes the benefits of digging.

One of the best things that *Collectanea* ever saw in THE INLAND PRINTER were two pages of examples of printing submitted by a Pittsburgh printer. One page had several examples of work that was done before the printer began to study THE INLAND PRINTER; on the other page there appeared examples of his printing after he had made a careful study of that great periodical. The later examples would do credit to the best printing offices.



Shipping Tags of B. C. 330.

That there is nothing new under the sun is an old and true saying. Not long ago Collectanea printed a biography of E. W. Dennison, crediting him with inventing shipping tags, on which invention the fortunes of the Dennison Manufacturing Company was based. But here is later news: It seems that some bright minds in Greco-Roman times, if not earlier, anticipated Dennison, but as no paper was available wood was used. Our picture shows three addressed tags found in the ruins of a city in Egypt, and used about B. C. 330. One inscription is in Greek and two in Egyptian demotic.

Now most of the printing done in America is crude stuff. It is as bad as *Collectanea* was permitted to do half a century ago. Oh, such billheads, letterheadings, business cards, circulars and programs as one meets with day by day! — each one advertising the fact that the printers thereof have no ideas related to good printing. These are the folks who degrade printing, and yet we know that some of them buy THE INLAND PRINTER, which would teach them to do better work if only they were receptive and gave it careful study.

You, young printer, learn to be dissatisfied with your work. Compare it with good examples; read the Frazier criticisms; ask yourselves constantly, "What is the matter with this?" or "How can this be improved?" Be critical; use your heads; cease doing ridiculous work; make THE INLAND PRINTER your guide. Let me tell you, it will pay in more ways than one. One part of the pay will be the acquisition of a sense of pride in your work, which will then be easier.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Standing Jobs

One of the peculiar things about the printing business which seems to be greatly misunderstood both by the buyer and by the seller of printing is this question of "standing jobs." The customer knows you must have enough type to set his job and more in order to keep on doing business while he fools with proofs and fiddles over changes. He gets the idea that type is something of which there is an inexhaustible supply and blandly requests you to keep his job standing, as he may want more copies later. If you refuse he threatens to take his work somewhere else. If you comply with the request and next month he brings in an order for the additional run, he expects to get it for a much lower price than the original order, though you really have about half the work of the composing room to do over. If you have been foolish enough to name a price for additional thousands he thinks that should be the price for each thousand of the repeat order and he is much surprised when the bill is higher.

Many attempts have been made to make a price list for holding standing jobs, but all of them fail to take into consideration the jobs held for a month or two and then not ordered. One list now before us calls for a charge of 2 cents a square inch for holding standing matter, another calls for 4 cents an inch for each year, with reductions for less time. These would be all right if it were possible to bill to the customer all jobs ordered to be kept standing, whether they were reordered or not, but as things now are it can not be done.

The printer foregoes the use of a certain amount of material and provides certain storage facilities which cost him money, in order that a job may be held to prevent him from getting the work of resetting it when wanted again. In other words, he spends good money to cut himself out of more business. Does this not seem foolish? If there is any real saving after the cost of carrying the standing form (which is about thirty-six per cent a year of the value of the material in it), that saving should be divided between the printer and the buyer of printing. Personally we should say that the printer should get sixty per cent of the saving and the buyer not over forty per cent.

To illustrate: Suppose a job cost $10 for the original composition and contained $6 worth of material. The customer asks to have it kept standing to reduce the cost of his next bill. If he reorders within ten days he would get a reduction of $4; but if his next order comes in two months later the holding charges are deducted from that rebate and he gets only $3.85 reduction. If he waited until the end of the year the reduction would be only $3.13. We have purposely taken a small job to make the figures easier to understand. The proportion would be the same regardless of the size of the job.

The thirty-six per cent a year covers and includes all the costs of owning and handling the standing job — interest, taxes, insurance, depreciation, storage and indexing.

When the printer stores or holds a job at his own risk in order to make a lower price the next time, the price should not be lower than when the buyer asked to have it held, and it really should not be as low.

This is one of the things printers have been too generous about. What other business do you know of where the tools and material would be held out of use at a customer's request so he might get a low price on the second order? In most businesses it would cost more to hold the stuff than to begin anew.

Why should the printer be the "easy mark" because he has apparently more type than is needed at that particular time?

The Cost of Standing Still

One of the worst costs of conducting business — especially the printing business — is the one caused by refusing to keep up with the procession. Having established a moderate-sized business the printer looks over his plant and says to himself: "Look what I have done; paid for all this plant and lived, when I started with practically no capital. I am the business man." Then he lets the plant run right along in a rut and soon finds that his profits are not so large as they used to be, though he seems to be doing more business.

Why is this? Well, here is one reason as expressed by a printer who sat next to us at a Typothetæ luncheon a few days ago: "I find that my business has changed so much that the machinery and the type I bought a few years ago do not seem to fit it at all. The presses are either too large, or too small, or too slow, or have too few rollers. The folding machines do not make the right kinds of folds. And I simply can not get the kind of workers I used to have."

How many of our readers are in the same fix? We believe more than will be willing to acknowledge the facts. Their customers have developed and want a different class of printing, and new customers have been taken on without thought as to how their work fitted the plant. Additional machinery has been bought without proper consideration of the existing and probable future conditions. The consequence is extra cost because of waste time in trying to adapt the material and machinery to the new condition.

The remedy! 'Tis truly said that a man should not point out a fault unless he is prepared to suggest a remedy. Here it is: Begin at once to get rid of all the obsolete equipment which does not fit your present business and which handicaps production. Replace some of it with the kind that is suitable. Then go out into the market and *sell* the kind of work you are best fitted to produce. Do not say that you can not, for that only proves you are ignorant of the kind of work you are equipped for and need an expert to show you.

There is a market for every possible product of a printing plant and it can be sold at a profit if you make a strong enough effort. Of course you must know what it costs you and be prepared to show your prospect just how he may use it to his advantage; but that is what you are in business for.

Always keep in mind that the biggest end of any business is the selling of the goods. This may be done either before or after they are made, but you certainly can not stand still or sit down and wait for the buyers to find you and decide to use the kind of product you can produce to the best advantage. When the customer sells himself he usually wants the salesman's commission and then some.

Standing still in business means higher cost of production, higher cost of selling, keener competition, lower profits, and finally dry rot and collapse. The cost is great, but it is your own fault if you have to pay it.

Using a Time Table

Have you ever tried using a time table in handling your plant? Have you ever tried carefully scheduling each job as it comes in and writing out a time table for its trip through the plant? If not you have missed an interesting experience.

Oh, yes, it can be done and the job will come through on time if the time table is correctly made. Suppose the railroads tried to run their trains as you run jobs through your plant. They have just as much variety. They never know exactly how many tons of freight or how many passengers there will be for any trip until it is time to start, yet all business is taken care of. Yes, more cars are added and some passengers have trouble in getting seats, but that only corresponds to a little overtime or an extra hand in your plant.

The railroad succeeds in carrying out its time table because it takes time to carefully plan it in advance, leaving certain openings for special occurrences which can not be foreseen. You can do the same. The railroad revises its schedules from time to time, and so can you, but it never throws aside the time table to handle a special train.

Running according to schedule means running at the minimum cost and getting the maximum efficiency, which also means making the greatest possible profits. Waiting until you see the last job going to press before advertising for more work and going after orders is not running according to a time table, and the results are lost time and lowered profits. Throwing into the shop a lot of rush orders with "drop everything else and get these right out," is not running according to the time table and will bring the usual result of a wreck.

Every morning, or every evening for the next day, there should be a time table made out showing the schedule of the work in hand, and each foreman should have a copy of the part referring to his department. It should show not only the forms which are expected to go through that day but the exact time they are to go through, giving both starting and stopping time. Any breakdown in the time schedule should be at once reported to the superintendent, with the cause, and he can at once decide whether to side-track the derelict job or to send the next job over a different route.

A properly prepared time table followed to the letter will increase production and reduce cost.

Efficiency

We have heard much of efficiency during the past twelve to eighteen months of depression from which we are rapidly emerging, but the following description of what efficiency really is so fully fills the bill that we just can not help quoting it: "Efficiency is the prevention of waste, not of money alone, but of thought, time and effort — the tools with which money is made."

Too often the word efficiency calls up visions of stop watches and time-checking systems only, and the fact that it is waste and unproductive effort which is making the trouble is lost sight of.

Old methods of working are retained, old machines are kept running, money and thought are spent in devising schemes to get a little more product from these old methods and machines, and time and thought are wasted in this futile effort to avoid doing something original and really productive.

Today no sane printer will deny that distribution of used type is the most costly waste in the composing room, even though he may not believe it is cheaper to throw it away and make new. No sane printer will deny that if he could have all new type in every form going to press the time for makeready would be reduced to a small fraction of what it is now in most printing offices, though he may not be willing to admit it is possible to achieve the abolition of this waste. The fact that some printers have actually accomplished the efficiency of eliminating distribution and makeready to a very large degree fails to affect many printers who have not done so. The latter waste words and thought in arguing the matter, while the former have achieved greater efficiency by putting the improved methods into practice.

Too much of the efficiency of today is imaginary and undeveloped because the men who should see that it is put into actual practice are busy wasting time and thought in disputes as to the way to become efficient. Paper efficiency, as one has aptly called it, is a very costly matter in any business, but particularly so in a printing plant. With the reports from all over the country showing average production as only fifty to sixty-five per cent and the hour costs relatively high in proportion to the actual wages paid, it is time we as printers took enough interest in the matter to investigate the real cause and increase the real efficiency to something like eighty to ninety per cent, either by the elimination of non-productive operations or the reduction of the overequipment.

Business is improving rapidly, and naturally in a few months prices will stiffen, but the printer who is comparing his records with those of 1920 will have to wake up and realize that not for a long time, if ever, will there be such a plethora of orders in a seller's market. Therefore every one must adjust his thoughts and actions to present conditions and rate his efficiency by the actual data and not by theory. Times are better, business is fairly good, prices are not necessarily low; costs, however, are much higher than they should be, because of the lack of true efficiency such as will come from the elimination of wasteful methods and obsolete machinery.

WATCH YOUR PERCENTAGES

Experience has shown that but few business men have learned to figure profit correctly. Remember that twenty per cent added to the cost does not yield twenty per cent profit. Profit is properly figured on sales, and to make a twenty per cent profit you must add twenty-five per cent to cost.

Keep the following schedule before you and you will find it worth many dollars in the course of a year.

5	per cent added to cost is	4¾	per cent profit on selling price.
8½	per cent added to cost is	7	per cent profit on selling price.
10	per cent added to cost is	9	per cent profit on selling price.
12½	per cent added to cost is	11⅛	per cent profit on selling price.
15	per cent added to cost is	13	per cent profit on selling price.
16	per cent added to cost is	14¼	per cent profit on selling price.
17½	per cent added to cost is	15	per cent profit on selling price.
20	per cent added to cost is	16⅔	per cent profit on selling price.
25	per cent added to cost is	20	per cent profit on selling price.
30	per cent added to cost is	23	per cent profit on selling price.
33⅓	per cent added to cost is	25	per cent profit on selling price.
35	per cent added to cost is	26	per cent profit on selling price.
37½	per cent added to cost is	27¼	per cent profit on selling price.
40	per cent added to cost is	28½	per cent profit on selling price.
45	per cent added to cost is	31	per cent profit on selling price.
50	per cent added to cost is	33⅓	per cent profit on selling price.
55	per cent added to cost is	35½	per cent profit on selling price.
60	per cent added to cost is	37½	per cent profit on selling price.
65	per cent added to cost is	39½	per cent profit on selling price.
66⅔	per cent added to cost is	40	per cent profit on selling price.
70	per cent added to cost is	41	per cent profit on selling price.
75	per cent added to cost is	42⅔	per cent profit on selling price.
80	per cent added to cost is	44½	per cent profit on selling price.
85	per cent added to cost is	46	per cent profit on selling price.
90	per cent added to cost is	47½	per cent profit on selling price.
100	per cent added to cost is	50	per cent profit on selling price.

The Ecole Estienne, the Paris Municipal Printing School

How the French Train Expert Printers by Sidestepping Apprenticeship

BY FRANCIS MILTOUN

OF all that is best in French life, manners and customs three things stand supreme — French thought, French cookery, French fashions. And French thought, as expressed by the printed word, is the chief of these. On this is based the foundation of the Paris Municipal School of Printing — of *les arts et l'industries du livre* — the Ecole Estienne. There are two methods of learning a trade — by serving an apprenticeship or by going to a technical school. The apprenticeship question is one that has been given an incontrovertible setback in France by the war. Almost any able and intelligent grown boy, without experience, without any special avocation, may immediately get employment in a machine shop, a paper mill, a cotton factory or a printing office, and draw a weekly pay envelope fatter by three times than that which his father, an expert workman or artizan of the old school, drew a dozen years ago, say three years before the crime of Serajevo set the world aflame.

The technical school *per se* in France, as distinct from the high school, the college or the university, is not commonly thought to rank so high as in some other countries — in America or Germany, for instance. Probably it doesn't, generally, but it is very good at that, and an occasional one ranks very high. One of these is the French Forestry School at Nancy, which is just now paying much attention to the possibility of growing pulpwood in France and in the French colonies for paper manufacture, thus freeing France from the tutelage of high exchange countries and keeping capital at home for the development of French industries.

Another, absolutely unique, is the Ecole Estienne — the printers' school — of the city of Paris, founded in 1873, getting into its full stride in 1889 and today housed in a specially built and equipped edifice alone of its kind in adequateness, equipment and efficiency in all the world.

The name it bears perpetuates that of an old French family of erudite printers of the sixteenth and seventeenth centuries — Robert Estienne (1503-1559) and his son, Henri Estienne (1528-1598). The former was the author of the "Trésor de la Langue Latine," and the latter, continuing the family tradition, of the "Trésor de la Langue Grecque."

The result achieved by the education given at the Ecole Estienne is that when the student graduates he is a full-fledged printer, typefounder, engraver, lithographer or bookbinder — a master of the art of bookmaking, lacking only that super-education which comes from long experience at a profession, but at all events a finished product in himself. The school is only for young men, more's the pity of it, considering what feminine needs are in France today, but that is a theme apart.

The curriculum covers all phases of book production, except that of papermaking, but this, too, as to its *historique*, is taught in something more than a mere text book or theoretical manner. The chief courses comprise wood engraving, photoengraving, lithography, die-sinking and die-cutting, type designing, typefounding, composition, stereotyping and electrotyping (which the French call *galvano-plastie)*, printing and bookbinding.

For a grasp of the *raison d'être* of the Ecole Estienne we must revert to the well recognized economic conditions which during the last century, and notably so in the last quarter century, have so greatly changed and so rapidly developed along lines hitherto unthought of in France, and which since the war have practically lost all shred of relationship or similarity to what had been known before in the history of industry.



Specimens of Work Done by Students at the Ecole Estienne.

Since the gradual disappearance of the apprentice system, concurrent with the fading away of the old guilds and corporations and their widely radiating influences of comradeship and solidarity, it has been obvious that some new method of recruiting artizans and professional labor in the printing trades must be brought into being in order that the industry might not decay through lack of skilled workmen.

Usually the printers' devil — or "nigger," as the French call him — picked up what he could of the craft between his deviling occupations. If he had aptitude he arrived, without even a recognized apprenticeship, at a greater or lesser degree of competence and learned the whole business after a fashion, or rather after his own fashion, or if possessed with a certain facility or predisposition he became a compositor or a pressman in a more nearly complete manner. A strict apprenticeship did little more, unless the individual was of a superior timber.

The Ecole Estienne is but one of seven professional schools conducted by the Paris municipality and was founded to give complete practical instruction in all that pertains to the *industrie du livre,* with the idea that the base of the instruction

would serve the future specialist workman, foreman or superintendent of a publishing plant as a starting point for his future advancement in his chosen profession.

Every student of the Ecole Estienne — from ninety to one hundred each term — receives a general theoretical and educative instruction in all that bears upon the making of books and at the same time a special technical instruction in that



M. Decour, Director of the Ecole Estienne

branch thereof which he may have selected as the one he wishes to follow — engraver, printer, bookbinder.

The son of a publisher who wishes to fit himself to succeed to the conduct of the family enterprise is at liberty to pass a certain prescribed time in each department of the school, but on graduation he is granted only a certificate of theoretical instruction, not the regular certificate of capacity as having successfully embraced all that may be taught in one or more specialties.

The school buildings contain ten classrooms and fifteen *ateliers* or working departments, together covering all the many phases of book publishing — all except advertising, which art, in its *n*th degree, is something distinctively and nationally American, though admittedly the fault of American publishing lies in the deficiencies of distribution. There the French, though proceeding along conventional, traditional lines, excel; they beat us to it, as may be said colloquially.

The professors and instructors of the Ecole Estienne are men chosen as the best in their art; the students have always at their disposition a practical man who can guide them, give them advice and show them in a practical way wherein they are wrong and how to make it right by adhering to the best traditions of French book production, at the same time keeping pace with progress —"adapting," as their slogan is, rather than "adopting."

As before stated, all that appertains to the printing and finishing of a book, except the manufacture of paper, is done here, the output equaling, often excelling, that of the regular print shop and publishing house, though not competing therewith. The output, save for certain inspired commissions, is entirely for the account of the Paris municipality — memorial volumes, official invitation cards, programs, engraved souvenir etched plates, and the like, with an occasional more pretentious work cataloguing recently acquired art treasures, etc. Of course, this does compete in a way with the established industry, but to a very minor extent. However, as the revenue of the school goes to reduce running costs, the general consumer — in this case the taxpayer — profits in the long run, and the industry as a whole benefits by being able to draw upon the graduating or fourth class for expert labor, instead of hiring apprentice labor.

Themes or compositions are set for the various classes, each student treating the subject as he may best see it or have the capacity to execute it. His interpretation as to the use of type faces, paper and format may win him a scholarship. The school policy thus stands primarily for keeping up artistic, traditional and technical standards.

Instruction is entirely gratuitous, classes being held from 8 A.M. to 6 P.M.— no eight-hour regime here! The midday meal is taken at the school. The full course is four years, from September to July, including the *circulus* of the second year, when students work first in one department and another, until all departments have been taken in logical sequence. The Ecole Estienne, the printers' school of Paris, is the model of its kind.

GOD'S IN HIS HEAVEN

Frank Farrington's Business Talks

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We might look a long way for a business motto without finding one any better than that quotation from Browning's "Pippa Passes": "God's in His Heaven, all's right with the world."

That's a pretty good thing to come back to after reading a newspaperful of accounts of all the devilish things that have happened and that might have happened.

We spend a lot of time worrying about things that never come to pass. In fact, most of the things we worry about never do happen.

I suppose the point is that the one thing that goes wrong attracts more attention than the ninety-nine that go right.

That is logical enough too, because it is the unusual that arouses our interest; which should be sufficient evidence that crime and disaster and financial distress are not the rule or we would not give them so much thought.

Let's get this into our minds: After all, the world is a pretty good place to live, and it is full of the kind of people we like to associate with, and we get a great many pleasures out of it.

If things go wrong in business now and then it is not remarkable. It would be more remarkable if nothing ever did go wrong. And if nothing ever went wrong, we would not have so much appreciation of things going right.

Don't you find life growing monotonous when everything runs along month after month perfectly smoothly — no excitement — nothing of tragedy in every day's affairs?

We need to have our equilibrium upset now and then to keep us from falling asleep on the job. We need to be quite wrought up with the thoughts of what may happen to us, in order to stir us to the action that will save us.

When do we feel most thankful; when we have been preserved from an impending disaster, or when there has been no thought of calamity? Thankfulness is a splendid quality to develop, along with a determination to win through, but with no threat of trouble we develop no fine qualities.

So let's take the bitter with the sweet and be thankful we have battles to fight and the strength to fight them.

Less suspicion and more coöperation will insure advancement for all of us.—*Mason's Monthly.*

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Motor Brush Sparks

An operator asks how to prevent sparking of motor brush.

Answer.— If the commutator of the motor sparks, or if it is black with carbon dust instead of a bright copper color, it should be cleaned with a bit of very fine flint paper (sandpaper). Do not use emery paper. While the motor is running hold the flint paper on the surface of the commutator where the brush touches. This will cause the dirt to disappear and in some cases will give more regularity to the motor speed. If the brushes wear down they should be replaced before they become too short.

Mouthpiece Heater Fuse Blown

An operator writes to the effect that the electric pot on the machine he is operating does not cast, even when turned to high. He asks the remedy.

Answer.—The reply to this letter was given by telephone and was effective, as the operator had only to replace the heater fuse in the panel box. As other causes are sometimes present, we quote the instruction book for linotype electric pots, page 59: "Fuse N, Fig. 4, is in the mouthpiece and throat heater circuit only, and if this fuse blows it indicates a ground in this circuit. The heaters, their terminals, the rheostat or the lead wires may be grounded and must be located and replaced or repaired, by proceeding as in locating a ground in the crucible heater circuit." It sometimes happens that a temporary ground is present, and when replacing a new fuse the circuit is no longer grounded and mouthpiece and throat heat is again established.

Slugs Show Fins on Bottom

Slugs are received occasionally which tear through the envelope in which they are sent. We suggest that they be sent by parcel post, as then the postage is less and it is possible to wrap the slugs more securely. One inquiry relating to this condition explained only the fact that the machine gave no trouble except the very pronounced fin at the foot of the slug, and our advice was asked regarding this.

Answer.— From the extent of the fin and its appearance we judge that there is no remedy. The mold body and cap adjacent to mold cell must be badly rounded off, evidently due to abrasion of edge from some instrument harder than brass rule. Occasionally we find that an operator does not know it is harmful to the mold to scrape it with a steel instrument, especially so where the instrument touches but one edge at a time. We suggest that operators see that the back mold wiper is kept in an unglazed condition. The felt or felts, as the case may be, should be examined occasionally to see that they are not smooth, for in such a state the wiper can not readily keep back or front of mold wiped clean. Do not use a vegetable oil on the felts of the back mold wiper, as it tends toward tinning surface of mold. Operators who examine back of mold and find adhering particles of metal may safely scrape off this metal with a piece of brass rule. Hold the rule so that it covers both body and cap of mold, and do not scrape edge of either part separately, for notwithstanding the extreme hardness of a mold, the scraping of the edge will in time tend to slightly round off the corners, and for good work corners must be kept free from the rounded condition.

Knife Sharpened by Local Machinist Gives Trouble

A Missouri operator by forgetting to change a right-hand knife succeeded in having a small nick in it, which happened to come just where a rib is trimmed. He sent it to a local machinist to have it ground out, and now the slugs do not trim as they should. From the description furnished — he did not send a slug for examination — it appears that the knife digs into the slug. He asks for suggestions.

Answer.—As a general rule, a machinist in a small town has not the facilities for grinding front knives for a machine. When one knife needs grinding send both to the nearest agency, if they can be spared long enough. If not, make a request for a pair to use while the knives are being ground. The loaned knives may be applied and used until your knives are returned to you. A nominal charge is made for the use of the knives, which is to cover the damage they usually sustain.

First Elevator Hangs in Descending

A West Virginia operator writes: "You have given us valuable help in one or more instances when we were having difficulty with our linotype, and we are again coming to you with our troubles. On a machine recently installed the first elevator in descending hangs on the left vise jaw when setting thirteen-em or narrow measure. Cleaning the jaw with gasoline gives a temporary relief in most cases, but the elevator soon hangs again and it is necessary to strike the top of it with the hand to force it down to release the automatic stop. Inserting a thin piece of cardboard under the edge of the slide upon which the jaw is fastened gives some relief, but at times the elevator will catch anyhow. The slide seems to have plenty of play, and we notice that when the mold slide comes forward the mold, or mold dummy in one case, strikes the vise jaw and moves it forward slightly. We wonder if this might cause the trouble, for at times it seems to be all right and then it will go wrong again. We are at a loss to know just how to remedy this trouble permanently, and any suggestion from you will be greatly appreciated."

Answer.—We suggest that you try a line without the line stop in elevator, and repeat the test for a short while and note if a stop occurs. Then place the line stop in proper position and test again. Be sure the stop is in proper place under clamp. Sometimes this part if pressed out is not put back in its proper place and it causes this kind of stop. It may be possible that the back jaw of the first elevator is bent toward the front. This curve would catch only when the vise jaw was set for short measures. Examine back jaw for mark made by corner of mold. Any forward deflection will bind on vise jaw when setting short measures.

Elevator Back Jaw Damaged

A southern Iowa operator writes that recently on beginning work he found the first line he sent away would not enter the jaws of the first elevator. Believing it was due to metal in jaws or to spring pawls, he opened the vise and found upon examination that the jaw suffered a deflection from the mold side of jaw. As the damage was beyond his skill to repair, he had to order a new one. He wants to know how the trouble came about. A very prominent mark appears on the back of the jaw as though received from corner of mold.

Answer.—The mark on the back of the jaw doubtless was from the mold, due probably to advancing when timed wrong with the mold-disk pinion or perhaps to where the cams were started when the pinion was not back on the flange pin. Forgetfulness or carelessness on the part of the operator results in quite an expensive bruise to the elevator back jaw. Occasionally, if the deflection is not extensive, the curve produced in the jaw can be beaten out by carefully pounding on the opposite side of the bruise with a pig of metal.

Lower Lug of Matrices Bruised

A Vermont operator encloses several matrices in a letter, and asks the cause of the defective lower lugs, suggesting that the damage is done in the distribution.

Answer.—We note the small bruises on both lower lugs on one matrix, but on the other just a slight mar on front lower lug. It is possible that the rubbing of the back lower lug is not caused in the distributor at all. It appears to be due to impact with the back rail of the line delivery channel. Examine the right end of the rib of the back rail of the delivery channel. This rib supports the line in auxiliary position. If a line is sent up with undue force the left-end matrix, if slightly elevated, will strike this rib; if a thin matrix, it may bend it. However, if it is a thick one it will only mar the side of the lug as shown. You can locate the cause of wear by distributor screws if you will send a number of matrices into the distributor box, throw off belt and turn screws slowly, holding a light so that you can see just where the lower front lug touches when the lift raises it. If the lift cam has been attached to the screw in wrong position it may cause the matrix lug to rub against thread of screw.

How to Polish Spacebands

A Michigan operator asks how to polish the spacebands on his machine. It appears that one of the operators rubs the spacebands in a circular manner. Incidentally he asks us to describe the cleaning of matrices and magazine.

Answer.—Spacebands are rubbed on both sides, the long way of the grain on a smooth piece of non-resinous wood. The wood is sprinkled with dry graphite. The rubbing of the spaceband not only polishes the sleeve and wedge, but leaves a coating of graphite which acts as a lubricant and has a tendency to prevent metal from adhering. Matrices are best cleaned by running them out of the magazine and placing them edgewise on a galley, usually in two rows. Their exposed edges are rubbed with a rubber ink eraser until they are bright. Then the magazine brush is used to polish the exposed edges, applying a small amount of graphite. This rubbing with the brush removes the particles of rubber at the same time. Then place an empty galley on the matrices, turn them over and clean opposite edges. Before cleaning the magazine, the channel guard strip, the matrix locking strip and the pi tube entrance guide should be out, in order to facilitate the brushing out of the channels. Use the brush vigorously and see that the channels are free from dust before the work is considered finished. The final operation in the cleaning of the magazine is to apply a small amount of graphite to the brush and polish the channels. Be certain when this operation is completed that no free graphite is visible in any channel. Before the matrices are run into the magazine remove the distributor box and clean each distributor screw by using a narrow strip of clean cloth wet with gasoline or wood alcohol. Have the screws running, hold the cloth in the thread of the screws and be sure when finished that no trace of oil or dirt is visible in the thread of screws.

Alignment Imperfect

A Minnesota publisher submits a clipping from his paper and several matrices to show the condition of the lower lugs. The alignment of the characters in auxiliary is not regular, and he asks the reason for this.

Answer.—The bruised condition of the lower front lug of the matrices was not done in the machine. The damage was done with a hammer or other instrument by some one who failed to realize how necessary it is to keep the underside of the lower front lug of the matrices free from bruises and wear. All matrices so bruised should be thrown away, as they can not be made to align in auxiliary position. The attention of the operator should be called to the condition of the matrix lugs, and he should be warned against any attempt to swell the lugs to correct the sheared condition resulting from tight lines.

Why Send Away Tight Lines?

An operator sends a number of matrices which have bruised and mashed lower back lugs. He asks what damages the matrices in this manner and how further losses can be avoided, as the replacing of the matrices with new ones is quite an expense.

Answer.—The matrices consisted of lower-case characters and points, four hyphens, one comma and an assortment of small letters. All of these have the characteristic bruise on the lower back lug, which points to the sending in of tight lines. The actual damage is done by the rib of mold keeper coming in contact with the lug of the slightly elevated matrix on right end of line. The matrix on the right end of line assumes its abnormal position when the first elevator jaws descend, carrying the line between the vise jaws, and the last matrix is held slightly upward owing to friction with the right vise jaw. The advancing mold shears or smashes the lug which is too high to enter freely into groove of mold keeper. We presume that the operator is working on newspaper matter of the usual column width. In such a case he can easily avoid the damage of matrices by the simple method of setting the assembler slide finger about six points less than the column width and by not sending away a line which causes the star wheel to stop. It will be noted that no other suggestion is offered except that of avoiding overset lines, as we consider this careless habit of operators one of the crying evils in connection with the running of a machine.

LIVE MATTER FOR THE PRINTER

BY OLIVER BUSWELL

When we are *in* the way we are seldom *on* the way.

A man with a chicken heart can't very well talk turkey.

For years Gutenberg kept it a secret that he was in the printing business — but he wasn't as successful in this as some printers are today.

A "bold-faced" man may be tolerated but not a "two-faced" man.

The "proof of the pudding" is all very well, but a proof from a pi is impossible.

Who says the Mississippi printers are talking hard times? There is still "jack" in Jackson — their "capital," you know.

The young fellow who was caught stealing type was released. The judge said it wasn't enough to make a "case."

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Solve Your Problems and Enjoy Them

A very prominent man, one who is traveling all over the United States and speaking continually, because of his influence and experience, stated recently that the life of business is in solving the difficulties and problems that are connected with it. He said the active business man expects to find on his desk each morning a number of hard and knotty problems which he must solve, and if he is a keen business man and a fighter he enjoys that part of his work.

We have often pointed to the newspaper publishing business, whether in its larger aspects or in relation to the smaller community publications, as a right good "hoss race." And we believe that the owner, proprietor, publisher, manager, reporter or foreman of a publication who looks upon it as such finds zest and pleasure in the game, and gets most out of it.

"Every day in every way" the newspaper business is full of problems and hard knocks. Thousands of times the publisher becomes disgusted with the business and wishes he were in something else. If he were, he would find perhaps not so many hard problems, but problems just as disconcerting, and leaving him more helpless.

If the publisher can get himself into the frame of mind to consider his business as a "hoss race" or a game to be fought and won, he should be sport enough to enjoy it while he is striving, and then experience the joys of relaxation when he is able to quit his desk and think of other things. Hard and quick decisions are the rule in the newspaper game, and the man who can make them, who can run the ends, plunge through the line, or block the other fellow's goal kick should feel it exhilarating and developing every time he does it, while he need not be discouraged or downhearted if the other fellow scores on him once in a while.

Can Sentiment Curb Newspapers?

Press dispatches the first of the year tell of a movement started by women of Los Angeles, California, the object of which is to "lift the standard of daily newspapers in southern California." Newspapers will be urged to abandon the modern form of "banners" and "streamers" across front pages, calling attention to crime and moral delinquencies. It is stated that organizations numbering in membership more than 300,000 have taken an interest in the movement. These organizations include chambers of commerce, boards of education, bar associations, women's clubs, men's clubs, merchants' and manufacturers' associations, municipal leagues, parent-teachers' associations, realty boards, moving-picture associations, federations, societies, etc.

It may be that such a movement may dam up the stream of public interest and prevent the cry of newsboys of the most sensational things to sell their wares. It may be the newspapers have gone too far in misjudging the public and that a reaction like that which set in against the dealers in liquor will finally make a change. But it will never do it while circulation builders are purchased for their high power and speed, nor while it is the vogue for big newspapers to boast and play up their circulation prestige as to numbers above any and every other consideration. Some of our newspapers may be so vile and rotten that they would clog up the sewers of a big city — and their circulation may be sold for that very use rather than to benefit their advertising — but they will always hide behind the claim that they are giving the public what the public will buy, just as some of the movies cater to moral laxity, and as liquor venders justify themselves in providing refreshment and stimulant for a price that is not very difficult to get.

Newspaper making will be determined in the future, as in the past, by public sentiment and support, but perhaps public sentiment may be directed to some extent by civic organizations of broader view and noble purpose. Let us hope so.

Suggesting Community Service

A suggestion for good community service may be in the direction of encouraging home-building and home-owning. Newspapers can and should have a large part in such a program. Home-owning and home-building is the surest antidote for socialism and communism. It will banish the I. W. W. and stop the radical who wants everybody else to divide property with him. Home-building and home-owning sentiment may be fostered by the newspaper and then substantially backed by having knowledge of means whereby the family of small means may get a home. Oftentimes the heads of obscure families may think it impossible to even get a start toward owning a home. But, if encouraged to habits of thrift and the saving of a few hundred dollars, the family might make first payment on a lot or a home, the balance to be financed through local building and loan associations or through private means ready for such investment. The newspaper man can and should investigate such sources of capital for the aid of home-builders. Then by continuous comment he should make it plain that those of small means can and should begin the investment that will make them property-holding, tax-paying, church-supporting citizens.

The idea of awarding silver cups or other trophies to newspapers showing the greatest community service is coming into vogue in state and district press associations. Competition is slight for such honors, owing to the uncertainty of what may be considered "community service." Every newspaper with any life or snap performs some community service all the time. But it is the outstanding, notable achievements along this line that will win prizes. May it not, therefore, be within the reach of every publisher to make his own community sit up and take notice when he sees going up on all sides new homes, which mean the stabilizing and forwarding of the home life of the community?

Anarchy, radicalism and bolshevism are not easily promoted in a community of home-owners.

Standardization of Type Measurements

We notice considerable discussion now springing up regarding the establishment of a standard "square" or "folio" for measurement of legal publications in newspapers. To our mind there is no very good excuse for either. The line and the line rate should govern. Large papers base their charges for even display advertising on the agate line, which run fourteen lines to the inch. If the classified and legal publications are set in agate type, then why not make the legal charge so



Striking two-page spread from eight-page holiday advertising circular issued by the Fair Store, of Beatrice, Nebraska. Note how the matter is equally balanced over the advertisement. Indeed, it would seem the writer of the copy worked with a plan of the advertisement before him and planned to fill each panel just so. As a matter of fact, that's the only way to prepare an advertisement of this sort, if good results are expected.

that it may be easily figured in agate type, or five-point? Also in six-point, seven-point, and eight? The usual and best reading body type is eight-point in size. Some States make that size type the standard of measurement, and require that notices printed in any other size of type shall be measured as the "equivalent" of eight-point.

With such a standard the "equivalent" is easily figured. As 195 ems of eight-point type make ten lines in a thirteen-em column, so 195 ems of any other size type may be figured. In six-point this would be 7½ lines; in five-point, 6¼ lines; in seven-point, 8½ lines; in nine-point, 11⅝ lines (but who uses nine-point type nowadays for legals?). Thus those papers using the twelve-em column can also find the "equivalent" necessary in computing the ems, and not confuse the matter by counting words or squares or folios.

If computed by the inch, there would be 175.5 ems of eight-point in the nine lines that make an inch of solid matter set thirteen ems wide; 312 ems of six-point solid; 420 ems of five-point solid, to the inch. Pay by the inch for each different size of type might then be computed as follows: 90 cents an inch for solid eight-point at 10 cents a line; $1.60 an inch of solid six-point; $2.16 an inch of solid five-point. This would be, if we have figured correctly, within a small fraction of the "equivalent" of the rate for each size of type.

It would be so much easier and more convenient to have the line rate apply and measure it by the inch than to have a certain "square" or "folio" that is determined by one certain size of type. Of course, there would still be a complication where the twelve-em column is used instead of the thirteen-em column, but this could be adjusted on the basis of the number of ems in a line and reduced to the inch basis just the same.

At the present time there is some unfairness in most legal rates as applied to the larger papers. Many of such newspapers can not run the proceedings of the Board of Commissioners, for instance, because the rate fixed for county papers is too low to pay the large papers their usual display rate, let alone their reader rate. However, if permitted to use five-point type and count this by the inch much of this unfairness would be eliminated and still the usual legal rate would apply to the smaller papers using six and eight point.

And with the legal rate fixed at so much a line there would still be left the present uncertainty as to the "fatness" or "leanness" of the type used. Many papers use a six-point type that will run word for word with the eight-point type used in the same papers. Charging such type as six-point on the em basis is really unfair to the public. If some national authority can be created which will determine the number of ems to contain the alphabet of any given size of type, then this matter can be regulated also. We have heretofore discussed this possibility of fixing the width of the letters in the different sizes of type. If any national standard or scheme of measuring official matter is evolved, it must include a decision regarding the width or "fatness" of the type used.

Pay yourself a salary if you are in the newspaper or printing business. If you haven't the money Saturday nights to pay it, charge it up anyway. You must not forget you have not made any money on your investment in business until after the business has paid you the salary you could and ought to earn in any other business, as well as the interest on your investment, depreciation on your plant and the insurance and taxes which are as inevitable as death itself.

Review of Newspapers and Advertisements

BY J. L. FRAZIER

Denison Review, Denison, Iowa.—Your special Christmas number, all brightened up with holiday illustrations and decorators, is excellent in every way.

Junction City Union, Junction City, Kansas.— Both the "Dollar Day" and "Live Stock Show" special editions are humdingers. The advertising display is remarkably good, but not in the least superior to the clean and uniform print.

Mosinee Times, Mosinee, Wisconsin.—Your Christmas edition is very good, although it seems that something more appropriate could have been prepared to go with the Santa Claus illustration on the first page than the budget of the village board. Advertisements are quite well arranged and displayed, but not so attractive as they might have been if the same style of display type had been used throughout. The print is excellent.

We are reproducing two pages from the eight-page (seven-column) circular issued during the holiday season by the Fair Store of Beatrice, Nebraska, which is representative of an exceptionally high grade of ad.-composition. As the work does not bear an imprint, we are unable to credit the capable printers who executed it. The display is quite strong, yet in good taste, the arrangement being simple and orderly. The print is just a trifle too pale on the copy we received, which affects our reproductions, yet our readers will be able to see and appreciate the excellence of the composition.

Pitcairn Express, Pitcairn, Pennsylvania.— In view of the talent indicated by the arrangement and display of advertisements it would seem the need of good type faces would be apparent. We find some very old and badly worn faces in well set advertisements, and we find type faces in combination that look very bad indeed together. The crude block letter, and particularly the extra-condensed variety, is ugly. Attractive advertisements from such a type face are simply out of the question. The print is rather bad, too, worn types, weak impression, battered tympan and insufficient ink each contributing a share of the responsibility.

Western Star, Coldwater, Kansas.—Your "Christmas Edition" is excellent, clean presswork and neat advertising typography being the most conspicuous good features. We regret that you should burden the otherwise attractive first page with display advertising; if it were not for the two ads. at the bottom the page would be a beauty. We have mentioned the neatness of the advertising display; it is also effective and forceful. That combination of qualities which


Section Three THE DENISON REVIEW Pages 1 to 8

DENISON, IOWA, WEDNESDAY, DECEMBER 13, 1922

A FRIEND OF ALL UNCLE SAM AND THE POST OFFICE

HARRY L. MILLER HAS QUEER MANIA FOR BUYING LAND

The Yule Log

COUNTY ATTORNEY ORDERS GAMBLING DEVICES REMOVED

Legion Auxiliary Bazaar at Done City a Success Financially

An Automobile Sales Agency on So. Main Street is Established

"Do You Remember?" In "The Major" in Washington Star

Well balanced first page of section 3 of the Christmas advertising special of the Denison (Iowa) *Review.* Note all the hand-set decks of the news headings are set full column width.

at first may seem incongruous — neatness and strength — is achieved by simplicity of display, abundant white space and harmonious types. The presence of large display in an advertisement does not necessarily have to violate neatness. Not a little of the paper's attractiveness is due to the pyramiding of advertisements, which results in an orderly appearance throughout that can not obtain when advertisements are scattered over the different pages without any system whatever.

Iroquois County Times, Watseka, Illinois.— We consider your Christmas edition one of the best we have received. The uniform print is the most praiseworthy detail, as it is black enough to be snappy looking and readable on the small type without any smear whatever. The advertisements are strong without being gaudy and bizarre; they are the more effective by reason of the use of holiday illustrations and ornaments furnished by one of the several cut-service houses specializing in that service. (Names on request.) The weakness of most small-town newspaper advertisements is the infrequency with which cuts are used, yet almost every manufacturer of worth-while merchandise is only too glad to furnish dealers with cuts free of charge.


Friday, November 10, 1922 THE FLORIDA ADVOCATE PAGE THREE

Our Neighbors

OAK GROVE.

ARE YOU THE AVERAGE MAN?

A Beautiful Display of Fall and Winter MILLINERY Now Ready for Your Inspection *A Call Will Be Appreciated* MRS. D. H. FOLSOM Main Street Wauchula, Florida

Your Last Chance

Our 9c Sale Closes Saturday Night Nov. 11

Bailey's 5 10 & 25c Store WAUCHULA, FLORIDA

We Can Now Furnish Genuine Peruvian Guano Straight or in Mixtures. Write for Prices NITRATE AGENCIES COMPANY Mfgs. "Nitrate" Brand Fertilizer Jacksonville, Florida P. S. PINKERTON, Agt. WAUCHULA, FLORIDA

The Advocate Shop for Job Printing

SPECIAL SUIT SALE *for Men and Boys*

Now is the time to get that Fall and Winter Suit at a Bargain while we are offering them at Special Sale Prices. Nothing will be reserved, the entire stock of Men's and Boys' Suits will be marked down in plain figures. We have 400 Suits for you to make a selection from giving you most any pattern or color that you might like. You know the quality of good Clothes that we carry in such National known lines as:—Fashion Park, Griffon, Styleplus, Daddy Junior and Sonny Boy.

Young Men's French Serge Suits

Very Smooth Finish $17.95 Rich Colors

Two Models

Young Men's Sport Model with belted back and the other plain back young Men's model. This is a wonderful value at this price and altogether a most beautiful suit.

Special Sale Prices on Shoes

J. W. EARNET

"The Quality Store" Wauchula, Florida

A page from the Florida *Advocate,* illustrating pleasing appearance resulting when one style of display type is consistently used. Note effectiveness of display, yet type is light face. Don't neglect to consider orderly arrangement of pyramided advertisements. This paper won first prize in the newspaper contest in the State for past two years.

Florida Advocate, Wauchula, Florida.— It is mighty nice of you to send us so many copies of the *Advocate.* It is nicer still to realize that, whether as a result of your own initiative or of our suggestions in this department, you provide us with material to clinch one of our arguments. What's the argument? It is, first, that bold type faces are not essential to effective advertisements. It is, second, that a variety of type faces are not essential to give individual advertisements sufficient distinction. It is, third, that a paper is handsomer and more inviting when one style of display is used throughout. Exhibit No. 1, which ought to conclude our case and win favorable action from a jury of open-minded publishers and printers, is a page from your paper herewith reproduced. We're not surprised your paper has won first prize in its class for the past two years in the statewide newspaper contest. That fact reflects credit upon the judges, for we can not conceive of a better paper of the size and kind. You ask if you are keeping up with the times. We answer, indeed, you are ahead of them. Surprising, in view of the above, is the information contained in your letter, reading in part as follows: "When the war came we gave up trying to keep competent printers in a country town, and for the past several years I have been the only man in the office, the work being done by girls I have trained. I get better service from them and they will do what is told them. I have a big strong girl to 'man' the Miehle. She will change a tympan as efficiently as any pressman and can make ready any ordinary form. In fact, I am seldom called upon to do anything about the press. The same is true of the linotype and jobwork, except the girls who do that work are not so big. It is true it requires close supervision, but is more satisfactory than punk printers who think that they know all there is to know and are therefore past learning."

Henry Bulletin, Martinsville, Virginia.—Your special Christmas edition is indeed commendable. The print is excellent and the advertisements are well arranged and effectively displayed. The only fault of consequence is that the different styles and shapes of types used together in some of the advertisements result in a displeasing appearance because of the lack of harmony that exists between the types.

Haxtun Harvest, Haxtun, Colorado.— Advertisements are the best feature of your December 14 issue, which went out with an especially attractive colored cover. The fact that some of the advertisements on a page were displayed in bold-face type and others in light-face type detracts from the paper's appearance, and, in so doing, causes the advertisements to appear less attractive individually than in reality they are.

Cedar County News, Hartington, Nebraska.—A crackerjack paper, indeed, and you are justified in feeling proud of it. The first page is well balanced and interesting in appearance, even the short stories being given a good send-off by heads of adequate size. Advertisements are unusually effective in display, and even those where more than one style of display type is found are rather pleasing because of their excellence in other respects. They are decidedly snappy. Combination rule borders add to the striking effects created by the advertisements.

Berwick Enterprise, Berwick, Pennsylvania.— On the whole the issue for December 15 is good. The top of the first page whets one's expectancy for something unusual, but when we look at the lower part of the page and find it occupied mostly by want advertisements we are disappointed. Surely, they don't look as bad as display advertisements would, but, nevertheless, the effect is not what it would be if the entire page were devoted to news matter. Advertisements are good and we are reproducing the especially attractive display for the Bon Ton.

Daily Ledger-Journal, Fairfield, Iowa.—We reproduce the first page of your issue for November 29, the day before Thanksgiving. It is clever. Headed "Among the Turkey Biters," each item on the page — save one — tells where some local person or family will eat turkey. Each of these items, as can be seen from our miniature reproduction of the page, is illustrated by a small cut of a gobbler. The exception among the items is headed "Also, There Will Be Devotions" and it recites facts concerning the community services held at one of the churches.

Williamsburg Times, Williamsburg, Ohio.—We note that, so far as the first page of the copy sent us is concerned, the name of the paper is "Christmas Greetings," for at the top of that page, where publishers are wont to carry the name of their publication, we find those words. Then, we do not find a date, but do find the paper is No. 1, Vol. 1, so, unless it is merely an extra for holiday advertising, we are up in the air. The execution is very good indeed, however, so we can excuse the departure, if, indeed, the edition is one, with respect to the questionable points mentioned.

Thermopolis Record, Thermopolis, Wyoming.—We have seldom seen a special edition of a "country" paper containing so many advertisements so uniformly excellent as your thirty-page Christmas number. The display is strong, but the fact that advertisements are simply arranged — and that few lines are brought out in big display — makes them neat, nevertheless. Whether of your own initiative or as a result of our suggestions, you have carried out our ideas in the standardization of one display style. All advertisements in the issue are set in Century, the bold being used for display and the light for body. Thus, there is an effect of unity and character about the paper that contributes individuality as well as beauty. Makeup, print — everything about the *Record*, in fact — is excellent. Two characteristic advertisements are reproduced.

Lassen Mail, Lassen, California.— On your holiday special the print, though not perfect, is the best feature. The first page makeup is very good, except for the two advertisements thereon. Advertisements are of varying quality. The most common fault is weakness of effect, display being too small


Madam Baschi And Company High School Auditorium Dec. 5-6

THE DAILY LEDGER-JOURNAL

AMONG THE TURKEY BITERS

ALSO, THERE'LL BE DEVOTIONS

Here's an idea for making your next Thanksgiving edition provoke a lot of favorable comment. It's the first page of the Fairfield (Iowa) *Ledger-Journal*. The items relate the plans of local people for spending turkey day and each item is illustrated — with a gobbler. One item at the bottom is an exception; it announces the religious activities of the day.

both in relation to the size of advertisements and to the size of the body. Heald's advertisement is a pronounced example. Such combinations of type as found in the dance advertisement just above Heald's can not result in pleasing effects. Indeed, it would be difficult to name two type faces so unsuited to work together as the extended Cheltenham Bold and the extra-condensed semiblock letter. Advertisements like that of the Westwood store suggest little or no thought preceding composition; it is very weak and also very dull.


THE BON TON

THE REAL CHRISTMAS STORE

Gift Umbrellas

EVERY section of this store is filled with fine things for gift giving. Every preparation has been made, assortments were carefully selected, and arranged for your easy selection. Shop all thru this busy Xmas store with the largest assortment of handsome and useful gifts at the lowest prices.

Bath Robes

FUR COAT SALE

Spanish Jeweled Combs

Give Silk Underwear

Hand Bags

Gift Blouses

Christmas Sale of Hosiery

Madeira Work

THE BON TON

Neat advertisement from Berwick (Pa.) *Enterprise*, a good style for stores dealing in high-grade apparel for women. Display, in keeping with illustrations and character of business, is chaste, white space contributing a lot to the inviting appearance the advertisement has.


Christmas Greetings

"At Christmas play, and make good cheer, For Christmas comes but once a year." —Tusser

IT IS at this season of universal good will that we consider it particularly appropriate to voice our appreciation and to assure you of the high estimation we place upon every kindly word and act that tend to increase our field of service. The confidence of the public is what makes this institution a powerful, co-operative force in safeguarding and developing the interest of every individual.

¶ We trust that Christmas holds great happiness in store for you and 1923 a full share of prosperity.

---The---
First National Bank
Thermopolis, Wyoming

The Thermopolis (Wyo.) *Record* is another paper that has seen the light. All advertisements are set in Century, the bold being used for display and the light face for body. This advertisement was clipped from the big special Christmas edition and, although it fairly brimmed with large advertisements, the policy of one display face was rigidly adhered to. As a consequence the paper has a character of its own, one that will serve as a means of immediate identification.


GIFTS
--for--
Christmas

Make the Home inviting. Choice pieces of Furniture are a life-long present, and useful for the entire household.

BEAUTIFUL LAMPS

Please the Children

DOLL BUGGIES
CHILDREN'S ROCKERS
HORSIE TODDLERS

PICTURES
CANDLESTICKS
MIRRORS
PHONOGRAPHS
BLANKETS
COMFORTERS
RUGS

Make your purchase early, much better the selection.

Jacoby-Byars Co.
FURNITURE---UNDERTAKING

Another advertisement from the Thermopolis (Wyo.) *Record*, which would be improved if the itemized articles had been set in bold lower-case or italic instead of in capitals.

Inexpensive Embossing for the Small Shop

BY FRED M. HUDDLESTUN

"WHEN you produce a job like that, you can call yourself a printer." The sales manager threw on the case a sample letterhead, beautifully lithographed and embossed. My pride was stirred, and my answer was that of the true stereotyped form, "Give me the outfit and the job's done." The sales manager was "spoofing" and I was "bluffing," but the talk which followed resulted in my buying certain things at the company's expense for experimental purposes.

This incident happened several years ago in a private job shop where I was chief cook, bottle washer and general factotum. The plant consisted of a small Jones-Gordon jobber, a stand of type, and such equipment as is required for turning out an ordinary line of work. It was indeed a very small plant, but I had very large ideas about the amount and quality of work it could produce. My employers were large wholesalers, and their territory covered more than half a State. When they learned that I could turn out other work, the size of the plant was increased and I was given a force of printers. But I am getting beyond my story.

Exceptionally good embossing can be done on a small job press. The first effort may be an utter failure and the second attempt may be no better, but persistent effort sooner or later is rewarded. My first experiment was a five-color letterhead, but five-color jobs are not necessary for beginners. The cuts were ordered from a reputable engraving house, and included with this order was a solid-metal female embossing die. The embossing compound was bought from a well known type supply house.

At this juncture the style and the colors used do not enter, but we shall assume that the printing has been done and embossing is the next procedure. Lock the die in the chase in the approximate position occupied by the job. Place the locked die in the press and so fasten it that it will retain the same position during any subsequent operation of the press. This is to avert any chance of the form "playing" or sliding on the bed of the press. Be sure that the tympan is clean and of some tough, heavy material. I discovered that a tympan called "Bullskin" was better for this purpose. Leave under the tympan the same packing you had when printing. Take an impression of the die. Remove the rollers. Take all the packing from under the tympan and replace it between the die and the bed of the press, being careful not to disturb the position of the die in registering relation with the impression on the tympan when the chase is again made fast on the press. Next glue the tympan to the platen, using only sufficient glue to cover the underside of the impression made on the tympan.

While the glue is drying prepare the compound. For a mixing palette use a saucer, plate or piece of glass. Mix the compound thoroughly with water to the consistency of putty. Spread a portion of this mixture, about the thickness of a knife blade, on the tympan, just covering the impression. Cover this with an equal sized piece of onion-skin or French tissue paper. Rub over the die the slightest amount of gasoline, lightly rubbing it off with a rag or with the fingers. This leaves a filmy coating. Now take an impression, and you have your male die. If the impression is not distinct, more compound may be placed over the parts, even the least fraction, covering it with a piece of tissue paper the same size, and turn the press over once more.

It is now assumed that the die is satisfactory. Within a half hour, or as soon as the compound begins to harden, take a sharp pocket knife and begin to cut down the rough edges, using care not to injure the surface of the die. By giving the male die a slightly convex surface you secure a sharper relief and prevent an impression around the edges due to severe squeeze. It takes from six to eight hours for the composition to set. The matter of adjustment and registration depends upon the skill of the pressman. I have made as many as thirty thousand impressions with one die and at the end of the run it was apparently unaffected.

The compound is inexpensive and can be procured from any typefoundry; however, a good one can be made in the shop. Liquid glue and whiting, or prepared chalk, mixed to the consistency of putty and applied as I have directed, answers effectively.

If one prefers to emboss work printed from type set in his own shop he will find the following process entirely satisfactory: For a letterhead, remove the type lines to be embossed and lock in a separate chase, being careful to fill in with leads and slugs to maintain accurate register with the original job. Take an impression on fine onion-skin paper and give it a coat of bronze or silver. This operation makes the letters opaque. Send this bronzed proof to an engraver and have a reverse zinc etching made and mounted on a metal base. Explain what it is for, and the engraver will make it the exact size of the proof. Then proceed as before directed.

Do not use cheap paper and expect a good job. Use the better grade bond of twenty or twenty-four pound stock — preferably the latter. Best results are obtained from medium gothic or kindred faces. It is safer to avoid hairlines, although I have had considerable success with them. Buy your ink from the manufacturer and tell him what it is to be used for. He knows. If the ink is dull, a drop of varnish will brighten it. Do not attempt a heavy job, as the strain might be too great for the press. Embossing over bronze or silver gives the job a polished appearance.

When one is familiar with the work embossing will be as easy as a two-color job. It is interesting, inexpensive and profitable.

EXHIBIT OF WOOD ENGRAVINGS SHOWN IN CHICAGO

The evening of Wednesday, January 10, proved a memorable time for those in Chicago who are interested in the graphic arts, for it marked the opening of the remarkable exhibit of wood engravings shown under the auspices of the Chicago members of the American Institute of Graphic Arts. The exhibit was selected from the collection of Burton Emmett, of New York, and was arranged to illustrate the different periods of wood engraving, from the earliest specimen, dated 1423, of which a facsimile was shown, down to the work of our present-day masters.

The exhibit was opened with an informal reception in the home of the Palette and Chisel Club, 1012 North Dearborn street, where the engravings were shown until the last of the month. A splendid address by Dr. Pierce Butler, curator of the Wing Foundation of the Newberry Library, added greatly to the occasion as well as to the educational value of the exhibit. As Dr. Butler so well stated, "Mr. Emmett has not selected a few extraordinary examples, overtowering peaks, as it were, but fair samples of workaday products for each period, to illustrate the ebb and flow, and still the gradual upward progress of the art of wood-cut illustration through its five

centuries of achievement," and it is just this fact that makes the exhibit of such immense interest and value to the true lover or student of wood engraving.

Other talks were made by Glen Scheffer, president of the Palette and Chisel Club; Fred S. Bertsch, of Bertsch & Cooper, who was really responsible for the exhibit being shown in Chicago at this time; Nicholas J. Quirk and John Larson.

The Chicago members of the Institute are proud of this exhibit, as it represents their first effort, and it is hoped that it will prove to be but the beginning of many similar events. The Chicago Group, as it is known, has but recently been formed for the purpose of coöperating wherever and whenever possible in the work of extending the stimulating influences of the American Institute of Graphic Arts.

CARDS POINT WAY TO IMPROVEMENT

BY FRANK V. FAULHABER

THOSE in charge of the printing plant realize that it is advantageous to procure ideas and suggestions from others to bring about an improvement in the business. But many disappointments have been experienced, for various reasons, and the valuable information has not been forthcoming to the extent possible. Some employees are timid; they hesitate to advance their suggestions because of the thought that they will not draw warranted recognition. Often they imagine that helpful ideas are not appreciated. Many times it is made too difficult for the employee to proffer his suggestions. In one industry, however, this problem has been solved, and daily cards are issued to individual employees, who are requested to jot down such ideas and suggestions as may come to mind during the day.

A similar procedure might profitably be followed in printing shops. Let cards be given to the men in the morning and collected at the close of the day's work. Often ideas which may easily be forgotten suggest themselves and unless notes are made many valuable suggestions are lost. With report cards constantly before him, the employee need but write down his idea. And, lest employees be hesitant regarding a given suggestion, it is advisable to urge the submitting of every possible hint which the men deem of value.

By distributing these cards daily the printing shop will encourage its employees to send in suggestions. Naturally, all the men will want to do their share, so, of course, the cards serve as promptings to send in ideas. Having his card available, the employee need not seek some out-of-the-way suggestion box. He appreciates the fact that ideas and suggestions are desired from him personally.

The value of these daily cards is greater than may seem apparent at first thought. There are many things coming up daily in the printing shop to which attention should be called, the object, of course, being improvement, yet they pass on unnoticed. Consider, for instance, such matters as a faulty machine which is holding back the operator. A printer may work at that defective machine for days, because the trouble may seem too small to report. However, with his daily card before him there would be an impetus to record the trouble at its very beginning to forestall the possibility of its becoming worse. Thus, quick improvement is encouraged and unnecessary restrictions on production removed.

One employee may notice that a belt or pulley on another machine is faulty. Without these daily cards no one may think of reporting this matter, but now we have a prompting prod before us. The floor in the printing shop may be defective; the suggestion on a card will remind the management that the floor needs attention. "The windows need washing" — the hint speaks for itself. "We are usually most rushed around four o'clock." The latter comment should prove valuable to the executive in the printing plant when it is considered an improvement might be effected. Then there are the many ideas about possibly increasing production. Can you not picture the possibilities here? The cards should be examined nightly, the important suggestions naturally to be given immediate consideration, while the others can be discussed once a week among those in authority in the printing plant.

BE A "ONE-PRICE" PRINTER

BY C. D. BECKMAN

Time was when the price of a given suit of clothes varied widely with the ability of various customers to beat down the price at which it was originally quoted. Subsequently a few of the more progressive spirits in the industry decided to charge the same price to everybody for any given suit, and proceeded to impress their unusual policy upon the public by proclaiming their places of business to be "One-Price Stores." The public liked the idea, and gradually the old policy of a "sliding scale of prices" for the same merchandise became practically defunct, until now only the lowest strata of retailers conduct anything other than a one-price business.

All of this is prefatory to the statement that the printing buyer prefers to deal with a one-price printer, just as he prefers to buy his clothes and other merchandise at a one-price establishment. This may be rather difficult to believe, in view of his occasional exhortations to "sharpen your pencil on this job — your price is way out of line," but the fact of the matter is that his experience in buying from the average printer has taught him that the price originally quoted is not always the lowest price at which a job can be obtained. He is simply attempting to determine whether or not you are to be placed in the same category with those printers who invariably set their price a little higher than it should be, with a view to cutting it down later at the customer's demand.

If you will figure your costs accurately, add a conservative profit, and stand or fall on your original figures, you will not only run a much better chance of standing than of falling, but you will gain the respect and confidence of the customer — a mighty valuable asset in the securing of his future business.

The time spent in haggling and beating down a price is a dead loss to the customer, and he will appreciate the privilege of dealing with a printer who quotes his best price first.

Of course there is a certain class of buyers who will attempt to beat down a price, no matter how low they know it to be. This is the type of man that picks out the lowest bid received, calls up the printer who submitted it and tells him that he "should like to give him the job, but there is another printer just a little lower — can't you shave your price a little in order that I can give you this job, as I should like to do?" Trying to lower a printer's price by referring to purely mythical competition is a practice all too common among this class of buyers, and often the printer who would have gotten the job anyway is bluffed into lowering his price to a point where he actually handles the business at a loss. The only safeguard against being bluffed out of all or part of your legitimate profit is to set a reasonable price on every job, and then stick to it.

Once you gain a reputation as a one-price printer, you will find few customers attempting to beat down your prices, more business will come your way and your relations with your customers will be mutually more pleasant and satisfactory. On the other hand, once you get into the practice of lowering your prices on request, you will find it very difficult to convince your customers that *any* price you quote is not subject to reduction, and you have fallen into the same unbusinesslike rut with the clothing dealer who had to mark his prices up in order to be in a position to reduce them at the demand of his customers.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Type and Copy Computer"

Many ingenious devices have been designed for estimating the amount of copy required to fill a given space or the size of type required to fill that space with the copy on hand. Most of these systems are not entirely reliable, because they are based on the old method of counting so many words to the line or to the square inch, ignoring the difference in thickness of different type faces cast on the same point body. Word lengths also differ greatly, and any system based on averages will not be accurate in the majority of cases.

"The Type and Copy Computer" measures every type face separately, counting individual letters and spaces instead of words. This system, therefore, is as nearly accurate as any that can be devised. Each chart contains the number of characters to the line in all lengths from five picas to thirty picas wide in all sizes of that particular type face from six-point to eighteen-point. Twenty-two of the most popular body-type faces are shown in the foundry type charts. Ten linotype faces are also shown and some twenty-five monotype faces are grouped as to sets, with line averages for each set, or size. There are several pages of other useful information for the typographer or layout man.

The author of this useful system is S. A. Bartels, superintendent of the Fred Klein Company, Chicago, and instructor in typography at the Medill School of Journalism. The charts are printed on heavy ledger paper and bound in cloth in a handy volume 4½ by 6 inches in size. The book is published by the author, S. A. Bartels, 5036 Winthrop avenue, Chicago.

"Teaching Apprentices in the Printing Trade"

The rapid extension of printing instruction in the public and vocational schools and the development of apprentice training departments in the larger printing plants has brought with it the problem of training instructors to carry on the work. The value of trade instruction in schools has usually been underestimated because the instructors too often do not know how to teach. They are usually craftsmen who are inexperienced at teaching and have not the faculty of imparting knowledge, which faculty comes from specialized training. This has been true of instructors in printing as well as of those in other trades.

Moreover very little literature on the subject has been available. Realizing this need the United Typothetæ of America has been at work for some time past working out a system of apprentice training, bearing in mind the needs of both the instructor and the student. The present volume instructs the teacher in the principles and practices of his new occupation, eliminating the wasteful trial and error method of learning to teach. The book sets forth sound principles of pedagogy, and focuses these principles upon the instruction that is being given in one trade, printing. It is thus of a specific as well as a practical nature, and puts the work of teaching the apprentice on a real efficiency basis.

Emphasis has been laid upon the careful analysis of the trade as a basis for teaching it, and the analysis of the printing trade into groups, units and lessons is clearly presented. Then follows a discussion of the methods of teaching, laws of learning, forming trade habits, developing trade judgment, instruction devices, characteristics of a lesson, lesson planning, and getting students' interest. One of the most valuable chapters deals with the grading or rating of students in printing — a matter that has always perplexed trade teachers. After discussing the various rating schemes in use in school work generally and the principles underlying the subject, a practical form of measuring scale is presented with instruction for adapting it to any unit in printing in order to ascertain the proficiency of the student or apprentice in terms readily intelligible to him, to his employer and to his parents. This grading schedule conforms with the best ideas that have recently been advanced in the matter of trade test and vocational psychology. A careful study of this manual and the application of the principles and suggestions contained in it will raise the efficiency of the individual instructor and consequently the esteem in which printing teachers are held.

"Teaching Apprentices in the Printing Trade"; cloth, 6 by 9 inches. Published by the United Typothetæ of America, Chicago.

"Deadlines"

"The first *real* book ever written about newspaper life," is the claim made by the publisher for this book. It is indeed a work of unusual literary merit, and as a study of the characters which help to make a great daily newspaper it is searching yet sympathetic. It is not a novel and its intense interest is due to the skill with which the author has searched the eccentric minds of his eccentric fellow workers. There is none of the thrilling stuff of which movie scenarios are made. It is a highlight picture of the amusing and tragic events of everyday life on a daily newspaper. The author, Henry Justin Smith, news editor of the Chicago *Daily News,* has written from actual knowledge newspaper life and newspaper men with the depressing realism of de Maupassant.

Even the quiet humor which characterizes many of these sketches scarcely relieves the somber atmosphere of the book. Perhaps this is due to the uncertainties of the newspaper game with its precarious future and the ever-present fear of falling down on the job and being relegated to the discard; perhaps to the fact that the newspaper capitalizes the tragic and sordid in the daily life of the city, ignoring the commonplace happiness which makes no news stories. Perhaps the newspaper man who reads "Deadlines" will wonder what is ahead of him and feel surprised that he has lasted so long in the game.

Mr. Smith claims that the portraits he has so skilfully drawn are composites and that he has tried to depict them so no one will recognize himself. However, it is inevitable that he should borrow some of the atmosphere of the book from familiar surroundings.

To the layman the book is like a tour behind the scenes conducted by one who knows. First there is a vivid description of a busy day in the news-room from morning till night. The reader is introduced to the eccentric star whose specialty is human interest feature stories. The star's cynicism is more or less of a pose, and while he despises humanity in the mass he has a warm feeling for the individual. Then there is the drunkard, a genial individual who invariably comes back after being fired, the visionary cub who is continually day-dreaming about daring scoops in which he is the hero, the old man with his traditions of Park Row, who has a heart under a fierce exterior. There is the "Young Man Going Somewhere," the war correspondent who seems to be on every front at once and is continually quarreling with the old man about his expense account. Then there is the lonely melancholy figure of Josslyn, the city editor who cracked under the strain, and is now lingering at the copy desk. These and others who help to make the newspaper are sketched vividly and forcefully.

"Deadlines," by Henry Justin Smith; cloth, 5 by 7¾ inches, 249 pages. Published by Covici-McGee, Chicago.

"Authors' and Printers' Dictionary"

Although this book was prepared primarily for use in Great Britain, it will undoubtedly be useful to the American editor, proofreader and printer. It contains a list of words and abbreviations, both English and foreign, which are commonly used in present-day writing. Meanings are given only for the less familiar words. A brief section is devoted to the principles of punctuation. Those words which should be italicized in printed matter are printed in italics. The spelling of English words follows the Oxford English Dictionary, which differs in some details from American usage.

"Authors' and Printers' Dictionary," by F. Howard Collins; board, 4 by 7 inches, 407 pages. Published by the Oxford University Press (American Branch), New York city.

"You and Your Printer"

The printer of today is anxious to share his knowledge with the layman and not a few large printing houses have published more or less elaborate books explaining the fine points of printing and the allied trades for the benefit of buyers of printing. "You and Your Printer," published by the Severinghaus Printing Company, is one of the most comprehensive works of this nature that has yet come to our attention. There are few problems connected with the planning and production of commercial printing that are not made clear in this book.

The book is issued in loose-leaf form with an imitation morocco-covered ring binder. The pages are divided into sections by sheets of cover paper with tab indexes, and a complete index makes it easy to refer to any point on which information is desired.

Section A contains forty-three pages of general information about printing written in non-technical language and sufficiently comprehensive to give the reader an understanding of the principal operations involved in printing. Section B contains miscellaneous information which is useful to printers and buyers of printing, including a glossary of printing terms, common abbreviations, proofreaders' marks, sizes and weights of papers, estimating typewritten copy, etc. Miscellaneous information of general interest, not directly connected with printing, is included in Section C. The section devoted to photoengraving, electrotyping and stereotyping, contributed by the Osgood Company, is interesting and instructive. The manufacture and uses of paper and printing inks are briefly but clearly described, and the remaining sections are devoted to displaying the type faces, borders and ornaments which are available for the use of the company's customers.

A handsome and serviceable gift is one of the best and surest methods of building and retaining good will, and we feel confident this book will result in better printing for the business man who receives it as well as in more orders for the Severinghaus Printing Company.

"The Advertising Year Book for 1922"

This book contains a comprehensive digest of the most important papers and addresses delivered before the seventeenth annual convention of the Associated Advertising Clubs of the World, held in Milwaukee, Wisconsin, June 11 to 15, 1922. The addresses delivered before this convention deal with practically every phase of advertising presented by men who are recognized as authorities in some particular division of advertising. The observations of these speakers form a valuable contribution to the existing knowledge of advertising.

"The Advertising Year Book for 1922," edited by Noble T. Praigg; cloth, 5 by 8 inches, 445 pages. Published by Doubleday, Page & Co., New York city.

"The Making of a Book"

This book is an excellent piece of institutional advertising issued by the Quinn & Boden Company, book manufacturers, Rahway, New Jersey. Fewer than twenty pages out of three hundred are devoted to extolling the company's merits and this is done in a very restrained and modest way. The useful contents and the physical attractiveness of the book are more convincing than unsupported claims, leaving no doubt as to the ability of the Quinn & Boden Company to handle every detail of the production of large editions.

The greater part of the volume is devoted to a display of specimens of type faces available in the company's composing room. Each series of type is introduced by an exhibit of the complete alphabet in both capitals and lower-case. Following this are shown specimen book pages set in several sizes of each face. Ten, twelve and fourteen point sizes are shown solid and with one, two and four point leading; sizes from five to nine point are shown solid and with one-point leading. At the foot of each specimen page is given the number of words contained in the page. The matter set in these full-page specimens is the same in all cases, making a comparison of the different type faces and sizes easy.

The remaining pages contain brief information about printing for the use of the publisher. Preparing the manuscript, proofreading, determining the specifications and a glossary of technical terms are included in this section.

Cleanly printed on fine Old Stratford book paper, the pages of this book are a delight to the eye. Only the top is trimmed and gilded, the front and bottom being left uncut. The page size is 6 by 9½ inches, with generous margins. The cover is of red buckram, gold stamped, with a copper plate bearing the embossed name and trade-mark of the firm tipped on. It is a book which is sure to be appreciated by those who receive it.

"Forty Years of Edison Service"

"Forty Years of Edison Service" is an interesting account of the growth and development of the Edison system in New York city from 1882 to 1922. The author, T. Commerford Martin, has been closely connected with the electrical development of the past forty years, and is well acquainted with Edison's life-work. The book is not a mere technical review but rather a series of reminiscences portraying the progress made since Edison's early experiments. The illustrations are of unusual interest, including several fine etchings and many reproductions of illustrations which appeared in *Harper's Weekly* and other illustrated publications forty years ago. An unusual feature of the book is the elimination of periods in the text except to indicate the end of a sentence. To one unaccustomed to this style it looks rather odd to see "Mr E H Johnson" without the customary periods. Published by the Press of the New York Edison Company, New York city.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Musée du Livre Issues Monthly

A monthly bulletin is now being issued by the Musée du Livre of Brussels, Belgium, to supplement its beautiful annual. A copy of the first issue has been received. It is printed on laid paper of excellent quality with a decorative border and title printed by offset. Its pages contain news relating to the graphic arts in Belgium and keep its members in touch with the activities of the institution. The work and influence of the Musée du Livre in promoting craftsmanship in Belgium has been of immense value, and the publication of a monthly in addition to the annual will increase the scope of its activities.

Merger of Norristown Dailies

On New Year's Day the merger of the *Daily Herald* and the *Times,* of Norristown, Pennsylvania, took place. On the first day of the year the net paid circulation of the *Herald* was 14,845. The *Herald* is one of the oldest papers in the United States, having been founded in 1799. The *Times* was established in 1881.

In November, 1921, the *Herald* was acquired by Ralph Beaver Strassburger, the present owner, and was moved into a new and up-to-date plant. Mr. Strassburger has had a wide experience in business and politics. The executive direction of the *Herald* will be assumed by J. W. Magers, who has had a successful record in journalism, advertising and law.

Souvenir Booklet in Rotagravure

In honor of its fiftieth anniversary the Kimberly-Clark Company, paper manufacturers, of Neenah, Wisconsin, issued an unusually attractive souvenir booklet, the text and illustrations of which were printed entirely by rotagravure. The booklet was printed by Alco Gravure, Incorporated, New York city, and was handled by the pressroom in between runs of newspaper supplements without disturbing the regular printing schedule. In spite of the fact that the printing was done at high speed the type matter is clear and legible and the illustrations are faithful in detail.

A brief history of the company since its organization in 1872 is given with many illustrations showing the personnel of the company, its plants, the different operations involved in the manufacture of paper, the employees and their homes and the industrial welfare activities of the company.

The booklet is approximately 11 by 14 inches in size with overhanging cover. The cover is of rich mottled brown stock blind embossed with gilded title panels. Fly leaves front and back of the same stock as the cover add to the substance and impressiveness of the booklet.

Berger & Wirth Establish Branch in Chicago

A Chicago sales office has been opened by Berger & Wirth, Incorporated, of Brooklyn, manufacturers of lithographic and printing inks. Paul A. Fiech has been appointed western representative, with office at 538 South Dearborn street. Mr. Fiech is thoroughly experienced in the manufacturing and selling of printing and lithographic inks, having formerly been connected with the Fuchs & Lang Manufacturing Company for five years, prior to which he was with Charles Hellmuth, Incorporated, for fourteen years.

House-Organ Blotters

A series of useful aids for printers has been planned by the Standard Paper Manufacturing Company, Richmond, Virginia. These helps are in the form of electrotypes, layouts and suggested copy for house-organ blotters. Cuts and appropriate text for some sixteen lines of business can be secured, providing the printer with a tangible service to sell to his customer. They provide the simplest and most economical form of house-organ for the dealer. New illustrations are not needed every month and the house-organ can be easily edited by adapting material from the national advertising of the manufacturers to fit the needs of the individual dealer. House-organ blotters suggest seasonable purchases and make the customer familiar with the nationally advertised brands carried at the neighborhood store. The electrotypes are furnished free of charge by the Standard Paper Manufacturing Company. The only requirement is that two reams of blotting paper be bought and that the work be done only on paper manufactured by the company.

Old-Time Printers of Chicago Honor Franklin's Memory

A large group, filling to overflowing the large ballroom of the Hotel LaSalle, gathered on Saturday evening, January 20, to help the members of the Old-Time Printers' Association of Chicago celebrate their annual banquet and to pay their respects to the memory of the printers' patron saint, Benjamin Franklin. A splendid program of music and speechmaking greatly added to the enjoyment of the evening.

Following the opening address of the president, John C. Harding, the toastmaster of the evening, Emmett Whealan, was introduced. Mr. Whealan served for years in the ranks of the printers, but has graduated into public office, to which he has been reëlected a number of times. Hon. Edmund K. Jarecki, county judge of Cook county, spoke on the subject, "If Franklin Came to Chicago," and Hon. Winnifred Mason Huck, congresswoman-at-large from Illinois, spoke on "Benjamin Franklin, Patriot."

New Linotype Specimen Book

A new specimen book of linotype faces, supplementing the one-line specimen book of 1920, has just been received from the Mergenthaler Linotype Company. The new book is in loose-leaf form and shows faces that have been cut and series that have been completed since 1920. Additional supplementary sheets for this binder will be issued from time to time. Among the attractive faces shown in the supplement are the Scotch Series, Franklin Old Style, Antique No. 1, Century Bold, each of these faces having its corresponding italic.

Chicago Craftsmen Elect Officers

The annual election of officers of the Chicago Club of Printing House Craftsmen was held in connection with the January meeting on Tuesday evening, January 16. With one exception all the officers were re-elected. Frank Kurth, of Rogers & Co., was elected second vice-president, succeeding J. S. Plummer, who as a salesman is no longer eligible for office according to the rules of the club. The roll of officers for 1923 is as follows: President, William C. Schmidt, Brock & Rankin; first vice-president, L. C. Werden, Cuneo-Henneberry Company; second vice-president, Frank Kurth, Rogers & Co.; treasurer, A. J. Jensen, Walton & Spencer Company; secretary, E. C. Dittman, Rand McNally & Co.; past presidents, William R. Goodheart, Goodheart-Wilcox Company; August Robrahn, Electrotypers' Association; E. J. McCarthy, Smith-McCarthy Company; E. L. Wilson, *Popular Mechanics;* Christen Olsen, Manz Engraving Company; J. J. Wynne; Frank Dermody, *Woman's World;* sergeant at arms, G. E. Crane, Chicago Roller Company.

The speaker of the evening was E. L. Wilson, who spoke on the subject of "Efficiency in the Printing Plant." For the

meeting to be held on February 20, the club has secured the motion picture film "From Forest to Finished Product," to be exhibited for the first time in Chicago territory.

Porte Publishing Company Has Prosperous Year

The year 1922 was the most prosperous in the history of the Porte Publishing Company, Salt Lake City, publishers of the Franklin Printers' Service, according to the report rendered at the annual meeting of the Board of Directors on January 8. Continued popularity of the Franklin Printing Price List and the Franklin Printers' Service, together with the approval with which innovations in the service were received, was clearly indicated by the resume of the year's activities.

Officers elected at the annual meeting were: R. T. Porte, president; Harry W. Porte, vice-president; E. M. Lovendale, secretary; H. T. Johnson, treasurer, and Paul N. Ray, attorney and director. All these officers are members of the directorate.

Charles H. Brown With Duplex Press Company

On January 1 Charles H. Brown was appointed to the Chicago territory of the Duplex Printing Press Company, where he will assist his father, Charles S. Brown, who is the Chicago sales manager, in covering the western and northwestern States, selling Duplex presses.

Charles H. was born in Chicago in 1893, so he is in his home territory. During his schooling, which included high school and academy at Grand Rapids, Michigan, and St. Johns College, Washington, he gained rather a wide reputation as an athlete and a football player, thus gaining both the mental and physical stamina so essential to a successful salesman. He received his initiation into the printers' supply field some time ago, after learning the printing trade on the Hastings (Mich.) *Banner*. He has seen service with Bradner Smith & Co. and with the Graham Paper Company, selling paper in the Chicago territory.

Miller Saw-Trimmer Company Sales Convention

Following the custom of previous years, the annual salesmen's convention of the Miller Saw-Trimmer Company was held at the Miller factory at Pittsburgh, from December 27 to 30. Appropriate opening remarks were made by Paul C. Dunlevy, vice-president, and Frank V. Barhydt, general sales manager, featured the opening session, Wednesday morning, December 27.

The convention at once entered upon the regular order of business as scheduled in the printed programs. The first three days were given over to machinery demonstrations, followed by general discussions and talks by members of the sales organization. Saturday was devoted to discussions by the heads of the various departments, taking up credits, deliveries, service and other problems of general interest to the sales force.

Notable entertainment features of the convention were a complimentary luncheon, tendered by the Chandler & Price Company, and the annual banquet given by the Miller Saw-Trimmer Company at the Hotel Schenley on Saturday evening. The banquet was featured by interesting talks by President Nicola, Vice-President Dunlevy, Second Vice-President Walter H. Smith, and the guest of honor, Harry C. Spiliman, general sales manager of the Remington Typewriter Company, who delivered an interesting talk on the subject of "Personality." Advantage was taken of the occasion for presenting a gold watch to E. C. Babbidge, of Chicago, for the highest sales total of the year. J. F. O'Donnell, of Detroit, and O. T. Brostrom, of Chicago, were presented with gold watches for highest percentages in excess of their sales quota. Mr. Brostrom was also awarded a cash prize of $150 for winning the 8 by 12 Miller ideal unit contest.



Annual Banquet of Miller Saw-Trimmer Company's Sales Representatives

Exhibition of Modern Lithography

The American Institute of Graphic Arts held a most instructive exhibition of modern lithography and other planographic methods in New York last month. Thomson Willing, the president, introduced Bolton Brown, the artist lithographer, who after describing what a beautiful medium a lithographic stone was for self-expression on the part of the artist made a strong plea to his brother artists to take up this method for duplicating their drawings. Mr. Brown said there is confusion in the public mind as to what lithography means.

President Willing said that owing to the multiplicity of methods now used there is need of a nomenclature, and called on Stephen H. Horgan to elucidate the matter: Mr. Horgan said that the word "lithography" came from two Greek words: "lithos" — stone, and "graphia" — to write, draw or print; therefore "lithography" pertains to printing from stone. The generic word which covers all methods of printing from flat surfaces is "planography." When the printing is done from stone it is "lithography"; when from gelatin, "collotype"; if it is from grained sheets of aluminum or zinc it is "direct planography," and if the printing is done on rubber and then offset on paper, metal or fabric it is "offset planography," which is now more commonly known as "offset printing."

Mr. Horgan told how when collecting the prints for this exhibition he became aware of the unfriendly feeling displayed between the artists and the commercial houses engaged in this business. Artists held that the large editions produced by the planographic printers were ruining the art, while the commercial houses regarded the artists, with their limited editions, as visionaries. The purpose of the American Institute is to bring art into the printing industry and bring the industry and the artists together, and Mr. Horgan hoped this exhibition would lead to that end.

The discussion which followed brought on the old battle between art and manufacture. Joseph Pennell denounced modern planographic printers for having but one idea, production, and could not find any art in any of their "stuff." Allen Eaton defended the art shown by planography in the reproduction of works of art. This brought the reproductions within reach of the humblest home, bringing them pleasure, educating them to a taste for art, and made for a contented people, so necessary in a democracy like ours. He told of an exhibition where the painting and its planographic reproduction were hung together and the public asked to vote on which of the two they preferred. Seventy-five per cent voted for the reproduction.

This exhibition included reproductions of paintings by the United States Printing and Lithograph Company, Cincinnati; Detroit Publishing Company; Forbes Lithographing Manufacturing Company, Boston, and leading planographic printers in New York, Chicago, and other cities. There were remarkable exhibits of printing on metal by the Tin Decorating Company, Baltimore; offset printed wall-paper by the Schmitz-Hornung Company, Cleveland; a fine selection of posters from the collections of Harry L. Sparks and Burton Emmett. Besides specimens of the work of Bolton Brown all the leading artist-lithographers had some of their choice prints in the exhibition.

Lower Freight Rates

A movement initiated some months ago by G. C. Willings, vice-president of the Intertype Corporation, and handled by the Brooklyn Chamber of Commerce for the manufacturers of typesetting machines, has resulted in a decision by the Western Classification Committee to reduce freight rates on typesetting machines, west of the Mississippi river, effective February 1, 1923. The rate is reduced from one and one-half times first class to first class, and amounts to a reduction of about one-third from the present rate.

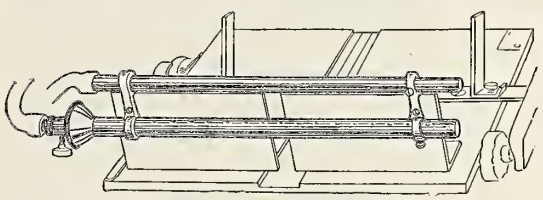
Direct-Advertising Class in Chicago

Inspired by the prospect of rendering more than a technical printing service to customers, a number of members of the Chicago Typothetæ organization have formed a class for the study of printed salesmanship, basing the course on the lesson booklets by Robert Ruxton, published by the American Writing Paper Company in its comprehensive campaign of coöperation with the printing industry.

The printers who were first interested in the possibilities of such a course sounded out other members of the organization, and so favorable a sentiment developed that a class was formed, with Noble T. Praigg, president, Praigg, Kiser & Co., as director. Mr. Praigg is regarded as particularly well fitted to conduct the class because of his long experience in the planning and writing of advertising and because of his authorship of a large part of the advertising book which is a part of the standard study course of the United Typothetæ of America.

A Burner and Blower for Job Presses

The Burch burner and blower, a gas burner for use on job presses equipped with Miller automatic feeders, has been placed on the market by the Casper Gripper Company, Cleveland, Ohio. This device has a double purpose. In addition to the burner which eliminates the electricity and sets the ink there is an air blower which removes the



The Burch Burner and Blower

curl from the paper and permits the printed sheets to pile evenly. Among the advantages claimed for this accessory are ease of installation, economy and simplicity of operation and low cost. Additional information can be obtained on request sent to the manufacturers.

Allied Paper Mills Reorganized

A reorganization of the staff of the Allied Paper Mills, Kalamazoo, Michigan, under the direction of A. G. Gilman, vice-president and general manager, became effective January 1. The following changes in personnel are announced: S. W. Simpson, from the Bardeen Paper Company, general superintendent of all the allied plants; Jacob Kuss, of the King division, general coating superintendent of all plants; E. L. Brezette, from the Monarch division, as chief engineer in charge of power in all the allied plants; E. Crutchfield, from the Monarch division, to Northern Michigan Pulp Company, Petoskey, in charge of that office; J. Platt Glezen, from Bardeen division, to Monarch division; W. B. Rapley, from executive office to Otsego, in charge of company's affairs there; F. G. Horsfall, from the Monarch division, to the cost department at the executive office; E. T. A. Coughlin, coating superintendent at the Monarch division, to the executive office as head technical man.

Mr. Kuss is recognized nationally as an authority on the manufacture of coated book papers, which will be manufactured more extensively by the Allied Paper Mills under the new merchandising plan.

Printing Lessons for Continuation Schools

Volume 2 of " Continu-operative lessons " for continuation or part-time printing schools has been received from the author, W. Arthur Woodis, vocational instructor in the Worcester Continuation school, Worcester, Massachusetts. The lessons cover shop-problem analysis, shop practice and mathematics, science, history and English as applied to the trade.

Annual Sales Conference of American Writing Paper Company

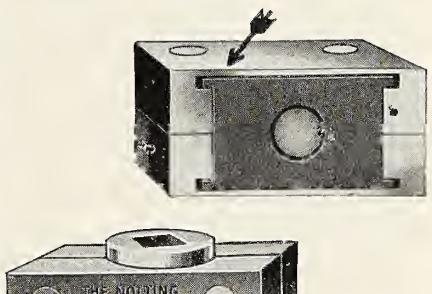
The fourth annual conference of the sales and service departments of the American Writing Paper Company was held at the general office of the company at Holyoke, Massachusetts, from December 18 to 21. The sessions were attended by one hundred representatives, some of whom traveled from places as far distant as Houston, Texas, and San Francisco, California. Representatives were unanimous in declaring it the most interesting and helpful conference the company had yet held. The program included reports of 1922 activities by the various department heads and addresses by prominent speakers. Sales, manufacturing and distributing plans for 1923, the company's relationships with printers and paper merchants and numerous other topics of importance were discussed by officials of the company. Carl E. Lincoln, general sales manager, presided over the daily sessions. Evening sessions were presided over respectively by George A. Galliver, president; S. L. Willson, vice-president and general manager; J. T. Wolohan, vice-president, and Dr. R. E. Rindfusz, secretary and assistant to the president. Many prominent outside speakers were invited to address the meetings.

S. L. Willson, recently elected vice-president and general manager of the company, effective January 1, was fortunately able to be present at all the sessions and had the opportunity of meeting the individual members of the organization.

The company was frank and open in the discussion of its problems, and at nearly every session representatives of the printers and paper merchants were present.

A New Steel Quoin

A new quoin known as the Notting Patent Steel Quoin is one of the most recent products placed on the market by the American Type Founders Company. The quoin is made entirely of steel, all parts being machined from the solid metal. No castings are used, and there are no cams or springs. All parts of the quoin are in



The Notting Steel Quoin

plain sight. Each quoin is self-contained and is so constructed that it can not come apart nor can the wedge drop out. The wedges are case hardened and will resist about three tons pressure.

The quoin can be inserted in a very small space. It is forty-eight points wide and ninety-six points long, and the height from base to top of screw is approximately three-quarters of an inch. It opens more than one-third its width. It is pointed out by the manufacturers that these quoins are suitable for practically every class of work and are especially useful where locking up space is limited or for register work.

Philip Ruxton, Incorporated, Purchases Rigler Ink Company

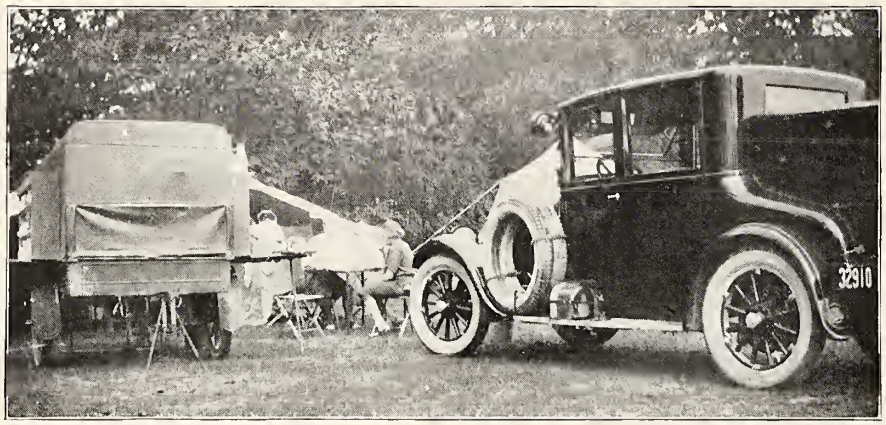
Announcement has been made by Philip Ruxton, Incorporated, of the purchase of the F. A. Rigler Ink Company, of Battle Creek, Michigan. For more than twenty years the Rigler company has been engaged in the manufacture of printing inks, oils, varnishes and dryers, and the purchase by the Ruxton company includes the entire plant, buildings, real estate, formulas and good will. The plant will be operated as factory No. 3 of the Ruxton company, and inks will be made according to the formulas of either concern, depending on the wishes of the trade. The branch will be under the management of Art Smith, who has been connected with the Chicago office for about seventeen years. F. A. Rigler, president and treasurer of the old company, will remain in an advisory capacity. Plans are under way to increase the capacity of the plant, and it is expected that the output will be more than doubled in a short time.

The Ruxton company has also announced the purchase of the Bennett Varnish Company, of Chicago, the plant of which is located on the Chicago river and has its own docks, which will give the company every facility for manufacturing its own varnishes, thus maintaining a greater uniformity of product.

Chicago Supplymen Elect Officers

The Printers' Supplymen's Guild of Chicago elected the following officers at a meeting held Friday evening, January 5: President, E. H. Gleason, advertising manager of THE INLAND PRINTER; vice-president, Frank F. Novey, Chicago representative of the Challenge Machinery Company; treasurer, J. P. Cline, of the Cline Electric Manufacturing Company. Charles H. Collins was reëlected secretary. Several new members were received, and a committee was appointed to revise the by-laws.

In order to conform to the names of similar organizations in other cities and to the name of the national organization, the name was changed from the Printers' Supplymen's Club of Chicago to the Printers' Supplymen's Guild of Chicago.



W. G. Chase's Portable Home and Salesroom

Linograph Sales Conference

The annual convention of sales representatives of the Linograph Company was held at the home office, Davenport, Iowa, December 27 to 30. The business of the past year was reviewed and plans for the future discussed. The policies of the company regarding service to customers, both before and after making the sale, were clearly brought before the conference, and many valuable ideas were exchanged.

J. Howard Edwards

J. Howard Edwards, president and treasurer of the Edwards & Franklin Company, of Cleveland and Youngstown, Ohio, died in New York city on December 24, 1922.

Mr. Edwards was born in Hubbard, Ohio, on June 28, 1869, and at the age of thirteen left school and went to work as a newsboy. He did his first real newspaper work as weekly correspondent for the Warren (Ohio) *Tribune*. For two years he taught in country schools. As a reporter and city editor Mr. Edwards gained an extensive experience in newspaper work. He purchased an interest in the Youngstown *Telegram* and had charge of its editorial and business departments for many years. He was active in local politics and served several terms as city clerk and clerk of the courts of Mahoning county. He was widely and favorably known and was a warm friend of President Harding. For three years he was private secretary to the Honorable James Kennedy, congressman, and spent the greater part of the time in Washington.

In 1903 Mr. Edwards purchased a printing business which was then little more than a job shop. Under his direction the Edwards & Franklin Company grew to be one of the most complete and up-to-date establishments in the country with facilities for producing all kinds of printing, lithographing and steel engraving. The plants in Cleveland and Youngstown drew business from many States.

Mr. Edwards was widely known in the printing and engraving industries and because of his well grounded practical ideas he was often called upon to address meetings of national organizations connected with the trade.

Babcock Branch in Chicago

The Babcock Printing Press Manufacturing Company, New London, Connecticut, has established a sales office at 108 West Harrison street, Chicago, with J. W. Coleman in charge. The company was represented up to January 1 by Barnhart Brothers & Spindler. A complete No. 7 Universal equipment press will be on display at the Chicago office and a complete stock of repair parts will be carried.

J. W. Coleman, who will have charge of the Chicago branch, was formerly with the New York office of the company. Prior to that time he was with J. M. Huber, and was for many years assistant superintendent in the plant of the *Pictorial Review*. The Chicago office will cover the middle west territory including Ohio, Indiana, Illinois, Michigan, Wisconsin, Iowa and Minnesota.

A New Continuous Trimmer

The Seybold Machine Company, Dayton, Ohio, has produced a new continuous trimmer, which is arranged so that books or magazines or pamphlets are fed on their backs through a tapered trough. This method of feeding differs from the general practice of placing a pile of books flat on a table against the gages to be clamped and trimmed. The new machine is designed primarily to couple the operation of feeding "backs down" with a revolving four-station cutting head, which completely trims the three edges while the pile is held under a pattern block the full size of the book. The pattern block is shaped to conform to the uneven thickness of the pile of books. The clamp holds the piles under uniform pressure throughout the trimming of the faces, heads and tails. The trimmed piles are delivered from the machine on a continuous belt conveyor. The chips are removed by a suction blower. The machine will admit piles of any height up to 6 inches, and any size, from books 4 by 6 inches to 12 by 16 inches. The speed is variable to suit conditions. Twenty or more per minute are easily fed.

Combining Business With Pleasure

Printers and bookbinders in many States know W. G. Chase, who is better known to many of them as "Old Bill." Mr. Chase has been selling bookbinders' machinery for twenty-two years, during which time he has traveled through every State in the Union and has made several trips from coast to coast.

About ten years ago he joined the American Type Founders Company as sales representative, selling the Boston wire stitcher. Mr. Chase conceived the idea of getting an automobile with a specially designed body to carry a No. 2 stitcher for demonstration purposes, and a special machine was built of aluminum in order to make it light and easy to handle. Mr. Chase covered the eastern territory, extending as far west as Buffalo and Pittsburgh. Three years ago he took a trip through the central western States with good results.

Recently Mr. Chase decided to give up his position and move to the Pacific Coast, intending to embark on a retail business venture in some small town where he could lead the simple life. He made an arrangement with President Nelson of the American Type Founders Company whereby he could sell stitchers on the way to pay his expenses on the trip to the coast. Mr. Chase sold his home in East Orange, New Jersey,



W. G. Chase Supervising the Oiling of His Car

and bought a trailer and a complete camping outfit. He started out with his wife and daughter on May 24, and since then they have traveled through Pennsylvania, New York, Ohio, Michigan, Indiana, Illinois and Wisconsin. The whole family, including the Airedale dog, Jiggs, have enjoyed the trip immensely. They are spending the winter at a hotel in Chicago and expect to leave shortly for St. Louis, where Mr. Chase will spend his time selling stitchers until the roads become settled and the weather fine enough for comfortable camping.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 70 FEBRUARY, 1923 No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

OFFICIAL NOTICE — In compliance with Section 22, Constitution, Laws and By-laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver the Sovereign Visitor, the official organ of the Woodmen of the World, for such term as may be determined by the Sovereign Executive Council; also proposals to print and deliver at its office in Omaha, Nebraska, blanks, stationery, blank books, advertising leaflets, constitution, laws and by-laws, receipts, blank applications, etc., as needed during the period from June 1st, 1923, to June 1st, 1924, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Neb., and will be submitted at the first meeting in May, 1923, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Nebraska.

FOR SALE — The Herald-Democrat of Trenton, Tennessee, one of the best equipped country newspapers and job printing plants in the South; now in thirty-ninth year, going good and making money; owner must turn loose on account of conflicting interests and health; building can be leased for a period of years on reasonable terms; deal can be handled to responsible parties for one-third cash and balance on terms to suit; priced right for quick deal. CHAS. E. SMITH, Trenton, Tenn.

FOR SALE — A complete high-class printing plant and business in one of the big cities of the middle West, equipped with Miehle and Kelly presses with everything else modern and up-to-date; fine location, low rent; business in daily operation; fine opportunity for one who wishes to step into a going business, with plenty of business all around him. BAKER SALES COMPANY, 200 Fifth avenue, New York city.

CLEAN BUSINESS AND GOOD PROFIT for printers handling our line of school commencement invitations and novelty folders; fifty cents (refunded on receipt of first order) will bring you our book of the most beautiful designs ever shown. Send for it. HARTER SCHOOL SUPPLY CO., 637 Huron road, Cleveland, Ohio.

"I'M BEING CONGRATULATED on every side for the campaign you prepared for me," said one printer who uses our service. Another printer said, "One $468 order traced to our first mailing piece." If you seek similar advertising results, write to NOBLE T. PRAIGG, 639 Diversey Parkway, Chicago.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK COMPANY, Chicago.

WANTED — Partner publishing. Authors Publishing Co. and manuscripts. Address 1325 West Congress street, Chicago. BASFORD.

FOR SALE

FOR SALE — One 7½-H.P. Crocker Wheeler, 3-phase, 60-cycle, 220-volt, 1140-R.P.M., slip ring motor, complete with rails, pulley and Monitor auto controller, including three push buttons, $325.00; one 7½-H.P. General Electric, 3-phase, 60-cycle, 220-volt, 1140-R.P.M., slip ring motor, complete with rails, pulley and Cutler Hammer auto controller, including three push buttons, $300.00; the two above equipments are as good as new and were furnished to operate Harris offset presses. One 5-H.P. General Electric 3-phase, 60-cycle, 220-volt, 1140-R.P.M., slip ring motor, complete with pulley and Cutler-Hammer auto controller, including Master Station; this is a cylinder press motor and has been in use only two months. F 755.

FOR SALE — Large line new and overhauled complete printing equipment; new C. & P. presses, Hamilton wood and steel goods, Lee two-revolution presses, Liberty folders, Poco proof presses; 26 by 34 Pony Miehle; 35 by 50 No. 2 Miehle; 35 by 47 high-grade four-roller Whitlock; 26 by 35 and 30 by 42 Century presses; 44 by 62 4-roller Huber; 32 by 46 six quarto Cottrell drum with folder attached; 35 by 47 job and book folder; 20 by 30 Colts flat C. & C.; 51 by 68 Cottrell, and 48 by 69 Scott regular factory made cylinder cutters and creasers; 46 by 62 bed Miehle with extension delivery, with and without Cross feeders; complete outfits. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — Cottrell rotary magazine press, printing from web, delivering flat sheets 37 by 49¾ inches, which sheet folds into 32 pages, 9 by 12 untrimmed, or 64 pages, 6 by 9 trimmed, equipped with traveling and shifting tympan, to insure clean work, and all modern Cottrell appliances; supplied with motor and control, tympan re-winder, etc.; a fine machine at a third of its present cost. BAKER SALES CO., 200 Fifth avenue, New York city.

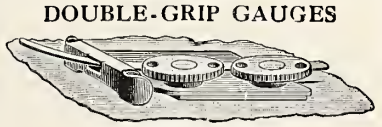
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — PRESSES: 1 Colts Armory 10 by 15″ job press;
1 No. 4-3 Babcock, bed 28 by 41;
1 No. 11 Babcock, bed 46 by 63.

FOLDERS and FEEDERS: 1 Chambers 62″ D/16 folder;
1 Chambers jobber 33 by 46″;
1 Dexter No. 101 D/16 folder, 32 by 44″;
1 Dexter No. 104 D/16 folder, 40 by 54″;
1 Dexter No. 289 jobber;
1 Dexter 35″ single fold folder;
Cleveland Model B folders, four parallel fold only.

MISCELLANEOUS BOOKBINDERS' and PRINTERS' MACHINERY: 1 No. 4 Smythe sewer;
1 Frohn feeder for ruling machine, 38″ cloth, 44″ between rails, practically new;
1 Marresford tipping machine, 5 by 7″ up to 9 by 12″, practically new;
1 Sheridan step covering machine;
1 Hancock register table;
1 McCain feeder for Model B Cleveland folder;
1 Seybold book compressor;
2 Smythe straight needle sewing machines;
1 three-knife Seybold trimmer;
1 Seybold continuous trimmer;
3 No. 3 Smythe sewing machines;
All machines are guaranteed by us to be in good mechanical condition.

GEORGE R. SWART & CO., Inc., Printing Crafts Bldg., 461 Eighth avenue, New York city, or 608 S. Dearborn street, Transportation Bldg., Chicago.

FOR SALE, on account of consolidation, the following machinery in good condition:
1 Miehle press, size 38 by 53;
1 Optimus press, size 32 by 52;
1 Golding platen press, ½;
2 Chandler & Price platen presses, ¼;
1 Chandler & Price platen press, ⅛;
1 Power paper cutting machine;
1 Vandercook proof press.
EDW. S. PARET, 210 S. Fifth street, Philadelphia, Pa.

FOR SALE — One or two Hoe magazine rotary presses, with extra color on one side of the web; running speed 7,500 sheets per hour, both sides, 33 x 46 inches; plate cylinders spirally grooved so that any size or shape of plate can be placed anywhere on the sheet; traveling tympan to take care of the offset; sheets fold up (not on press) into popular 8¼ by 11½ size, trimming to 8 by 11 inches; fine machines at less than half their value even as used machines. Refer to our No. 196. BAKER SALES COMPANY, 200 Fifth avenue, New York city. (We have many other money-making machines "used but good." Let us know your needs.)

FOR SALE — One or two Cottrell rotary sheet feed presses, taking any size of sheet up to 44 by 64 inches, printing one side of the sheet at twice the speed of a flat-bed press, with the highest quality of printing; equipped with Cross Automatic feeders, motor and control system, 220 volt direct current; equal to new in every respect. BAKER SALES CO., 200 Fifth avenue, New York city. (We have many other money-making machines for sale "used but good." Let us know your needs.)

FOR SALE — Two 5-0 Miehle presses; four No. 7 Babcock presses (sheet size 33 by 48); one Dexter quad folder, with pile feeder; one Christensen four head wire stitching machine; one 35-pocket Juengst gathering machine with wire stitcher attached, and one Sheridan perfect binder; all machines have direct current motor equipment; can be seen running; sold reasonably to make needed space. HADDON PRESS, Inc., 19th and Federal streets, Camden, N. J.

FOR SALE — 1 Pony Whitlock cylinder press, 27 by 30, with trip controller and motor, f.o.b. $500.00; 1 Hoe router complete with motor, etc., f.o.b. $300.00; 1 stereotype casting box with two sets bars, size 14 by 22, f.o.b. $50; shoot board, size 12 by 22, with planers, f.o.b. $20.00; all above machinery in A-1 condition. GRAPHIC DISPLAY SERVICE, 1468 Fulton street, Brooklyn, N. Y.

FOR SALE — Two Huber Hodgman two-color printing presses, serial numbers 1522 and 1523; these presses take sheets size 42 by 62″, are in excellent condition and priced to sell; we have standardized on another make and need floor space. For further particulars write THE U. S. PRINTING & LITHOGRAPH CO., Cincinnati, Ohio.

NUMBERING MACHINES FOR SALE — Three Roberts, Model No. 28, six wheel, typographical numbering machines, $12 each; one Roberts, Model No. 27, five-wheel, typographical numbering machine, $10; all machines are comparatively new and in fine condition. M. HARPER, Swastika, New Mexico.

FOR SALE — Harris automatic presses: three (3) two-color S 1 (16 by 20) presses; three (3) one-color S 1 (16 by 20) presses; two (2) one-color E 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. F 608.

AUTOMATIC PRESS FOR SALE — A Delphos Model "A" press, printing sheet 19 by 28 inches, complete with automatic feeder, two motors, and all equipments; capacity 3,500 per hour; used only a short time; will sell at a great bargain. THE GLESSNER CO., Findlay, Ohio.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

FOR SALE — One Hoe combined jig saw and drilling machine, table mounted on heavy pedestal having broad base preventing vibration; table size 29 by 31, floor space 27 by 29; first-class condition; price $300.00. FORT HOWARD PAPER CO., Green Bay, Wis.

FOR SALE — Over equipped with four self-feeding American auto presses, 5,000 speed, 11 by 17 size, excellent condition; will sell two, $1,400 each on time payments, 10% off for cash; can ship anywhere. GARD-HIMSELF, 3025 Fifth avenue, Chicago.

PRINTING PLANT FOR SALE; fine equipment; largest plant in middle western city of 18,000; $50,000 annual business, capable of large expansion; owner desires to enter other business. F 723.

GERMAN DISC RULING and printing machine in one operation; equipped with Dexter feeder layboy and motor. F 760, care The Inland Printer, 41 Park Row, New York city.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press with Upham attachments, making it capable of two-color work; A-1 condition; reasonable price. F 319.

FOR SALE — One Stokes & Smith press, A-1 condition, complete with motor and neutralizer, ready to run; immediate shipment; bargain. F 769.

FOR SALE — Established job printing outfit in an Illinois city of 10,000; price reasonable; good opportunity for a live printer. F 762.

FOR SALE — 12 by 16″ Kidder roll feed presses, in good condition; 22 by 28 folder; Portland punch. F 669.

HELP WANTED

Composing Room

SUBSTANTIAL PRINTING COMPANY, who have operated an open shop continuously for fifteen years without labor trouble, require the services of two experienced linotype operators — one for day work and one for night work; 48 hours per week; to men competent to meet our requirements we will guarantee permanent and steady employment at fair wages; applicants should state age, experience, where employed now and in past, whether single or married, union or non-union and wages wanted. F 773.

TYPOGRAPHIC LAYOUT MAN, non-union, in plant doing high-grade catalog and advertising printing; only a practical man who can set good display work will be considered; an excellent opportunity for one who understands all the detail necessary to produce well balanced display composition; good plant (open-shop) located in the middle west. Give particulars and experience in first letter. F 764.

WORKING FOREMAN for THE CHIMES PRESS of Ogden, Utah. Open shop; one of the most beautiful plants in America; want a man who understands space, color, paper and harmony, who makes type whisper or shout, and who, above all, knows space value and the infinite variety of Caslon, Bodoni, Bookman, Garamond and Goudy casts. Send your specimens and state your requirements.

PRINTERS WANTED — We are enlarging our plant and during 1923 will require more linotype and monotype operators and floor men; we wish to correspond with workers who want to get out of the big cities and who prefer steady work in a small city; our plant is large and working conditions ideal; men hired only after careful investigation of references. KABLE BROS. CO., Mt. Morris, Ill.

WANTED — Foreman for composing room; a practical man familiar with and able to produce good booklet and advertising composition in non-union, up-to-date plant located in middle west, operating both linotype and monotype machines; executive ability essential; a good position offering opportunity for advancement to the right man. Give references and write fully. F 765.

PROOFREADER AND COMPOSITOR — Thoroughly competent proofreader who is willing to spend part of his time on the case; position in up-to-date shop, one of the largest in Canada, specializing in the highest class of job printing. Give full details as to experience, etc., in first letter. THE RONALDS PRESS & ADVERTISING AGENCY, Limited, Montreal, Canada.

WANTED — Foreman for commercial job department of old-established printing house located in middle west employing from fifteen to twenty-five compositors; only an experienced city trained man capable of getting maximum production will be considered. Address, with full particulars, stating salary expected, F 768.

PRINTER — For our advertising and printing department, to lay out and set attractive circulars, ads., etc., that go to printers; some knowledge of copy writing and printing appliances preferred; state age, general experience, if married, and wages wanted. CHALLENGE MACHINERY CO., Grand Haven, Mich.

PROCESS WORK *—and The Printer*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $2.00, Post-free. Specimen Copy, Post-free, $0.50.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Sold by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.**

COMPOSITOR who can set up good display work and is accustomed to handle good booklet, catalog and advertising printing; good plant with an abundance of material; located in central west; non-union; a good opportunity for advancement to the right man. Give full information. F 759.

Engravers

WANTED — First-class photo-engravers and electrotypers; steady work, splendid working conditions, and good wages; factory located in best city of 150,000 population in middle west, where living conditions are very desirable. Give all details of complete experience in reply. F 753.

Executives

EXECUTIVE required to take charge of one of the finest job printing establishments in Canada, located at Montreal, Canada (non-union); a splendid opportunity for a capable conscientious man with first-class experience. Write in first instance, in strict confidence, to F 758, with full particulars.

Managers and Superintendents

FOREMAN OF EXPERIENCE, who is ambitious to reach superintendency, wanted in north middle west city; must be high-grade, non-union production supervisor; plant equipped with 3 cylinders, auto press, 4 gordons, monotype, bindery; do good grade miscellaneous job and catalogue work, tariffs, etc.; the first requisite we seek in the man we want is sterling integrity and honesty; expect to pay $50 to $60 per week; to such a man capable of assisting in management an opportunity can be made for financial interest in the business. F 771.

Miscellaneous

TYPOTHETAE WANTS SPECIALLY EQUIPPED MEN — MAN for important position in technical research work and statistics; must be well educated, thoroughly acquainted with all processes in printing and allied trades, with scientific, analytic mind.

ALSO man with general mechanical experience in printing and thorough knowledge of estimating, for work on Typothetæ Standard Guide and production records.

Address Secretary, UNITED TYPOTHETAE OF AMERICA, 608 S. Dearborn street, Chicago.

WANTED — Manager printing department; must be accurate estimator and salesman, know papers and competent on high-class work — commercial, blank books, catalogs; young man desiring to live South preferred. Give full details with references and photograph. QUEEN CITY PRINTING COMPANY, Charlotte, North Carolina.

Proofroom

PROOFREADER, practical, of education and ability, is wanted by THE CURTIS PUBLISHING COMPANY, Philadelphia. Apply by letter only, addressed to the Employment Department, Sec. A, giving age, references and information as to qualifications and proofreading experience.

COPY EDITOR, preferably with proofreader experience, competent to correct manuscript and prepare it for compositors in such a manner as to leave no doubt in the mind of the operator or compositor as to its correctness; reasonable amount of speed required; large plant in town of 1,500; excellent working conditions. KABLE BROS. CO., Mt. Morris, Ill.

Salesmen

PRINTING SALESMAN — An opening for A-1 man with practical printing experience; one who can create and sell better class commercial and direct-by-mail printing; city position; must be able to estimate; state references and experience first letter; medium-sized shop furnished with best of equipment. I. A. MEDLAR CO., "In Business Thirty Years," 416 South 14th street, Omaha, Neb.

PRINTING SALESMAN WANTED — Printing firm, one of the largest and most progressive in western Pennsylvania, monotype and linotype equipped, ruling and bookbinding departments, wants an outside man; must be a real salesman with a record of performance in the printing business; exceptional opportunity for the right man. DERRICK PUBLISHING COMPANY, Oil City, Pa.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

PRINTING MACHINERY SALESMAN wanted to travel for progressive company selling machinery to lithographers, printers, carton manufacturers and newspaper publishers; state qualifications, experience, references and salary desired. F 772.

SALESMAN with following among printers; ink, paper or supply men preferred; excellent opportunity for live wire. PRINTCRAFT SUPPLY CO., Astoria, L. I., N. Y.

Typographer

WANTED — Typographer, a student of type display with a thorough, practical knowledge of the composing room; experience and talent for this work absolutely essential; want a real fellow, enthusiastic worker, not over 40, non-union, married and who can qualify as foreman of comparatively small shop, doing particular work; state fully why you are qualified, and salary expected. BOX 544, Arcade Station, Los Angeles, California.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Twenty-two linotypes; new Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

MISCELLANEOUS

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

SITUATIONS WANTED

Bindery

BINDERY EXECUTIVE, 15 years' practical experience with all classes of binding, costs, cost systems, layouts, paper stock and all modern machinery; capable of getting production and quality; 33 years of age; location immaterial; opportunity essential. F 754.

SITUATION WANTED — Bindery foreman, expert ruler, all-around first-class bindery man; experience in some of the best shops; good executive ability; can produce economically; best of references; non-union; Scotch-Irish. F 767.

Composing Room

MONOTYPE OPERATOR open for situation; capable taking charge, both keyboards and casters; A-1 tariff man, used to handling big jobs; 15 years' experience; non-union. F 586.

COMPOSING ROOM FOREMAN or superintendent; experienced in manifold catalog, commercial printing; excellent organizing executive for production; married, non-union. F 757.

OPERATOR, linotype, wants day situation; seventeen years' experience; union; now making $50 nights. F 756.

Managers and Superintendents

A PROGRESSIVE and aggressive production superintendent or foreman immediately available for position anywhere; a broad gage man backed by good judgment who does not stand still; a hard, persistent, conscientious worker; loyal, efficient, dependable, and understands all ends of the business, including meeting and co-operating with customers successfully; cost system and production records, estimating, paper stock, mechanical detail and relations and general problems of all departments; I want to locate permanently with a REAL firm where there is an opportunity to earn what I can make my services worth to the business; 100% American, middle age, married, non-union. F 763.

MANAGER OR SUPERINTENDENT of a medium or large size printing plant in southern or western state; will give particulars in first letter. F 761.

Pressroom

FOREMAN, in charge twelve Miehle shop producing higb-grade color and half-tone printing, seeks a position with a firm doing high-class work; have worked for present firm 12 years. If interested, will submit samples of work and reasons for wanting a change; sober, neither smoke nor chew, married, non-union. F 775.

FOREMAN PRESSROOM, now employed, wishes position with firm doing high-grade magazine, catalog or process color work; twenty years' practical experience; can superintend and instruct; five years present position; open shop; references; prefer Illinois, Wisconsin, Iowa or Minnesota. F 766.

CAST LOW AND RIBLESS SLUGS

USE ORDINARY MOLD

TRUE ALL OVER BIG TIME-SAVER PRICE ONLY $10.

Write for details. Ordering state wbether for Linotype or Intertype.

THE NORIB COMPANY, 132 West 31st Street, New York

With the Norib Low Slug and Rule Caster you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact beight, on the ordinary (Universal) mold of tbe Linotype or Intertype, with ordinary liners and slides. Attacbment is applied same as a liner, without removing mold, drilling holes or making any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides.

Price: Outfit casting 6-pt. low slugs and up to 9-pt. borders, $10. Sent on ten days approval.

EXPERIENCED ROTARY PRESSMAN seeks position; thoroughly qualified on one, two, three, four-color presses. F 730.

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WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED 18 by 25 Scott drum press, complete job outfits, Miehle presses. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

WANTED — Dunning deckle edge paper machine; will pay cash. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — One secondhand Kidder slitter and rewinding machine, small size. SIMPLEX TICKET CO., Chicago, Ill.

WANTED — 16 or 18-inch roller backer; give make, age, where used and price. F 774.

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Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 14 E. 13th street, New York city. Large stock.

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Brass Typefounders

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THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

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Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

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STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inch, 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

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ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

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AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

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THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

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ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRS, 240 East 33d street, New York.

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BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers — Merchants of printing machinery and equipment, materials and supplies — factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

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Does more than count. It's a regular watch dog. Prevents overruns, avoids loss and waste.

Write for Bulletin No. 41, and find out what "The Productimeter" can do for you.

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PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.

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STILES 4-POINT
Gauge Pins

MORE ACCURATE—DURABLE
RELIABLE—EFFICIENT

Special Offer: Set of 6, $1.00 $1.75 for 12



Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.

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COTTRELL ROTARY MAGAZINE PRESS

Printing both sides of sheet from web, 3600 to 4000 per hour, delivering unfolded sheets 37x49¾ in., which will fold to 32 pp. 9x12, or 64 pp. 6x9 in. A fine machine, capable of turning out the highest grade of rotary magazine work. Complete with motors and full equipment at less than one-third its price new. Full details and photo on request.

(*Mention our No. 344.*)

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We Have Many Other Fine Machines for Sale. "Used But Good."
Send for our List No. 26.

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Everything for the Engraving Department

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Avoid delay when in need of repairs by sending orders direct to office.

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Carried in Stock and Made to Order. Also for Churches, Clubs, Lodges, Etc.

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MAKERS OF PRINTERS' HELPS
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Ye Sign of Quality INKS

EAGLE PRINTING INK CO.
NEW YORK CINCINNATI CHICAGO

Buckeye Cover Hears From Many Friends

The day's work in our mills is always enlivened by pleasant letters from friends personally unknown to us. They express such confidence in the integrity of our product and the character of our establishment that we should feel guilty of a betrayal of trust if we lowered our standards.

For example, the mail this day brings us from the Benjamin F. Emery Company, Philadelphia:

> "We recently received one of your Specimen Boxes and feel that we should inform you of a catalogue which we just completed bound in double-thick Buckeye.
>
> "Our customer bought corrugated board to protect the catalogues but found that the boards would bring them over-weight.
>
> "He put a catalogue in an ordinary envelope and threw it against the ceiling. He folded it front and back and crumpled it hard in both hands.
>
> "After considerable very rough usage the catalogue was taken out and found to be practically unhurt. The embossing on the cover was in perfect condition, and they did *not* use the boards."



On the same day Mr. Charles W. Smith, Advertising, of Waynesboro, Virginia, writes us:

> "After receiving your Buckeye Cover Specimen Box I can easily understand why you have been making good paper since 1848. If you continue to make it as good as you are now you will always be making paper. These specimens will always cause me to think of Buckeye Cover when I think of good paper."

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

THE BECKETT PAPER COMPANY, Hamilton, Ohio:

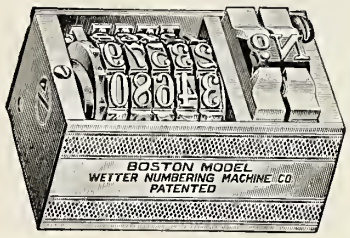
Send us, please, without charge, your collection of varied printed and embossed pieces, done on Buckeye Cover and known as Specimen Box No. 6.

Name.....

Address.....

You will get Good Results if you use the

WETTER



Type-High Numbering Machine for Numbering and Printing at One Impression: The

Boston Model is the Sturdiest Machine made and will stand up and meet the most exacting requirements.

SOLD BY ALL TYPE FOUNDERS AND DEALERS

Wetter Numbering Machine Co., Atlantic Ave. and Logan St., **Brooklyn, N.Y., U.S.A.**

Mid-States

(Reg. U. S. Pat. Off.)

REALLY FLAT

GUMMED PAPERS

Made in Chicago — Used from Coast to Coast.

Many a printer has passed up a good **gummed label** order because of some unpleasant experience with Gummed Paper which would not lie flat.

There is a **good profit** in gummed labels if printed on the **right** kind of Gummed Paper.

Insist on having **Mid-States Really Flat** Gummed Papers which can be printed just as readily as ungummed paper.

The **Mid-States** line includes a generous assortment of whites and colors with Dextrine and Fish Glue gumming all of excellent quality.

Don't fail to ask for a sample book — it contains valuable information.

Manufactured by

Mid-States Gummed Paper Co.

ALSO MANUFACTURERS OF

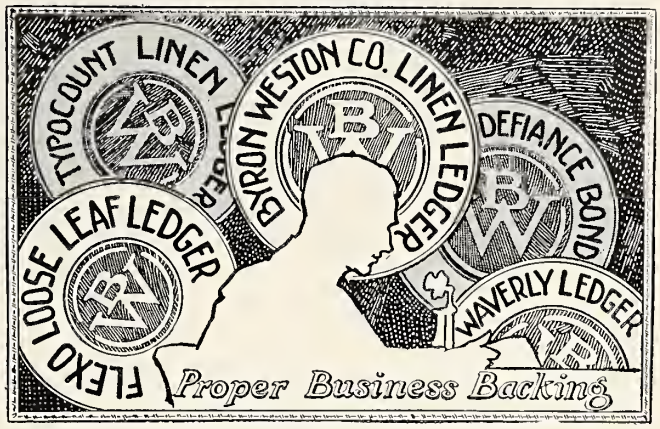
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(Wound on the Green Core)

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BYRON WESTON CO. PAPERS

WORK well done, the appropriate word spoken at the right time, the intelligent selection of materials to meet exacting requirements—from such acts all derive a pleasurable satisfaction that is difficult to express.

To assist the purchasing agent in a proper selection of papers that will effectively back up the numerous office requirements, we have defined the Byron Weston Co. products as follows:

WESTON LINEN RECORD — For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON DEFIANCE BOND — For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

WESTON FLEXO LEDGER — For flat-opening, loose-leaf ledgers. Made with a hinge in the paper.

WESTON TYPOCOUNT — For the particular requirements developed by machine bookkeeping.

WAVERLY LEDGER — For general commercial requirements. A splendid writing and printing paper at a medium price.

State your writing or ledger paper needs and we will send you interesting exhibits for test and examination.

BYRON WESTON COMPANY
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TRADE L&I.J. WHITE 1837 BUFFALO,N.Y. MARK



SINCE 1837

"Old Fashioned" Quality

Made by a Company who has kept *Quality* as a standard for 86 years. ¶ May be not so finely finished, so "pretty"—but a real knife for real work.

One Trial Will Show You

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WITH its rag base and long, strong fibres, Foldwell offers durability of the highest character for sales manuals. It offers protection against falling leaves and cracked pages. And even under the stress of hard use day after day, it insures the preservation of all the beauty attained in the pressroom.

It is important for a printer to consider this. For sales manuals, remember, are distributed among *salesmen*—critics who do not hesitate to express their opinions to "the company."

And when a sales manager receives compliments from the men to whom he sends beautiful and durable manuals, you may be sure that he is going to remember his printer.

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"Getting the Most Out of Foldwell" is one of the helpful bulletins on paper published periodically by the Chicago Paper Company. Each issue contains information specifically for printers — outlining methods of handling Foldwell and suggesting pieces on which printers can do good business. If you are not already receiving it we will gladly send you this bulletin for the asking.

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Desk 2, 818 South Wells Street, Chicago · *Nationally Distributed*

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Resolute Ledger

A paper that fits the job. RESOLUTE is all that its name implies—constant in its guardianship of the facts and figures intrusted to it and firm beneath the stress of erasure.

RESOLUTE LEDGER, aside from its use as a serviceable, economical ledger sheet, is a good all 'round paper for any purpose requiring a tough body and smooth surface. Splendid for direct mail pieces. Made in white, blue and buff in a good variety of weights and sizes.

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NEENAH QUALITY 18 73

NEENAH
PAPER COMPANY
Neenah, Wisconsin

Makers of Old Council Tree Bond, Success Bond, Chieftain Bond, Neenah Bond, Wisdom Bond, Glacier Bond, Stonewall Linen Ledger, Resolute Ledger, Prestige Ledger

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes.

Note the Tear and Wear as Well as the Test

from an Advertising Agency

"YOUR books of Collins Cover Papers are unquestionably the most convincing cover stock salesmen I have ever seen. To say they are beautiful is putting it mildly. I appreciate the suggestions which the interesting designs, color schemes and printing offer."

from a Manufacturer

"I AM highly delighted with our catalog, bound in your cover stock. I particularly care for the pliability and apparent durability of Collins Cover Papers and I recognize as well the remarkable effects obtained in surfaces, colors and tones, which in the 'shop' of the artist are called quality."

from a Printer

"PERMIT us to hand you a copy of a recent catalog we produced. The cover stock used is Castilian, a product of your organization. The result is so happy that we thought you might like to see it. You are to be congratulated!"

"I HAVE seen many beautiful cover papers, but Collins Algerian Covers are the finest I have ever seen, the leathery feel of the stock adds materially to the richness and appearance. Your 'Damascan' gives me an idea for a new cover effect."

from a Designer

ONCE you see and feel a COLLINS QUALITY COVER—be it Algerian, Damascan, Castilian, Velumet, Bird of Paradise or Duotone—you will understand why it meets with universal favor.

SEND FOR THE NEW ALGERIAN AND DAMASCAN PORTFOLIOS

A. M. COLLINS MFG. COMPANY
240 Columbia Ave., Philadelphia
New York Chicago Boston Cleveland



Atlantic Bond

Why be satisfied with a surface-marked sulphite bond when for the same money you can get Atlantic Bond with a *genuine* watermark?

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EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK

He wanted eight distinct colors
He found twelve!

THE advertising manager of a nationally known concern needed eight distinct colors in an inexpensive bond paper to use for certain forms.

He told us that he had investigated every sulphite bond paper on the market and could not find the colors. "I've looked at them all," he said. "It's no use. There's not enough difference between them."

But we found that he hadn't seen Basic Bond. We sent him samples. Right back came an enthusiastic letter. "I wanted eight colors. I found twelve — and they're distinctive, just what I need!" he wrote. "Basic Bond is the only paper of its kind that offers such advantages in color."

Twelve easily recognized, distinct colors!

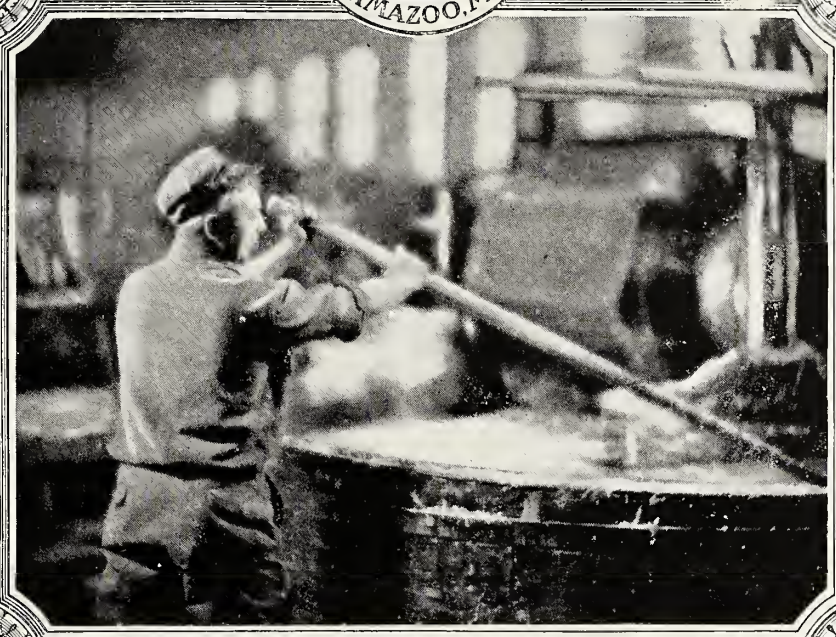
BASIC BOND

"Best By Every Test"

THE WHITAKER PAPER COMPANY

ALLIED PAPERS

ALLIED PAPER MILLS · DEPENDABLE PAPERS · KALAMAZOO, MICH.



Beater Engineer

Men who work in the Allied Mills are born paper makers. This, more than our vast resources, fine machinery and special formulae, explains the unsurpassed quality of Allied Papers.

The Quality of Dependable Offset is Derived from Formula, Equipment and *Men*

AMONG the country's foremost printers, Allied Dependable Offset is recognized as a sheet of particular merit—possessing those fine qualities which are necessary for the most satisfactory results on offset presses. It is the product not only of a scientifically developed formula, not only of extensive equipment, but of young men who *know* paper, *live* paper and who take real pride in producing *dependable* papers for beautiful printing results.

Dependable Offset possesses a rag base; it is free from fuzz; and it works easily. Where faithfulness of color tones is important, this stock offers a particular advantage. Its surface is carefully developed to retain full color strength and bring out exactly the values and shades desired.

When you want a job to be particularly impressive, use Dependable Offset. By doing so you eliminate guess work and chance, and make certain of smooth sailing to a thoroughly satisfied customer.

• • •

Kingkote is a special coated offset for use where price is not the main consideration. Liberty and Special are less expensive grades—both possessing fine value. We will gladly send samples on request.

ALLIED PAPER MILLS

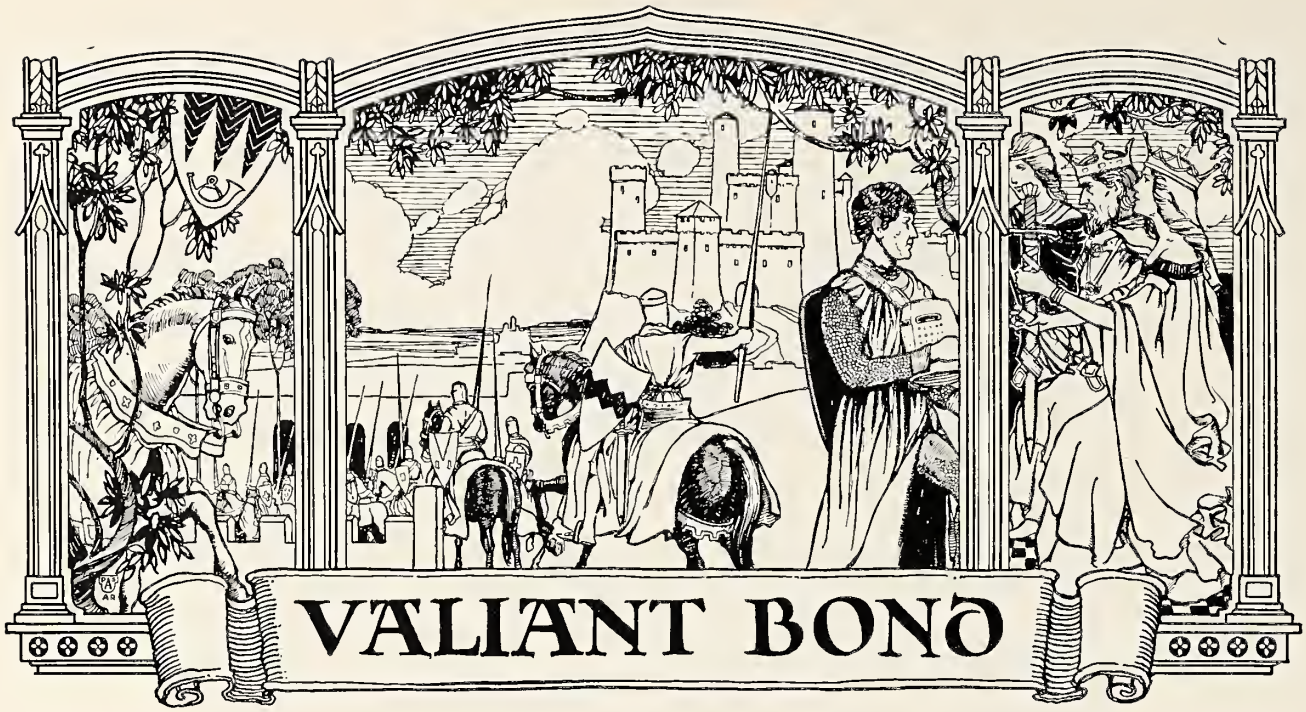
In writing for samples please address Desk 2, Office 7

Kalamazoo, Michigan

New York Warehouse: 471-473 Eleventh Avenue

10 Paper Machines — *34 Coating Machines*

BARDEEN DIVISION ♦ KING DIVISION ♦ MONARCH DIVISION



VALIANT BOND

IF VALIANT BOND IS AS GOOD AS WE BELIEVE IT IS OR AS GOOD AS THE MERCHANTS, PRINTERS AND CONSUMERS TELL US, THEN IT IS BECAUSE WE HAVE NOT ONCE STEPPED ASIDE FROM THE ROAD ON WHICH WE STARTED ~ TO MAKE THE BEST BOND PAPER WE KNEW HOW, PUTTING INTO IT, WITHOUT UNDUE STRESS ON COST, ALL THAT HONEST MATERIALS COULD CONTRIBUTE AND THAT DEVOTION TO WORKMANSHIP COULD AVAIL

FOR SALE BY

BALTIMORE, MD. ..... *Dobler & Mudge*
BOSTON, MASS. .... *A. Storrs & Bement Company*
CHICAGO, ILL. ..... *Moser Paper Comany*
DENVER, COLO. *Carter, Rice & Carpenter Paper Co.*
DETROIT, MICH. ..... *Beecher, Peck & Lewis*
INDIANAPOLIS, IND. .. *C. P. Lesh Paper Company*
LOUISVILLE, KY. ..... *Southeastern Paper Company*
MILWAUKEE, WIS. *Allman-Christianson Paper Co*
MINNEAPOLIS, MINN. ..... *Paper Supply Company*
NEWARK, N. J. ..... *Lasher & Lathrop, Inc.*
NEW YORK, N. Y. ..... *Lasher & Lathrop, Inc*
OMAHA, NEB. ..... *Field-Hamilton-Smith Paper Co.*
PHILADELPHIA, PA. ..... *A. Hartung & Company*
PORTLAND, ORE. ..... *Blake, McFall Company*
PUEBLO, COLO. ..... *Colorado Paper Company*
RICHMOND, VA. ..... *Virginia Paper Company*
SEATTLE, WASH. ..... *American Paper Company*
ST. PAUL, MINN. ..... *Inter-City Paper Company*
WASHINGTON, D. C. ... *Virginia Paper Company*
EXPORT .. *Parsons Trading Company, New York*

ENVELOPES made by the United States Envelope Company

GILBERT PAPER COMPANY — MENASHA, WIS., U. S. A.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Must you sell your goods with pictures?

SOME merchandise can be demonstrated by actual sample. Foods, for instance.

Other goods can be adequately described in words. Books, for instance.

But there are many, many kinds of goods that can be sold only when the customer knows what they look like.

The way to advertise these articles is by *pictures*.

"Selling Sight Unseen" is one of the subjects exploited in a book called "Making it Easy to Plan Printing on Warren's Cumberland Super Book," recently issued by S. D. Warren Company. This book deals with some forms of merchandise which are best advertised by pictures of the actual goods.

The purpose of the book is to aid advertisers in the selection and printing of pictures that explain style, texture, shape, operation, and other features.

The book is printed on Warren's Cumberland Super Book, which though inexpensive is primarily a picture paper.

Copies of this book may be secured without charge from the paper merchant nearest you who sells Warren's Standard Printing Papers. If you do not know the distributer to whom you should apply, write to us.

S. D. WARREN COMPANY, BOSTON, MASS.

WARREN'S
STANDARD PRINTING PAPERS



Albany, N.Y.
Hudson Valley Paper Company

Atlanta, Ga.
The S.P. Richards Company
Sloan Paper Company
The Whitaker Paper Company

Augusta, Me.
The Arnold-Roberts Company

Baltimore, Md.
Barton, Duer & Koch Paper Co.
B. F. Bond Paper Co.
O. F. H. Warner & Co.
The Whitaker Paper Company

Boston, Mass.
The Arnold-Roberts Company
Carter, Rice & Co., Corporation
Cook-Vivian Company, Inc.
The A. Storrs & Bement Co.
The Whitaker Paper Company

Buffalo, N.Y.
The Alling & Cory Company

Chicago, Ill.
The Paper Mills' Company

Cincinnati, Ohio
The Chatfield & Woods Co.
The Johnston-Albershart Co.
The Diem & Wing Paper Co.
Standard Paper Company
The Whitaker Paper Company

Cleveland, Ohio
The Central Ohio Paper Co.
The Cleveland Paper Mfg. Co.
The Millcraft Paper Company
The Petrequin Paper Company
Union Paper & Twine Co.

Columbus, Ohio
Central Ohio Paper Company

Dallas, Texas
Southwestern Paper Company

Denver, Colo.
Carter, Rice & Carpenter Paper Company
Graham Paper Company
The Whitaker Paper Company

Des Moines, Iowa
Carpenter Paper Company
Pratt Paper Company
Western Newspaper Union

Detroit, Mich.
The Paper House of Michigan
Seaman-Patrick Paper Co.
Union Paper & Twine Co.
The Whitaker Paper Company

Hartford, Conn.
Henry Lindenmeyr & Sons

Houston, Texas
Southwestern Paper Company

Indianapolis, Ind.
Crescent Paper Company
C. P. Lesh Paper Company
The Whitaker Paper Company

Kansas City, Mo.
Graham Paper Company
Kansas City Paper House
Midwestern Paper Company

Louisville, Ky.
Louisville Paper Company
Rowland Paper Company

Los Angeles, Cal.
Blake, Moffitt & Towne
Zellerbach Paper Company

Minneapolis, Minn.
John Leslie Paper Company
McClellan Paper Company
Minneapolis Paper Company

Nashville, Tenn.
Graham Paper Company



110 Sources of Direct Mail Ideas

MANY a successful direct-mail piece has its beginnings in so simple a thing as this: Phoning one of the 110 Strathmore agents listed here, and asking for dummies or paper suggestions.

Each agent is equipped with a Strathmore Sample Sheet Cabinet. Here are Strathmore Papers of multi-varied hue, texture and effect. The agent draws forth those appropriate to your purpose, and creates dummies.

In some cases, these paper suggestions prove to be direct-mail ideas in themselves; for, the paper and the fold supply interest sufficient. In other cases, the paper, as part of the artist's or typographer's picture, invests it with a distinctive touch. In every case, the paper sells the idea of quality.

Locate your nearest Strathmore agent. Call on him for a paper suggestion next time you plan a direct-mail piece,—be it a simple envelope stuffer or a pretentious booklet.

STRATHMORE PAPER COMPANY
MITTINEAGUE, MASS., U. S. A.

STRATHMORE
Expressive Papers

Newark, N.J.
J. E. Linde Paper Company
Henry Lindenmeyr & Sons

New York City
J. E. Linde Paper Company
Henry Lindenmeyr & Sons
Miller & Wright Paper Co.
M. & F. Schlosser
The Seymour Company

Oakland, Cal.
Zellerbach Paper Company

Omaha, Neb.
Carpenter Paper Company
Field-Hamilton-Smith Paper Co.
Western Paper Company

Philadelphia, Pa.
Charles Beck Company
The Paper House of Pennsylvania
The Thomas W. Price Co.
A. Hartung & Company
Raymond & McNutt Company

Pittsburg, Pa.
The Alling Cory Company
The Whitaker Paper Company

Portland, Ore.
Blake, McFall Company
Endicott Paper Company
Zellerbach Paper Company

Providence, R.I.
The Arnold-Roberts Company

Richmond, Va.
Richmond Paper Company
Virginia Paper Company
B. W. Wilson Paper Company

Rochester, N.Y.
The Alling & Cory Company

St. Louis, Mo.
Beacon Paper Company
Graham Paper Company
Mack-Elliott Paper Company

St. Paul, Minn.
Nassau Paper Company
St. Paul Paper Company
E. J. Stilwell & Company
The Whitaker Paper Company

Salt Lake City, Utah
Carpenter Paper Company
Western Newspaper Union
Zellerbach Paper Company

San Francisco, Cal.
Blake, Moffitt & Towne
Zellerbach Paper Company

Seattle, Wash.
American Paper Company
Mutual Paper Company
Paper Warehouse, Inc.
Zellerbach Paper Company

Spokane, Wash.
B. G. Ewing & Company
J. W. Graham Paper Company
Zellerbach Paper Company

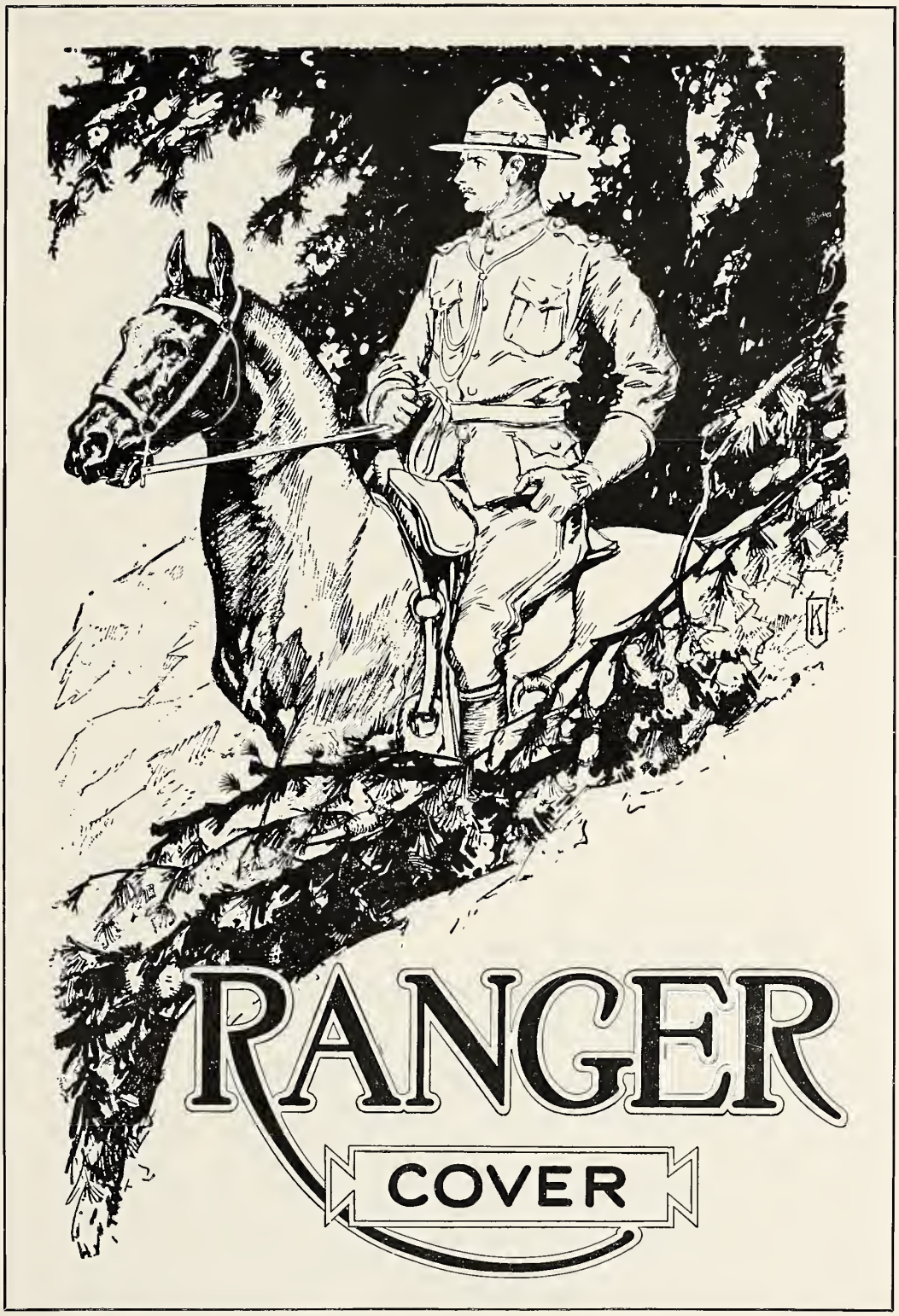
Springfield, Mass.
Paper House of New England

Tacoma, Wash.
Standard Paper Company
Tacoma Paper & Stationery Co.
Zellerbach Paper Company

Toledo, Ohio
Central Ohio Paper Company
Commerce Paper Company

Troy, N.Y.
Troy Paper Company

Washington, D.C.
R. P. Andrews Paper Co.
Barton, Duer & Koch Paper Co.
B. F. Bond Paper Company
Virginia Paper Company



for—
catalogs
broadsides
and
folders.

gives—
leather feel
leather looks
at the price of
paper.

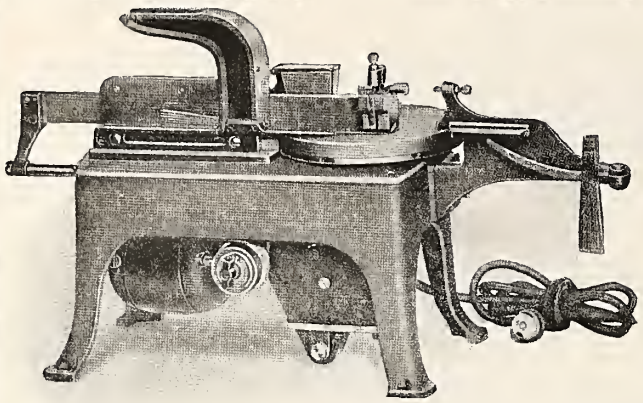
SECOND PRIZE DESIGN

—in the Ranger Cover Contest—is shown in this small reproduction. Drawn by A. Rowden King, Inc. We will be glad to send full size reproductions, in colors, also sample sheets of Ranger Cover for making dummies of booklets or catalogs. *Write for them.*

HOLYOKE CARD & PAPER COMPANY

49 FISK AVENUE SPRINGFIELD, MASS.

For sale by leading jobbers. Write us for name of nearest distributor.



THE S & C SPACEBAND CLEANER

An Automatic Device for Cleaning Spacebands

The S & C Spaceband Cleaner cleans efficiently and uniformly a set of thirty spacebands in One Minute.

Can Be Operated By Anybody

When Attached to a Light Socket it is Ready for Use.

Measurements: 24 inches in length, 15 inches in height and 12 inches in width. Weight 73 lbs. Fits into any corner of the shop.

Descriptive circulars and particulars furnished upon request. When writing state whether you use Alternating or Direct current and voltage.

INTERLINO COMPANY

1017 Majestic Building — Milwaukee, Wisconsin

Stereotyping For Job Plants

The dry mat has made Stereotyping practical for the job plant. The usefulness of Stereotypes has been increased 1,000% by our Nickel Bath, by which a Nickel-steel printing surface is provided equal to the average electrotype. The economy in time and money is evident, for these Nickel-steel Stereotypes can be made complete and ready for press in 45 minutes. Full information sent on request.

Our Improved Hot Bender doubles the efficiency of any foundry. Electrotypes and Stereotypes of any thickness can be accurately curved on the one machine. Ours is the only Bending Machine made which will curve a stereotype plate perfectly. *Write for particulars.*

ELGIN BENDING MACHINE CO.

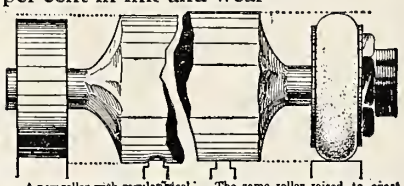
Office 565 Douglas Ave., Elgin, Illinois

SAVE INK—SAVE WEAR AND TEAR

Morgan Expansion Roller Trucks on your Job Presses will save 50 per cent in ink and wear

Prices at your Dealers:

8x12	set of	6 C. & P.	$ 7.70
10x15	"	6 "	7.70
12x18	"	6 "	8 80
14½x22	"	8 "	11.00
10x15	"	6 Golding No. 7	7.70
12x18	"	6 Golding No. 8	7.70
12x18	"	8 Golding No. 18	8.80



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks. Insures clean printing without cutting of rollers.

We can refer you to printers in your locality who find our equipment most economical.

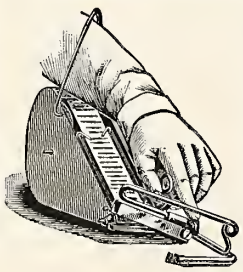
They Expand—They Contract—They are Noiseless

Morgan Expansion Roller Truck Co.

Ask your dealer or send direct. — 1816 Whitley Ave., Los Angeles, Cal.

The Robert Dick Mailer

Combines the three great essentials to the publisher: SPEED—SIMPLICITY—DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York



Any number of colors on one or both sides of paper.

Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.

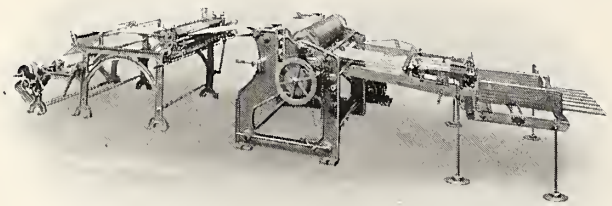
Attachments for perforating, punching, tag reenforcing, eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets — Paterson, New Jersey

HICKOK No. 3 DISC PAPER RULING MACHINE

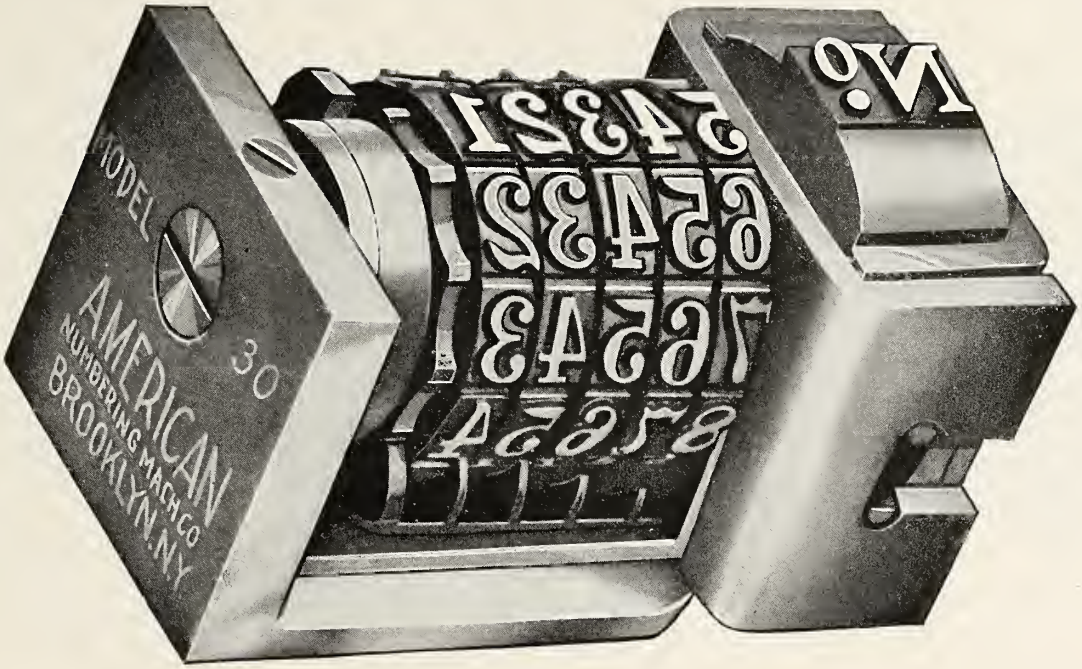


This machine was designed for the Tablet Manufacturer. It draws the paper from the roll or web, perforates, rules on both sides at one operation, cuts same into desired lengths, counts and is received into the lay-boy. On account of its simplicity and production, it is extremely popular. It is also made so that two rolls or webs can be ruled at the same time on both sides of the paper.

THE W. O. HICKOK MFG. CO.

Harrisburg, Pa., U. S. A.

Established 1844 — Incorporated 1886



STANDARD TYPOGRAPHIC NUMBERING MACHINE OF THE WORLD

Model 30 — 5 Wheels - - - - - $16.00
Model 31 — 6 Wheels - - - - - 18.00

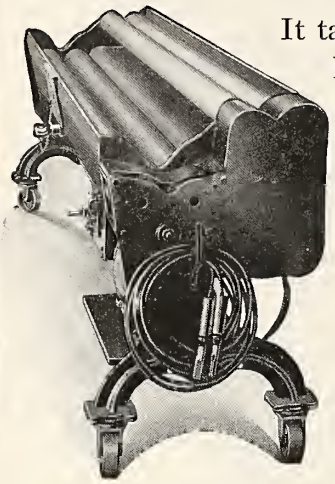
AMERICAN NUMBERING MACHINE CO.
220-230 Shepherd Ave., Brooklyn, N. Y.
BRANCHES
123 West Madison Street, Chicago, Ill.
66 Houndsditch . London, England

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

How Much Time Do You Lose in Wash-Up?



It takes ten minutes, or less, per press, with

The

Climax

Roller-Washing Machine

One gallon of kerosene will wash the rollers from one flat-bed press for thirty days with the Climax. No wipers required.

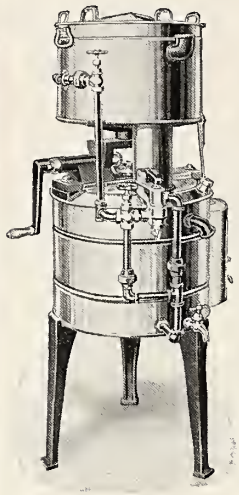
Full information and prices on request.

CHARLES H. COLLINS

501 Plymouth Court, Chicago
Phone Wabash 5069

The Advance Wetmore

Line of Glue Handling Equipment



The WETMORE
Model A-D
Glue Heater

Meets the needs of every print shop and bindery, from the small shop using one bench pot to the large edition bindery where the handling of large quantities of glue without waste is a serious problem.

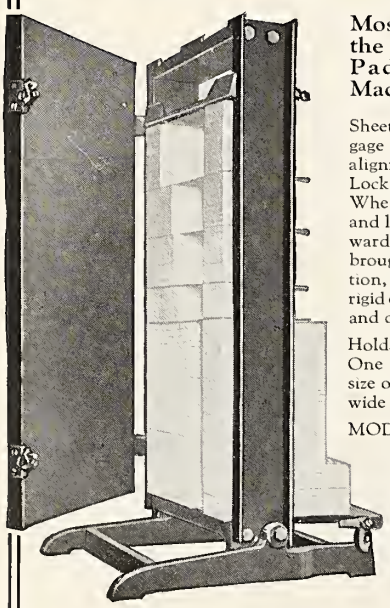
The Wetmore Model A-D shown here is our most up-to-date heater and it is a profitable investment for any plant large enough to use a central heater to supply the bench pots. It is an absolutely safe device. Steam cannot come in contact with the glue and the Automatic Temperature Controller maintains a constant temperature of 140° to 150°. There is absolutely no danger of overheating.

Write for illustrated booklet describing the Model A-D and other devices for use with steam, gas or electricity.

The New Advance Machinery Co.

Van Wert, Ohio

The Improved Plate-Lock Padding Press Patented



Most practical device on the market for doing Padding or Blocking. Made entirely of metal.

Sheet Metal Locking Plates engage side frames, hold paper in alignment and prevent it falling. Locking Head compresses paper. When loading, door is closed and locked, press inclined backward to make jogging easy, then brought to perpendicular position, door opened, presenting a rigid even surface to apply cement and cloth.

Holds sheets up to 14x18 inches. One or two piles, according to size of sheets. (Presses 24 inches wide in preparation.)

MODEL E, six feet high, fastened to wall or post by supporting brackets, 1,000 to 40,000 sheets at one loading.

MODEL F, 42 inches high, sets on low bench, 1,000 to 20,000 sheets at one loading.

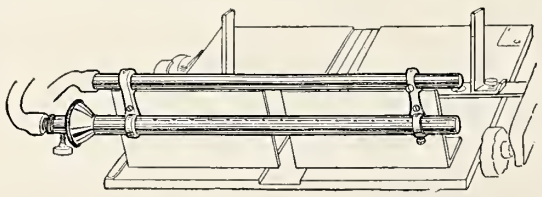
Send for Illustrated Circular

Manufactured and Sold by

Joseph E. Murphy Company

South Lancaster, Massachusetts

ALSO SOLD BY TYPE FOUNDRIES AND DEALERS



Burch Burner and Blower for Miller Feeders

Here is a gas Burner that performs a double duty. The Burner removes electricity from the paper and sets the ink, while the air Blower causes each sheet to lie smoothly as it is placed on the pile of printed pages.

Easy to install! Tubing for the gas connection as well as tubing and a T connection for the air supply are furnished.

Simple to operate! The gas Burner requires no attention. The Blower operates as the press is operated.

Economical to use! The air regulator on the gas tube assures the proper mixture for low gas consumption.

The first cost is the last cost, as there are no expensive repair parts to buy.

10 x 15 size, each } $15.00
12 x 18 size, each }

For sale by leading supply houses

The Casper Gripper Co.

1525 Williamson Bldg. CLEVELAND, OHIO

Casper Grippers for Platen Presses

New Uses For Color



THE HOWARD PAPER CO. HOWARD BOND URBANA, OHIO.

Compare it
Tear it
Test it
and you will specify it

HOWARD BOND
WATERMARKED

THE use of varied colored papers to differentiate between departments, to classify correspondence, orders and general office routine is rapidly growing in popularity. HOWARD BOND, with its thirteen effective colors and four distinct finishes, affords printers and users of printing unlimited choice to meet these new conditions.

We have prepared a neat folder suggesting the uses of color as applied to business. A copy of this folder is yours for the asking. Write us direct or ask your local Howard Bond agent for it.

The Howard Paper Company, Urbana, Ohio

New York Office: 280 Broadway *Chicago Office:* 1148 Otis Bldg.

HOWARD BOND HOWARD LAID BOND HOWARD LEDGER

No Job Printing Department is completely equipped without at least one

Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

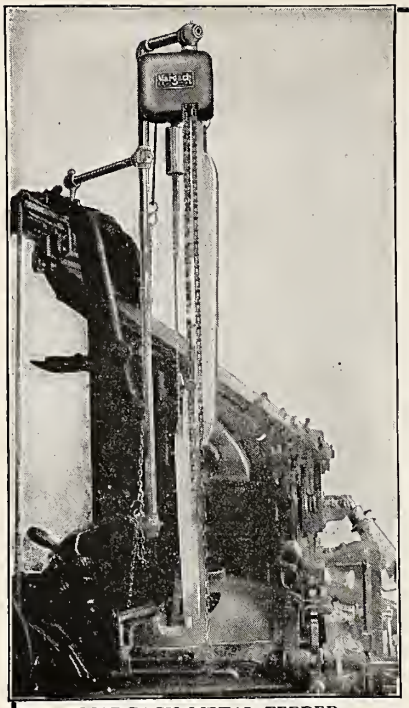
Over 50 per cent of our sales are to repeat-order customers.

Comfortable terms to responsible houses

WOOD & NATHAN CO.

Sole Selling Agent

521 West 23d Street, New York



MARGACH METAL FEEDER
Linotype, Intertype, Ludlow and Elrod.
Gas or Electric.

The Margach Metal Feeder

$75.00

Can be applied to any slug or single type casting machine. It will save you $1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information call or write.

THE MARGACH MFG. CO.
213-215 Centre St., New York

U. S. REPRESENTATIVES
Economy Products Co.
66 W. Harrison St., Chicago, Ill.
Des Moines Printers' Exchange,
310 Second St., Des Moines, Iowa
H. F. Wiegel,
535 Tuxedo Blvd., Webster Groves,
St. Louis, Mo.
John S. Thompson,
350 Sansome St., San Francisco, Cal.

FOREIGN REPRESENTATIVES
Toronto Type Foundry Co. Ltd.,
120 N. Wellington St.,
Toronto, Ontario
National Paper & Type Co.,
39 Burling Slip,
New York, N. Y.
Representative for
Mexico, Cuba & So. America

DO-MORE

Automatic

PROCESS EMBOSSER



The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to

AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA

SATISFACTION

ESTABLISHED 1875

The proof lies in a trial of the

Blomgren Bros. & Co.

SERVICE

A half century of steady growth has given this house a National reputation for designing and the making of perfect printing plates.

Blomgren Bros. & Co.
Chicago, Illinois

ROBERTS Numbering Machines

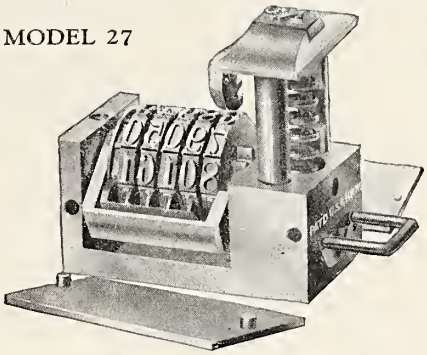
Type-High Model 27 5 Wheels . . $16.00 **Type-High Model 28** 6 Wheels . . $18.00

"Eight Points of Preference for the Pressman" is the title of an attractive folder describing eight points of superiority of ROBERTS PRESS NUMBERING MACHINES. Ask for this folder if you are interested in press numbering.

We also build special typographic numbering equipment. If you have any special numbering problem, put it up to us.

To number either forward or backward—Fully guaranteed—Over 75 other models. Write for information. All orders can be filled immediately from stock.

MODEL 27



No. 12345

Fac Simile Impression—Size 1½ x 1⅛ Inches
VIEW SHOWING PARTS DETACHED FOR CLEANING

Simplest—Strongest—Fully Patented—Over 300,000 in use.

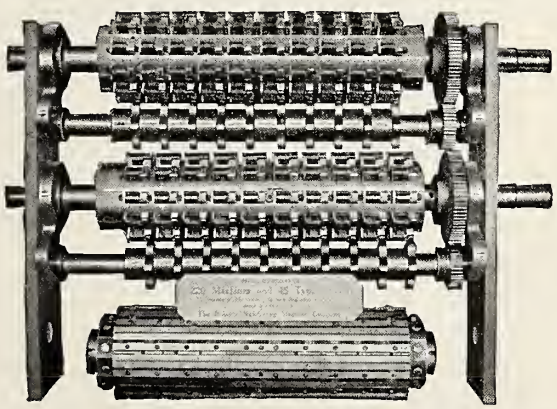
THE ROBERTS NUMBERING MACHINE COMPANY

694-710 Jamaica Avenue, Brooklyn, N. Y.

Builders of all kinds of Special Numbering Equipments. Branches and Agencies in principal countries of the world.

Special Typographic Numbering Equipment

For regular press numbering nothing can equal ROBERTS MACHINES No. 27 and No. 28, referred to in the above ad. Frequently, however, special machines are required for special purposes.



We are constantly building such machines for widely diversified purposes, for customers all over the world. We can safely say that there is not a numbering problem we can not solve, if it is solvable.

The rotary equipment here illustrated was originally designed and is now used for ticket and similar numbering work. The outfit consists of 200 machines advancing automatically at each impression of the cylinder, having a numbering capacity of many millions of tickets a day by numbering 200 tickets at each revolution of the impression cylinder. These special equipments to order only, with any number of wheels and with any size and style of figures desired.

We own and operate the largest and most modernly equipped Numbering Machine Factory in the world. Put up to us your difficult numbering problems. If interested in regular press numbering, ask for our interesting folder, "Eight Points of Preference for the Pressman."

THE ROBERTS NUMBERING MACHINE COMPANY

694-710 Jamaica Avenue, Brooklyn, N. Y.

Builders of all kinds of Special Numbering Equipments.

Branches and agencies in principal countries of the world.

ATLANTA, GA.
Sloan Paper Company

BALTIMORE, MD.
Barton, Duer & Koch Paper Company

BOSTON, MASS.
A. Storrs & Bement Co.

BUFFALO, N. Y.
Alling & Cory Company

CHARLOTTE, N. C.
Western Newspaper Union

CHICAGO, ILL.
Swigart Paper Company

CINCINNATI, OHIO
Standard Paper Co.

CLEVELAND, OHIO
Millcraft Paper Company

DENVER, COLO.
Western Paper Company

DES MOINES, IOWA
Western Newspaper Union

DETROIT, MICH.
Paper House of Michigan

FARGO, N. DAK.
Western Newspaper Union

FORT WAYNE, IND.
Western Newspaper Union

FRESNO, CAL.
Zellerbach Paper Company

GRAND RAPIDS, MICH.
Dwight Brothers Paper Co.

INDIANAPOLIS, IND.
Crescent Paper Company

KANSAS CITY, MO.
Midwestern Paper Company

LINCOLN, NEB.
Western Newspaper Union

LITTLE ROCK, ARK.
Western Newspaper Union

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Louisville Paper Co.

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M. & F. Schlosser

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ST. LOUIS, MO.
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FOREIGN DISTRIBUTORS

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American Paper Exports, Inc.

HULL, ENGLAND
G. F. Smith & Son, Ltd.

When your prospect wonders "*how will this job look?*"

Printing would be easier to sell if the buyer could see the finished job before he placed the order.

You can sell good printing more easily by showing how much better the job will look on Linweave—*with Envelopes to Match.*

Whether it be for a booklet, folder, or announcement, your Linweave Merchant, listed here, will gladly furnish you dummies, suggestions and examples made up from Linweave Papers and Envelopes.

Use them to show your prospect that a *good* job—a Linweave job—is worth while.

It's easier to *show* it than explain it.

The Linweave Envelope to Match is available from stock without delay.

Write your Linweave Merchant, listed here, for booklet telling why Linweave is worth your while.

NATIONAL ANNOUNCEMENT ASSOCIATION

SPRINGFIELD, MASSACHUSETTS

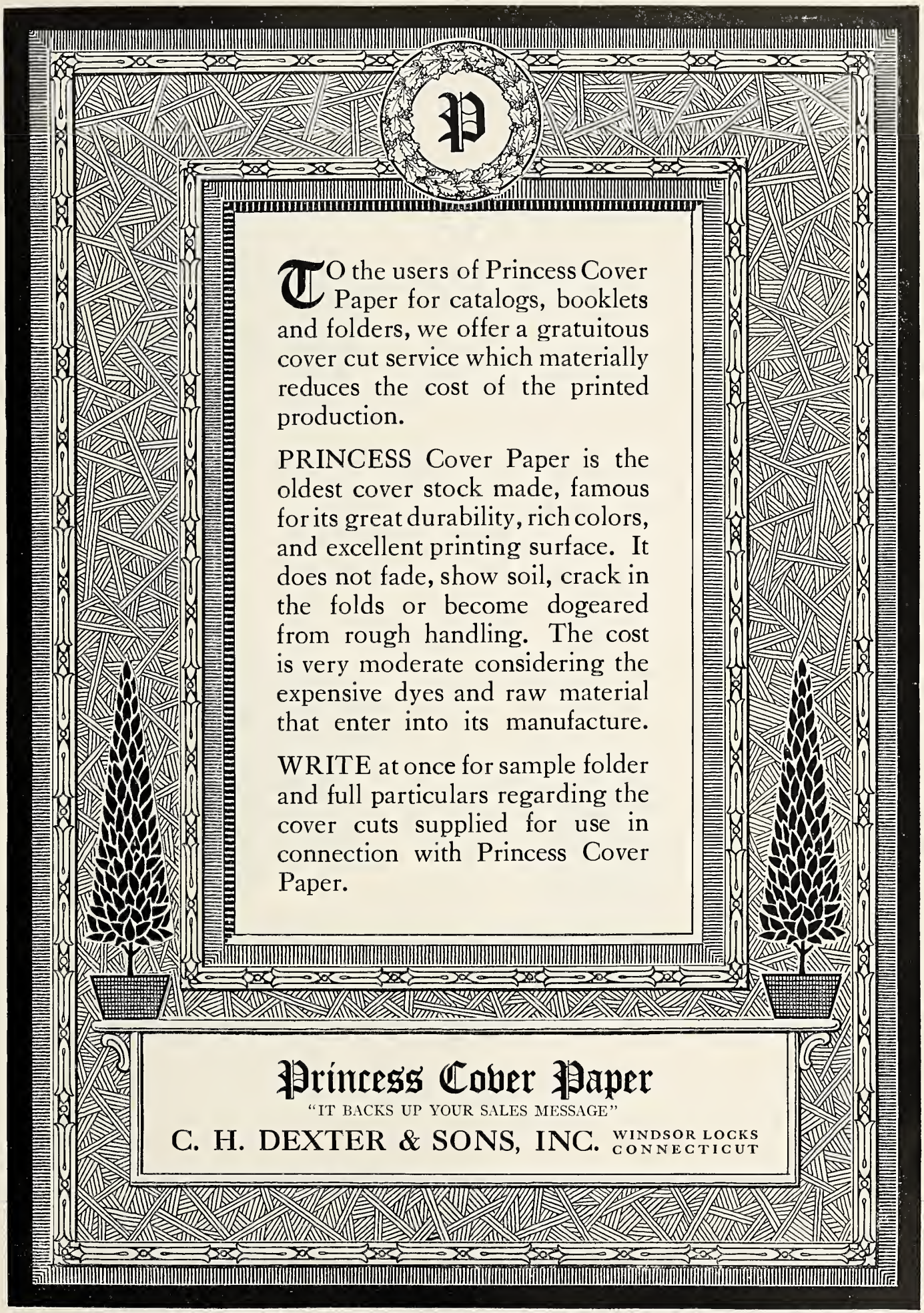
Fine Announcement Papers with
Envelopes to Match



Linweave

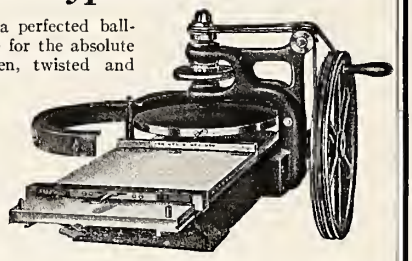
PAPERS *and* CARDS

Envelopes to Match



Copyright, 1922, by C. H. Dexter & Sons, Inc.

What Is the Type-Hi Planer?



The Type-Hi Planer is a perfected ball-hearing planing machine for the absolute leveling of high, uneven, twisted and warped printing plates and electrotypes (either wood or metal mounted) in such a manner that the entire plate can be underlaid, brought up to type-height and made ready for printing in a very few minutes.

Type-Hi Every Time

No wrestling with uneven, warped, or twisted plates, and make-ready time reduced to a rational basis by

Type-Hi Disc Planer

No time consuming patch-work to be done. No disgruntled pressmen, no controversy with engravers and electrotypers. The Type-Hi Planer harmonizes the atmosphere of the composing room and pressroom. All cuts brought up to standard by this simple machine. All you have to do is to lay the plate in the machine and turn the handle, the machine does the rest.

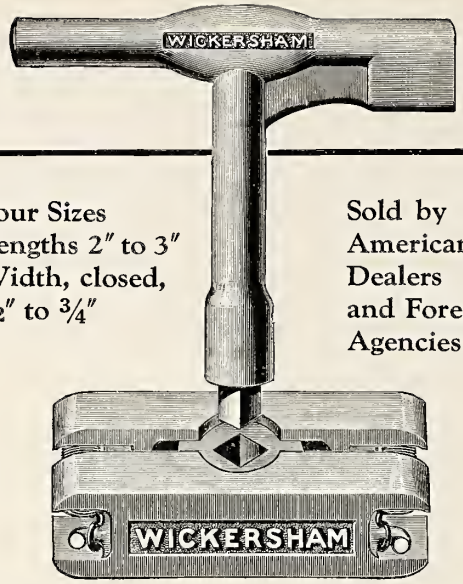
Cuts Delivered Type-Hi and True

The Type-Hi is simple to operate, substantially built, and made out either in hand or power driven types. Planes wood and metal.

Write for full particulars.

Exclusive Export Agents: Parsons Trading Company—New York—London

TYPE-HI CORPORATION
Syracuse, N. Y., U. S. A.



Four Sizes
Lengths 2″ to 3″
Width, closed,
½″ to ¾″

Sold by
American
Dealers
and Foreign
Agencies

Wickersham Quoins

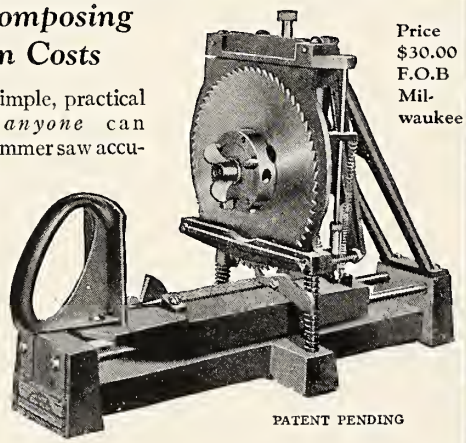
Insure perfect register, everlasting holding power on the shakiest press, greatest saving of time and wonderful durability. One Wickersham Quoin exerts more pressure and holding-power (against either wood, type-metal or iron) than six lateral-spread quoins.

Write for illustrated circular and price list describing the Wickersham Quoin, the Morton Lock-Up and the Stephens Expansion Lock.

Samuel Stephens *and* Wickersham Quoin Co.
Originators and Manufacturers
174 Fort Hill Square **BOSTON, MASS.**

The Minute Saw Filer

Cuts Composing Room Costs



Price $30.00 F.O.B Milwaukee

With this simple, practical machine, *anyone* can sharpen a trimmer saw accurately in three minutes' time.

PATENT PENDING

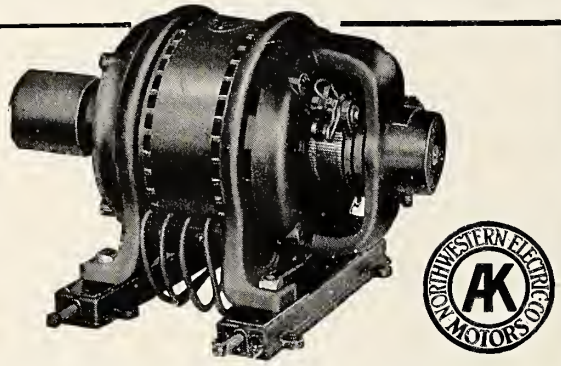
The teeth are all kept uniform in size and the saw stays round. Saws can be sharpened by it until they become too small to use.

There's no danger of nicking or dulling trimmer tools or injuring the operator. Files saws with or without trimmer holder. Positive locking device holds saw in filing position. The pawl can be quickly adjusted for any saw. Uses a stock file.

The Minute Saw Filer is sturdily built of gray iron and steel for long hard service. Why sharpen trimmer saws by hand or let them get dull and inefficient, when this little machine will do the work quickly and right at so low a cost?

If your supply house can not furnish you with a Minute Saw Filer, we will. Write for booklet.

A. F. GEISINGER MFG. COMPANY
1033 Winnebago Street, Milwaukee, Wis.



A-K Push-Button Control Motor

For JOB PRESSES

The only small motor with push-button control. Twelve set speeds obtainable, voltages from 35 to 110. Since a job press is seldom run at full speed the saving in current is considerable. Different line voltages are cared for by the controller. On account of the controller the voltage seldom reaches 85, which means absence of sparking and less wear and tear on the brushes and commutator.

Motor is shipped complete with controller and all equipment necessary for installation. Belt or friction drive. Prices on A-K Push-Button Control Motors compare favorably with those of older types of motors without push-button control.

Write for illustrated circular and price list.

Northwestern Electric Co.
408-416 South Hoyne Avenue
Chicago, Illinois

Are You Selling STANDARDIZATION?



OW MANY of your customers have stationery shelves which represent a veritable five-and-ten-cent store in varieties? Yet when the suggestion is made, few business men reject the idea of standardizing not only so their purchases may be concentrated for convenience and dependability, but also that stationery quality may be maintained at a high level for all purposes and for all departments.

That manufacturer who has numerous branches might well be influenced—and with profit to him as well as to yourself—to print Company stationery on one color, each branch being designated by a different color. Correspondence reaching the home office is thus instantly readily divided with a saving of time and economy of effort.

Letterheads and envelopes, inter-organization forms, memorandum slips, sheets which must withstand handling—all can be produced on the same stock, varying the color according to the purpose of the stationery or form.

For this broad purpose—LAKESIDE BOND.

Ideal for uniformity of color, vim, snap, and durability. Carried in every size, weight and color which suits a useful purpose.

Do you want testing sheets, or printed samples?

Bradner Smith & Company

175 West Monroe Street
Chicago, Illinois

Printers and Publishers, Attention!

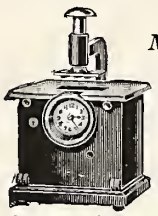
Let this plant be your bindery. We are equipped to serve you no matter where you are located.

ENGDAHL BINDERY

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Edition Bookbinders

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Facsimile of imprint reduced in size.

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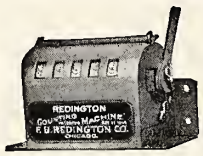
MINUTES MEAN MONEY!—Lost Time Is Lost Money—Check It!

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. *Send for catalogue showing various styles with prices.*

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Counters that count are usually

REDINGTON'S

Ask your dealer or order direct.

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Re-built THOMPSON and UNIVERSAL Equipments, guaranteed for Satisfactory Service. We supply Type Matrices.

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A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; $15 to $20; write for free trial offer.

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Simple, economical, durable

Sheets, 6 x 9 inches $1.25 a dozen, postpaid

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We cater to the Printing Trade in making the most up-to-date line of

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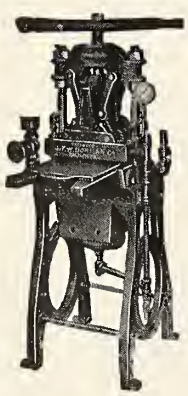
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First, Last and All the Time

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There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

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THE TYPOGRAPHY *of* ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."

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136 pages, 65 illustrations in two colors. Price $2.35 postpaid.

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Tested for Quality of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

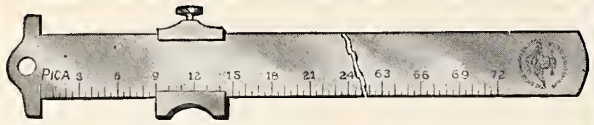
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Anglo-Saxon Bond

Made by the mill that makes Old Hampshire Bond – the only mill in this country devoted exclusively to the manufacture of bond papers. Made in white and 8 colors. Reasonably priced. A sample proves its worth.

HAMPSHIRE PAPER COMPANY
SOUTH HADLEY FALLS, MASS.



Keep Your Slugs Uniform

with the Page Caliper. No Linotype page has two sides of equal length, as every makeup man has found out. This can be remedied on the galley by means of the new and practical Page Caliper.

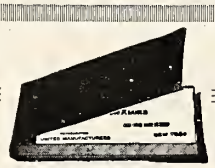
The Page Caliper, the Eagle Stick and other devices for composing-room efficiency are described in an illustrated circular which will be sent on request.

THE EAGLE ENGINEERING COMPANY
SPRINGFIELD, OHIO, U.S.A.

Fred'k H. Levey Co.

Printing Inks

NEW YORK · CHICAGO
ESTABLISHED 1874



Easy Money for You

Wiggins Peerless Book-Form Cards are money makers. Once your customers see them they will use them exclusively.

They're always fresh and white and detach from leather booklets with a smooth straight edge. No waste, as they never rub and get soiled.

Scored cards supplied in blank form to be printed in your own plant. Lever binder cases permit cards to be carried firmly in place without delay and expense of binding.

Wiggins Cards bring orders for high-grade printing *and they sell on sight.*

Write today for samples and prices.

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THE JOHN B. WIGGINS CO.
Engravers, Plate Printers, Die Embossers
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Why Use Dinse-Page ELECTROTYPES ?

BECAUSE they are the best electrotypes to be had. (Any user of electrotypes will tell you that.)

BECAUSE they print better than inferior electrotypes.

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BECAUSE they wear better than inferior electrotypes.

For SUPERIOR electrotypes see or write to

Dinse, Page & Company

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Save on Your Roller Bill

Noe-Equl

The National Cleaner and Type Wash

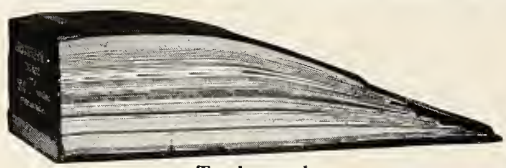
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JAMES WHITE PAPER CO.

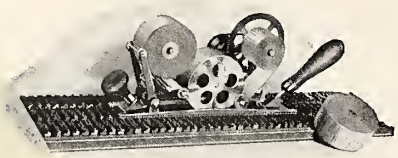


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We carry in stock 132 items of BOOK and 1522 items of COVER Papers, and back them with good service.

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Make Your Mailing Problem an Easy One
with the
New MILLSAP LIST PRESS



A simple machine for printing your mailing list in a continuous strip, rolled ready for use in your label pasting mailer.

Write for further details, prices, etc.

CHAUNCEY WING'S SONS - Greenfield, Mass
Manufacturers of Label Addressing Machines

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The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press
Used in the Largest Newspaper Plants in U.S.A. and Europe.

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Built with all Units on floor or with Units superimposed.

The Goss Rotary Magazine Printing and Folding Machine
Specially Designed for Catalogue and Magazine Work.

Goss Stereotype Machinery
A Complete Line for Casting and Finishing Flat or Curved Plates.

Descriptive literature cheerfully furnished.

THE GOSS PRINTING PRESS CO.

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A New Service

For All Saw Users

When the Saw Blade or the Trimmer Knives on your saw become dull, send them to us, and we will sharpen them—correctly.

Our improved method of sharpening makes the saw blade perfectly round and all teeth uniform. This insures much easier and better work, as each tooth cuts the same—you thereby obtain a smoother and more even cut.

We have recently enlarged our sharpening and grinding department, and we can give the usual prompt and unexcelled Laclede service to all users of composing room saws—any make. We assure you that our work and service will satisfy.

OUR PRICES—Plus Postage

Sharpening Saws, 4″ to 6″ saw blade . $0.75
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Sharpening Trimmer Knives per set of 3, $0.25

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Builders of the Laclede Saw-Trimmer

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Our type is cast on specially built Type Foundry casting machines, and is not to be confused with sorts caster products

All our products are excellent combinations of long years of experience in the Type Foundry game and the use of best materials.

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TYPE

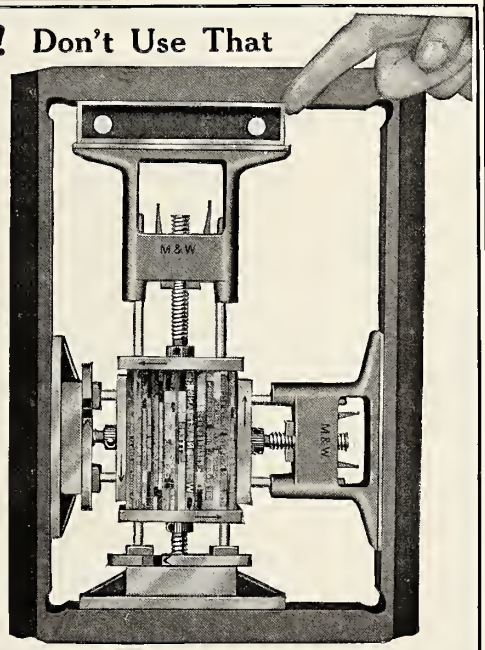
SET IN CASLON ANTIQUE

STOP! Don't Use That

Needless piece of furniture; save it for a *necessary* use. The Lock is safe its entire length. *Cut out* the false motions and make every one count.

—

Your Time is too Valuable to Waste



This example is from the plant of
MANGER, HUGHES & MANGER, New York

Note the iron-to-iron lock-up and the absence of every superfluous piece. They have used this method for years on the longest automatic, platen and cylinder runs and they find it pays; so do hundreds of others.

You must adopt this system fully, sooner or later, why not sooner?

MORGANS & WILCOX MFG. CO.

Middletown, N. Y.

ARE YOU AWARE

THAT

MONOWASH

FOR MONOTYPE

TRADE MARK

PATENT APPLIED FOR

will prevent all work-ups on monotype forms on any high speed press.

The simplest remedy ever invented; causes no delay and does not injure type or cuts.

Now being used extensively throughout New York.

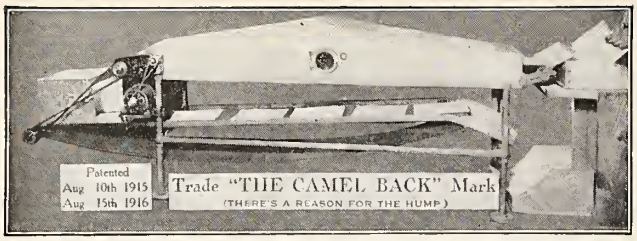
Monowash is not a glue—but a liquid.

Manufactured by

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Put up in ½ Gallon Cans with Special Brush, $2.75.



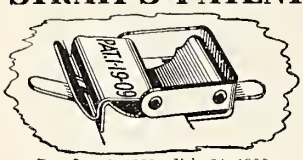
EMBOSSOGRAPHY

The art of producing the Patented, **absolute Flexible** and **Permanent**, can't crack off or scratch off **embossed or Engraved effects**, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. **Don't buy a toy outfit, and expect success.** Complete outfits, $150.00 up.

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Original Style—Without Tongue
Dozen, $2.00; Half Dozen, $1.10; Set, 60c.

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A Little Bindery in itself

WILL DO ROUND CORNERING-PUNCHING-EYE-LETTING-THUMB-HOLES-INDEX CARD CUTS-ANGLE CUTS ETC.

A GOOD AND SMALL INVESTMENT FOR EVERY PRINTER AND BOOKBINDER.

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$3.00 brings trial bottle

PARTLOW Matrix Cleaning Powder

Dirt makes keys stick. Causes transpositions. Wastes time — money — patience.

Clean your matrices — quickly — easily — without injury — with our Matrix Cleaner.

Set more type easier. Get cleaner proofs. Used everywhere.

Trial bottle—enough for 3 fonts $3.00. *Order NOW!*

PARTLOW CORP.
UTICA, N. Y.

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By C. S. PARTRIDGE

A PRACTICAL instruction and reference book for newspaper and job printing plants. The concise descriptive text accompanied with copious illustrations makes this book valuable to stereotypers and everyone interested in the graphic arts.

The appendix will be found especially valuable. It contains in concise form useful information gained from the practical experience of the author. A complete index makes it easy to find information on any point described in the book.

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Practical BOOKS *about* PRINTING *and the* ALLIED TRADES

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IT IS FREE

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For More Than 95 Years, Manufacturers of DRY COLORS LITHOGRAPHIC *and* PRINTING INKS *for all Purposes*

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Branches

BOSTON DETROIT CHICAGO



A Printer's House-Organ

To help you sell printing

THE most interesting thing that I can tell to printers—prospective users of my copy—is this:

I have never lost a client

For considerably more than a year, I have planned and written these house-magazines for printers, putting all of my time on it, specializing, doing nothing else.

Because of that, it isn't especially remarkable that each printer user has either renewed or he continues without comment into 1923.

One of them wrote recently: "We have published our house-organ for nine months and our two salesmen are now selling advertising plans and ideas to our customers. One of them has taken up a correspondence course in advertising in order to keep up with our house-organ. It brings in considerably more than half of our leads."

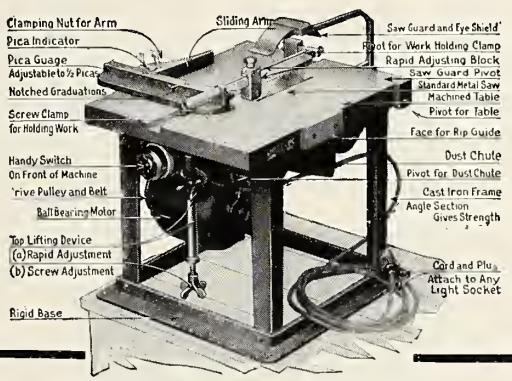
D E T A I L S

I will write a sales-magazine for you that will fit your printing-selling plans, exactly. Copy and dummy will be mailed to you monthly, on-the-dot. You will hold exclusive rights in your business territory. You will receive a quality of copy that you will be glad to have represent you. It will arrive in your office monthly, without effort and worry on your part, and at a satisfying low cost.

Its fundamental purpose is to help you sell printing. I'd like to write one like that for you. Ask for samples.

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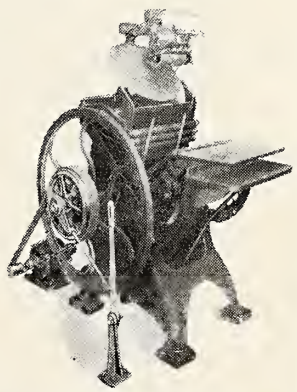
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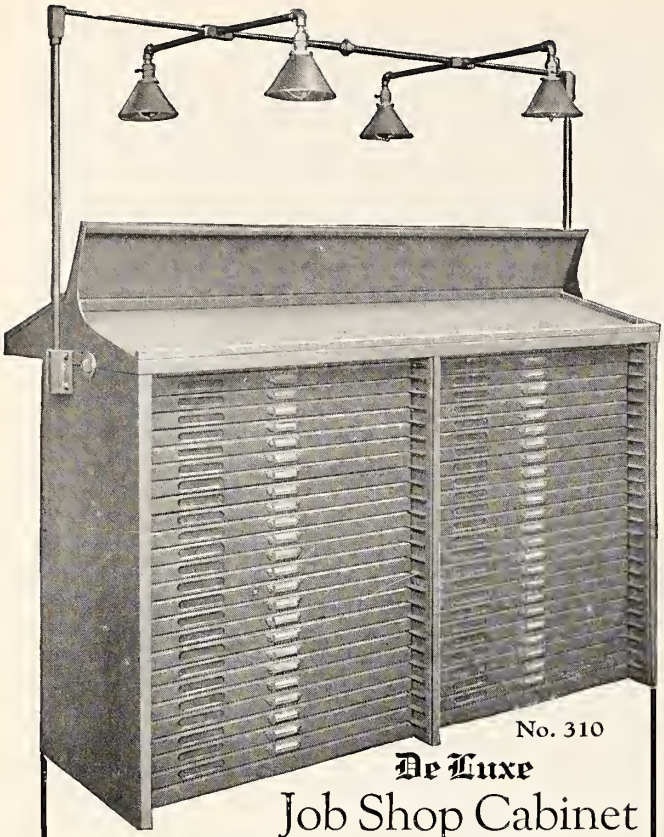
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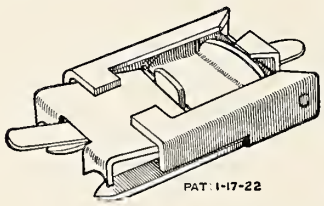


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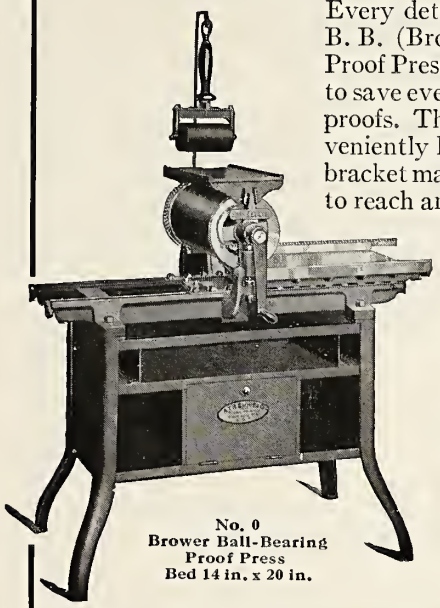
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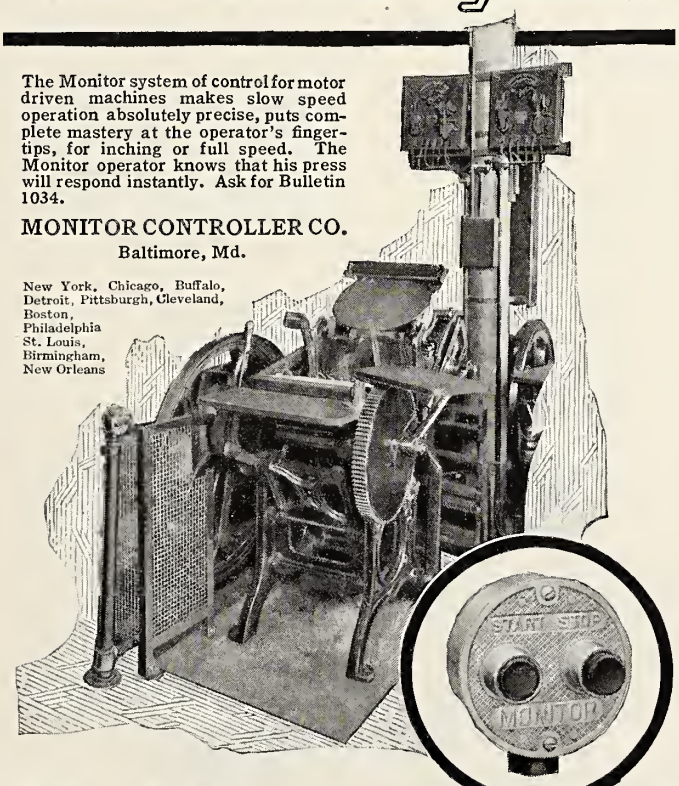
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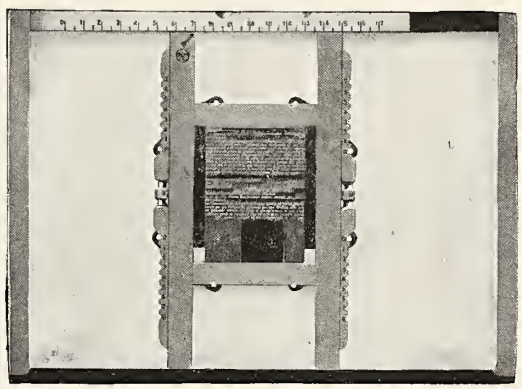


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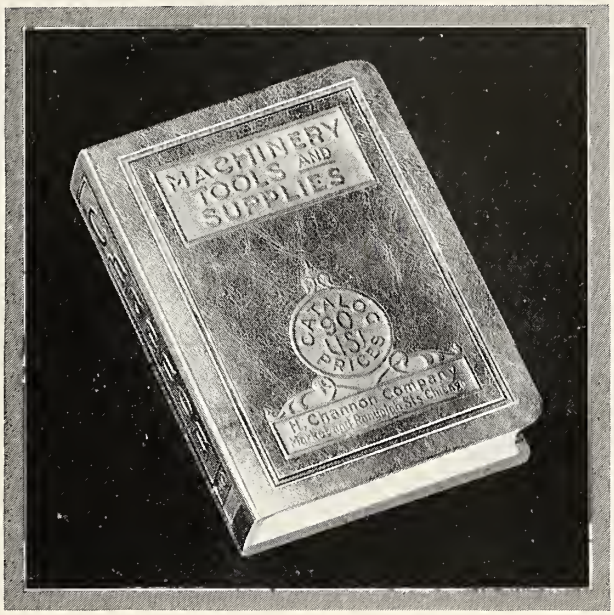
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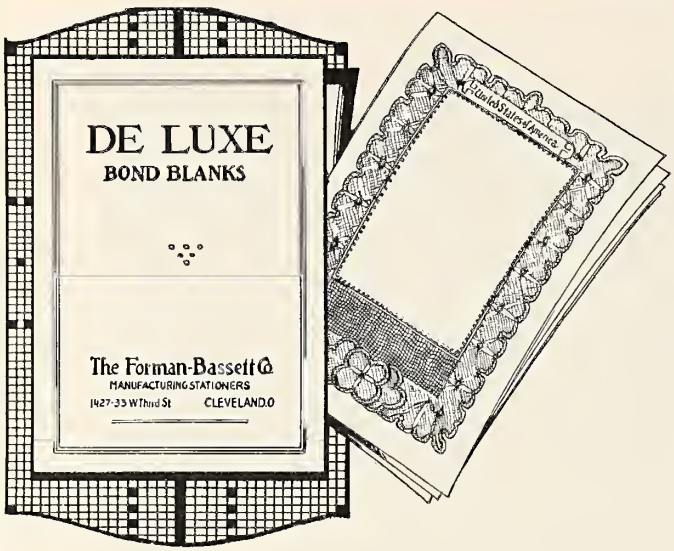
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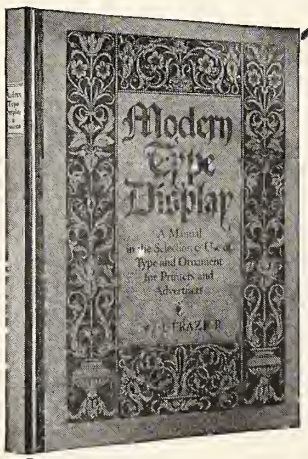
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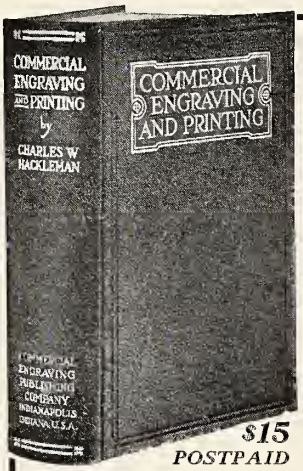
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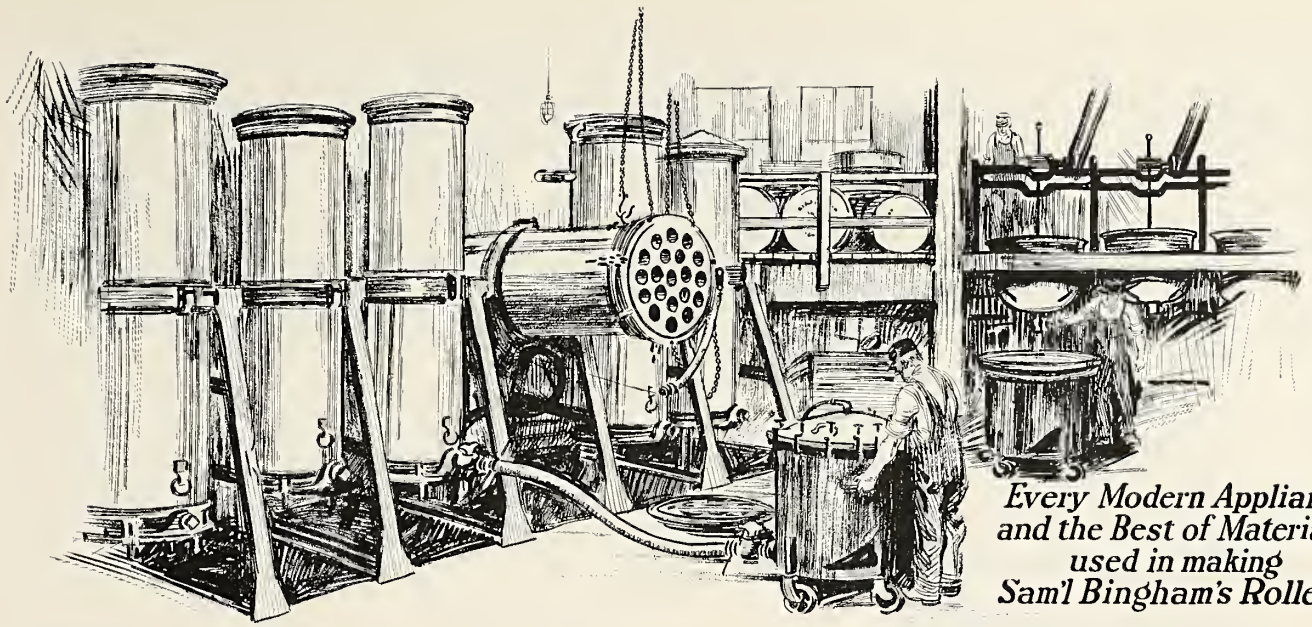
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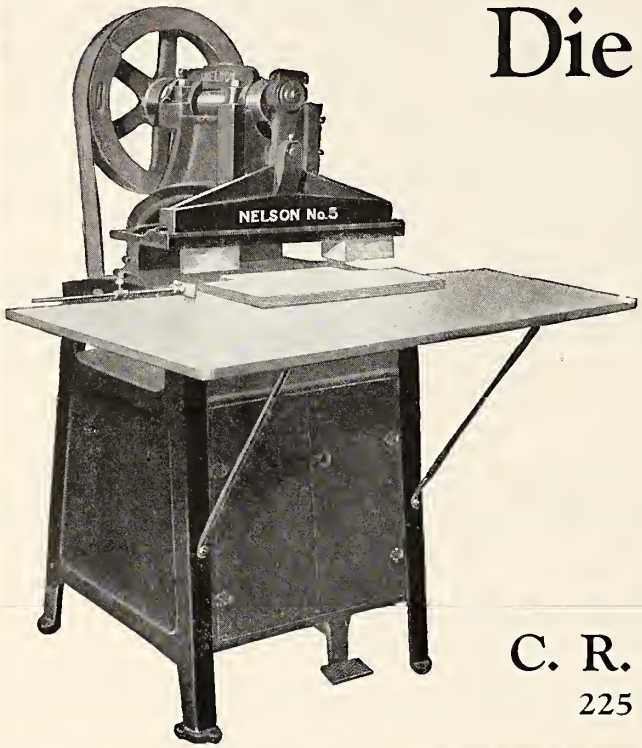
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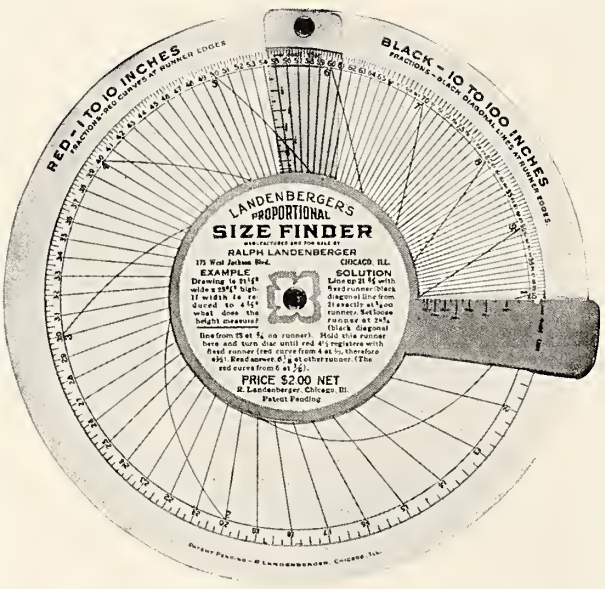
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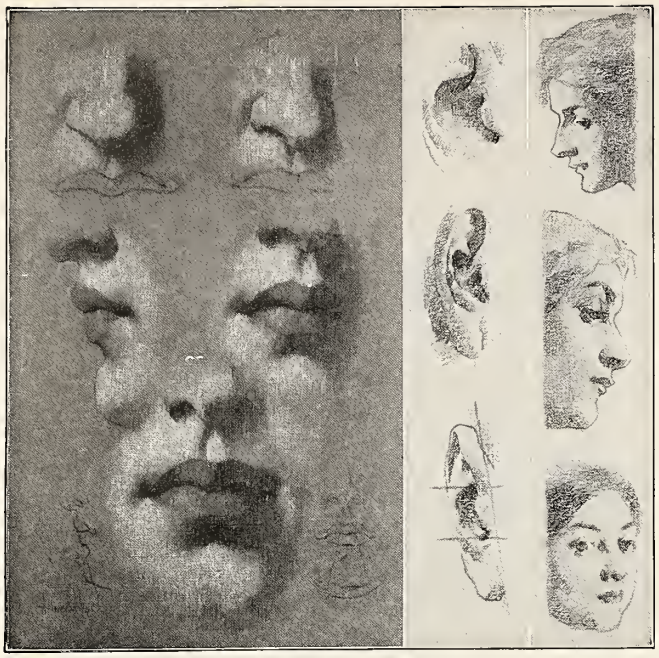
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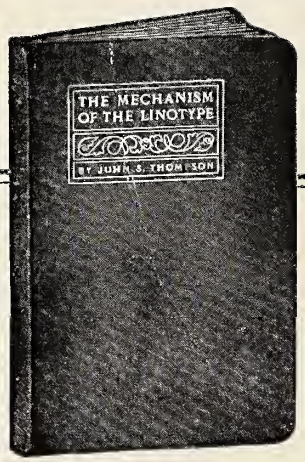
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THE INLAND PRINTER
Book Dept. 632 Sherman St., Chicago

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—*by* JOHN S. THOMPSON
Author of—
"History of Composing Machines"
"Correct Keyboard Fingering"
and other works.

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First published in THE INLAND PRINTER under the title, "The Machinist and the Operator," and later in revised form as a textbook, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly delays and accidents. Over 10,000 in use.

THE INLAND PRINTER COMPANY
(Book Dept.) 632 Sherman Street, Chicago, Illinois

CONTENTS:

Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions.

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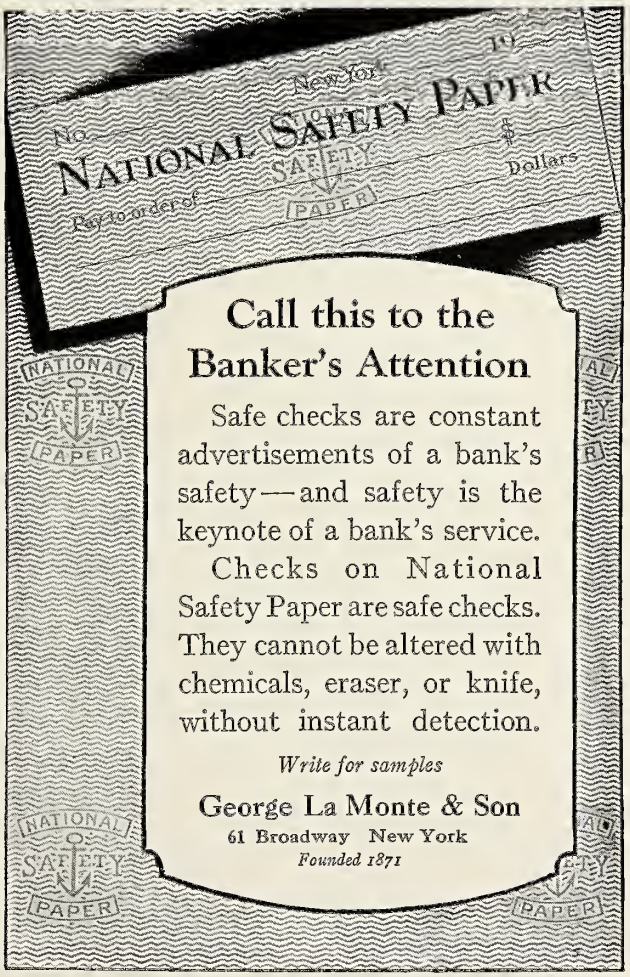
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Safe checks are constant advertisements of a bank's safety—and safety is the keynote of a bank's service.

Checks on National Safety Paper are safe checks. They cannot be altered with chemicals, eraser, or knife, without instant detection.

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is that printed on EMPIRE BOND. It gives a mailing piece distinctiveness and makes it stand clear of the commonplace. This beautiful and durable stock has the formation, the finish, the folding qualities, the color, the printing surface (on both sides of the sheet), the continued freshness to fulfill the essentials of good Business Literature. And yet

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is moderate in price! It is especially adapted to modern line engraving, including new Ben Day and mechanical effects.

Send Today *for the New* SECOND SERIES *of The PRINTER-The BOND-The AD*

This series will be *especially* useful to Printers, Advertisers and Advertising Men. Each number gets right down to brass-tack EVERY-DAY usefulness. Here are some 1923 direct-mail ideas!

The New series is yours for the asking Now, on your letterhead.

Carew Manufacturing Company

Makers of Empire Bond

SOUTH HADLEY FALLS, MASSACHUSETTS, U. S. A.



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties, by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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Ever Used Cromwell Special Prepared Tympan—

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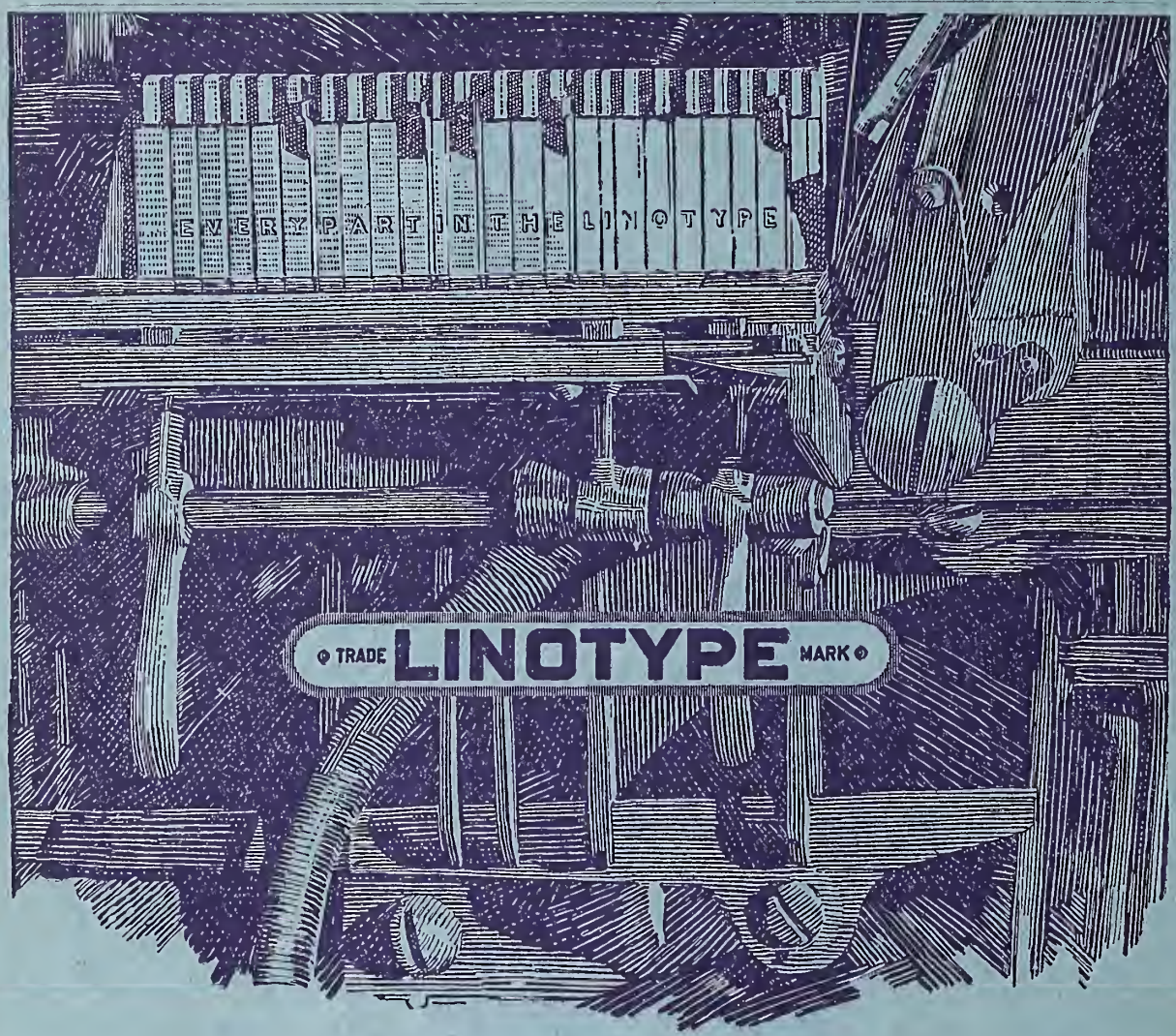
Eight Reasons Why You Should

Caliper absolutely true
Resists offset
Our guarantee goes with it
Made sheet—not surface oiled
Will not swell—shrink—rot
Every user praises it
Lays perfectly flat
Last sheet as good as first

A Jobbing Distributor in Every Territory

CROMWELL PAPER CO
EAST FIRST PLACE Dept. IP
CHICAGO
U.S.A.
The Origin of Paper

THE BIG SCHEME OF SIMPLE OPERATION



THE LINOTYPE ASSEMBLY

The Quality of Hand Composition with the Economy of the Machine

THE individual matrices which are to compose a line are assembled in a "stick" and held in plain view in front of the operator. Until he is ready to release it for casting, it remains perfectly flexible, subject to any revision of spacing or arrangement.

That is the reason why Linotype composition never looks stiff or mechanical. It has all the quality and character of the best hand composition, but costs much less.

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

MAR 12 1923

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

VOLUME 70 MARCH, 1923 NUMBER 6



One Good Roller On Hand Is Worth Three on the Way

IT is good business to hold down costs, but neither wise nor economical to skimp on Rollers—not when the cost of a single press delay is many times that of a few more Rollers held in reserve. We have talked the advisability of having a few extra seasonable Rollers in stock for a number of years, but each season brings its quota of complaints that the press had to be stopped until new Rollers were received. The cost of the extra Rollers is negligible when compared with that of an idle press. A few extra Rollers cast of medium grade of composition would be valuable on the warm days we occasionally have during the winter, and could be used through the early spring months.

Fibrous Rollers are resilient, tacky and durable, produce clean-cut presswork and give a perfect distribution of ink. They are cast for the season in which they are to be used.

Duplex Rollers possess all the good qualities of the Fibrous Rollers, but are an all-season Roller and not affected by climatic changes.

Hotplate Rollers are for the alchemic gold process. They give clean impressions, and it is not necessary to stop the press and brush out the form.

We have five conveniently located, completely equipped factories.
Order from the address nearest you.

BINGHAM BROTHERS COMPANY

(Founded in 1845)

ROLLER MAKERS

NEW YORK - - 406 Pearl Street
ROCHESTER, 89 Mortimer Street
PHILADELPHIA, 521 Cherry Street
BALTIMORE - - 131 Colvin Street

Allied with BINGHAM & RUNGE COMPANY

Systems Bond

If you are using another bond paper as good as Systems, the chances are it is costing you more. The nearest distributor can tell you

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ATLANTA—Sloan Paper Company
BALTIMORE—Dobler & Mudge
BOSTON—Carter, Rice & Co., Corp.
A. Storrs & Bement Company
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
The Paper Mills Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—Millcraft Paper Company
DES MOINES—Pratt Paper Company
DETROIT—The Union Paper & Twine Company
DULUTH, MINN.—Minneapolis Paper Company
HARRISBURG—Johnston Paper Company
KANSAS CITY—Bermingham, Little & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
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RICHMOND—Virginia Paper Company
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TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York
W. C. Powers Company. Ltd.. Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.
ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK



Your Foreman Says—

"What I want is a knife that holds its edge after it gets one, that has a tough, lasting temper and doesn't have to be taken off and sent to the grinder every day or two. Give me a knife like that and I'll show you what my machine will do."

He has described a WHITE Knife—Why not let him try one?

33 Columbia St. **The L. & J. J. White Company** Buffalo, N. Y.

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GENUINE STEEL AND COPPER ENGRAVED

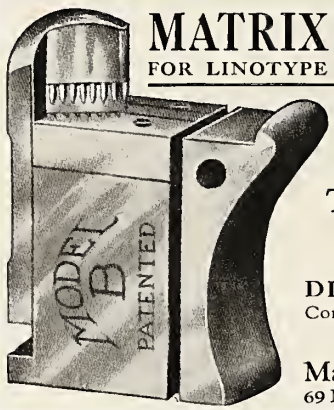
Wedding Invitations, Calling Cards, Letterheads and Business Cards, Announcements and Society Stationery.

WRITE for our beautiful Sample Books, prices and proposition we have for Printers and Stationers. You should be able to intelligently care for the engraved stationery orders that develop in your city—along with prestige, a nice profit can be realized on its sale. Write today.

ECKER & COMPANY
(INCORPORATED)
414 North Twelfth Street
SAINT LOUIS

Wholesale
Engravers, Copper Plate Printers, Designers, Steel Die Embossers of Society and Commercial Stationery

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MATRIX RE-SHAPER
FOR LINOTYPE OR INTERTYPE MATS

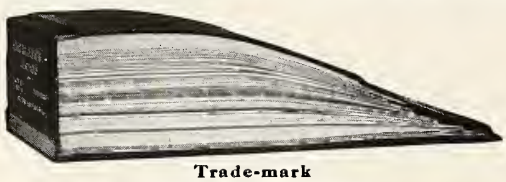
Restores worn and twisted combinations to original accuracy.

Turns Lost Time Into Profit

ELIMINATES
DISTRIBUTOR STOPS
Corrects Defective Combinations
Price, $12.50

Matrix Re-Shaper Co.,
69 N. Griggs St., St. Paul, Minn.

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office

We carry in stock 132 items of BOOK and 1522 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

The INLAND PRINTER

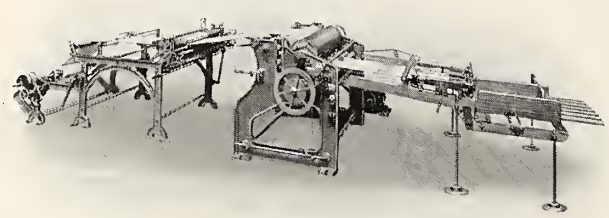
Vol. 70, No. 6 HARRY HILLMAN, Editor March, 1923

Published Monthly by
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copies, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

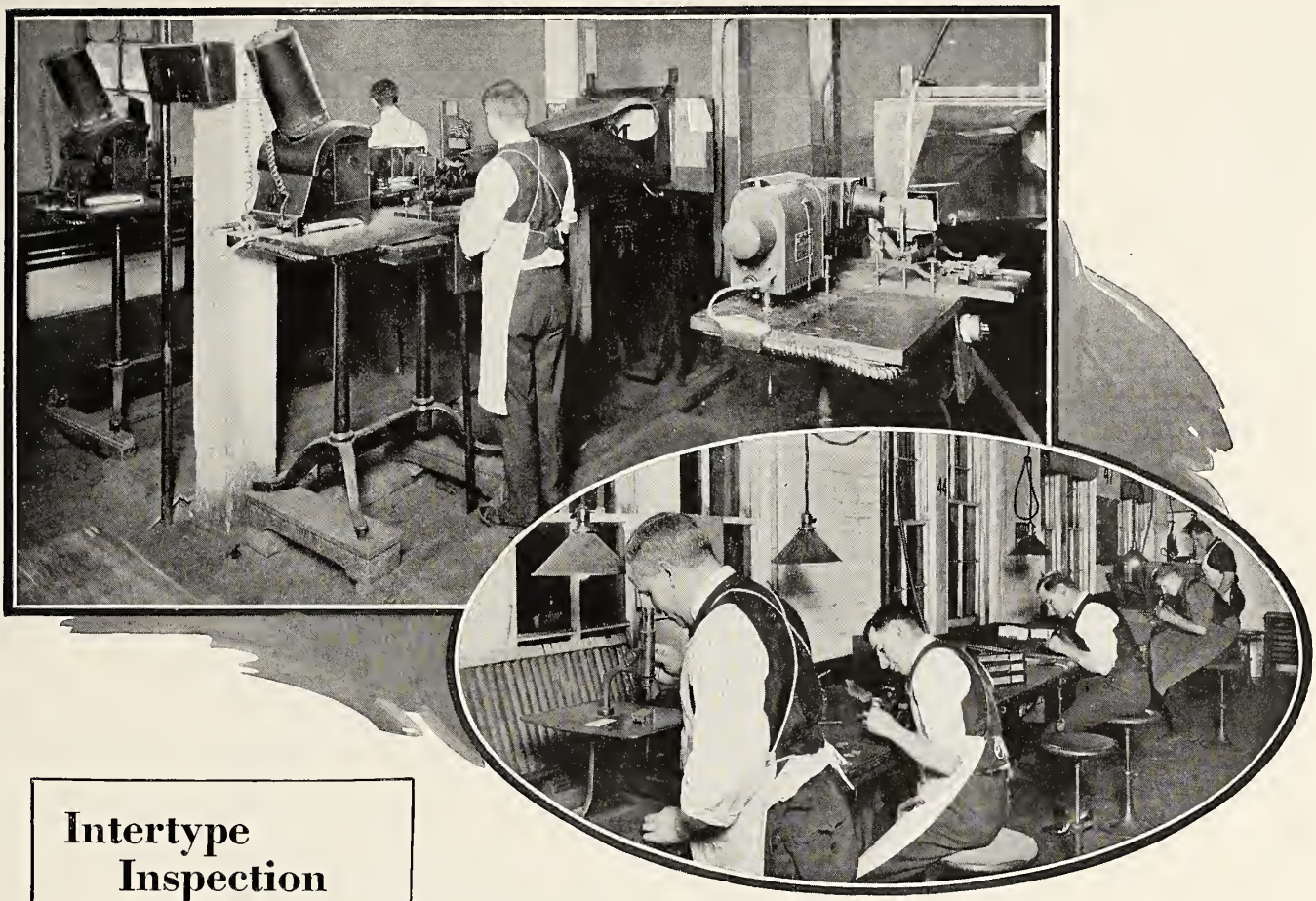
HICKOK No. 3 DISC PAPER RULING MACHINE



This machine was designed for the Tablet Manufacturer. It draws the paper from the roll or web, perforates, rules on both sides at one operation, cuts same into desired lengths, counts and is received into the lay-boy. On account of its simplicity and production, it is extremely popular. It is also made so that two rolls or webs can be ruled at the same time on both sides of the paper.

THE W. O. HICKOK MFG. CO.
Harrisburg, Pa., U. S. A.

Established 1844 Incorporated 1886



Intertype Inspection of Matrices

Intertype matrix inspections begin with the raw brass, which is made to our own specifications, and continue throughout the manufacturing operations, of which there are more than fifty. When the matrices are completed, inspections are made of all dimensions, as well as depth, alignment, and side position of character. The lower illustration shows some of the final Intertype matrix inspections.

One of the inspections during manufacture is shown in the upper picture. The matrices are placed in projecting machines which enlarge the characters sixty times. Careful measurements are then made to determine accuracy of alignment and side position.

INTERTYPE superiority of design is very apparent to anyone who sees a demonstration of the machine, and all publishers and printers are invited to arrange with us at any time for such a demonstration.

To those who cannot also see, by a personal inspection of the Intertype Factories, how carefully the Intertype is built, we submit the records of Intertypes nearly ten years old, which have demonstrated remarkable durability of construction and low cost of maintenance.

INTERTYPE CORPORATION

GENERAL OFFICES: 50 COURT ST., BROOKLYN, N. Y.

New England Sales Office, 49 Federal St., Boston
Middle Western Branch, Rand-McNally Building, Chicago
Southern Branch, 160-162 Madison Ave., Memphis
Pacific Coast Branch, 560 Howard St., San Francisco

Canadian Agents, Toronto Type Foundry Co., Ltd., Toronto
British Branch, Intertype Ltd., 15 Britannia St., London, W. C. 1

INTERTYPE

This advertisement was set throughout on an Intertype, the text in Intertype Scotch Roman, the display in Intertype Bodoni Bold.

UPKEEP:

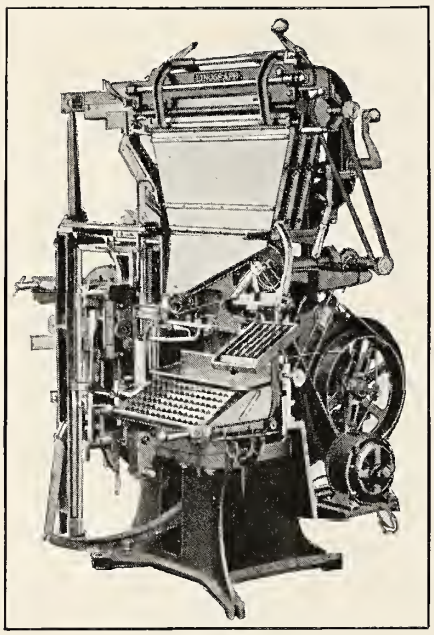
The Item that makes the prospective Type-setting Machine purchaser hesitate

HIGH cost of upkeep is one of the great problems which the prospective line-casting machine purchaser must consider. The good printer and careful business man of today must weigh long life and economy of operation against special concessions, special terms and like inducements.

It is an actual fact that your neighbor who damages or destroys on the average of but one matrix a day pays more for upkeep on this one item than the Linograph owner does on his entire machine. The whole construction of the Linograph is based on the principles of economy and efficiency of operation.

The Linograph single matrix transfer which does not use the combinations—the rigid elevator jaws with no movable parts to wear or slip—the simplification of complicated mechanism—and the exceptionally heavy and durable working parts, makes the Linograph upkeep much lower than any other like machine on the market.

Ask any Linograph owner what his upkeep cost has been. The answer will surprise you and warrant a further investigation.



Model 3 Linograph

Write for New Catalog.

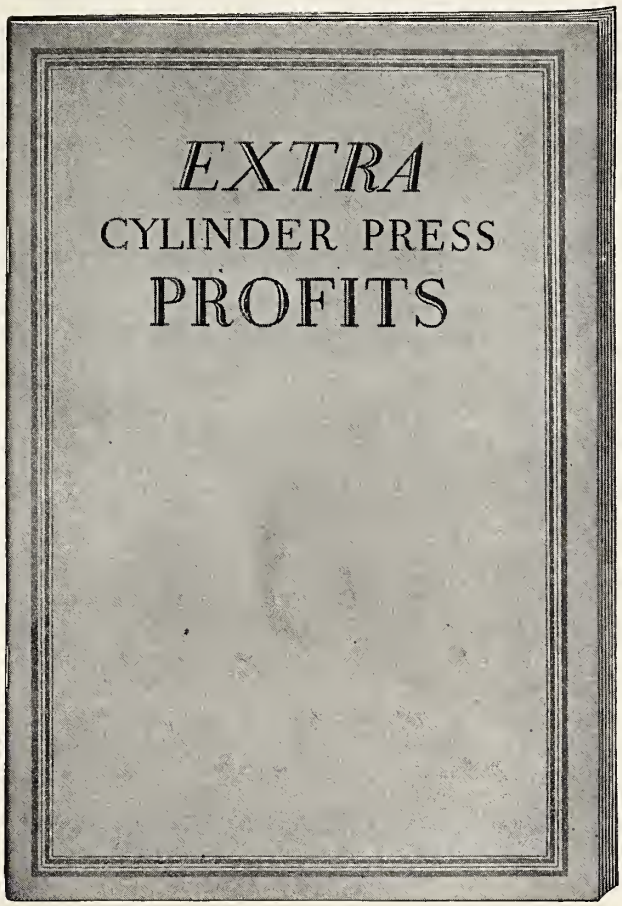
THE LINOGRAPH COMPANY

DAVENPORT, IOWA, U. S. A.

EUROPEAN AGENCY
ETABLISSEMENTS PIERRE VERBEKE
BRUSSELS, BELGIUM

WESTERN AGENCY
429 SACRAMENTO ST.
SAN FRANCISCO, CAL.

AUSTRALASIA
PARSONS & WHITTEMORE
229 BROADWAY, NEW YORK



"It is surprising how few men appreciate the enormous dividends derivable from investment in their own business. And yet, most business men whom I have known invest in bank shares and in far-away enterprises, while the true gold mine lies right in their own business."

—ANDREW CARNEGIE

Extra Profits—

and how printing plants throughout the world are making them

THIS 48 page booklet, just off the presses is a composite story telling how thousands of printers are making Extra Dividends every year on their cylinder press work.

A copy will be sent you on request FREE of Charge and without obligation of any kind. Send a note or card NOW.

DEXTER FOLDER COMPANY

28 WEST 23RD STREET, NEW YORK

Feeders, Folders, Cutters, Stitchers, Bundling Presses

CHICAGO, ILL. PHILADELPHIA, PA. BOSTON, MASS. CLEVELAND, OHIO ST. LOUIS, MO.

Agents

HARRY W. BRINTNALL, SAN FRANCISCO & LOS ANGELES, CAL. DODSON PRINTERS SUPPLY CO., ATLANTA, GA.

E. G. MEYERS, DALLAS, TEXAS

More Work, Better Work Less Labor and Less Cost

The LEE Two-Revolution Press will demonstrate the truth of this statement in every detail on any kind of work that it is possible to successfully handle on any two-roller, two-revolution pony press

More Work—Owing to the reliability of operation, simplicity of construction, ease of making the few simple adjustments necessary in changing from one form to another, cutting make-ready time to a minimum, the LEE TWO-REVOLUTION PRESS will produce more work than many higher priced machines.

Better Work—To produce the highest class of work possible, a two-revolution press must have a rigid impression, perfect register, ample ink-covering capacity, and good distribution. These features, and many others, are found in the LEE PRESS.

Less Labor—Being simple to operate, it does not require a highly-skilled pressman in constant attendance, consequently any good feeder can take care of it, releasing the pressman for other duties. Many enthusiastic and successful operators of LEE PRESSES have never handled a two-revolution press before.

Less Cost—Taking into consideration the very moderate first cost and economical expense of operating and up-keep, it has been proven that the LEE PRESS is one of the most profitable investments it is possible for the progressive printer to make.

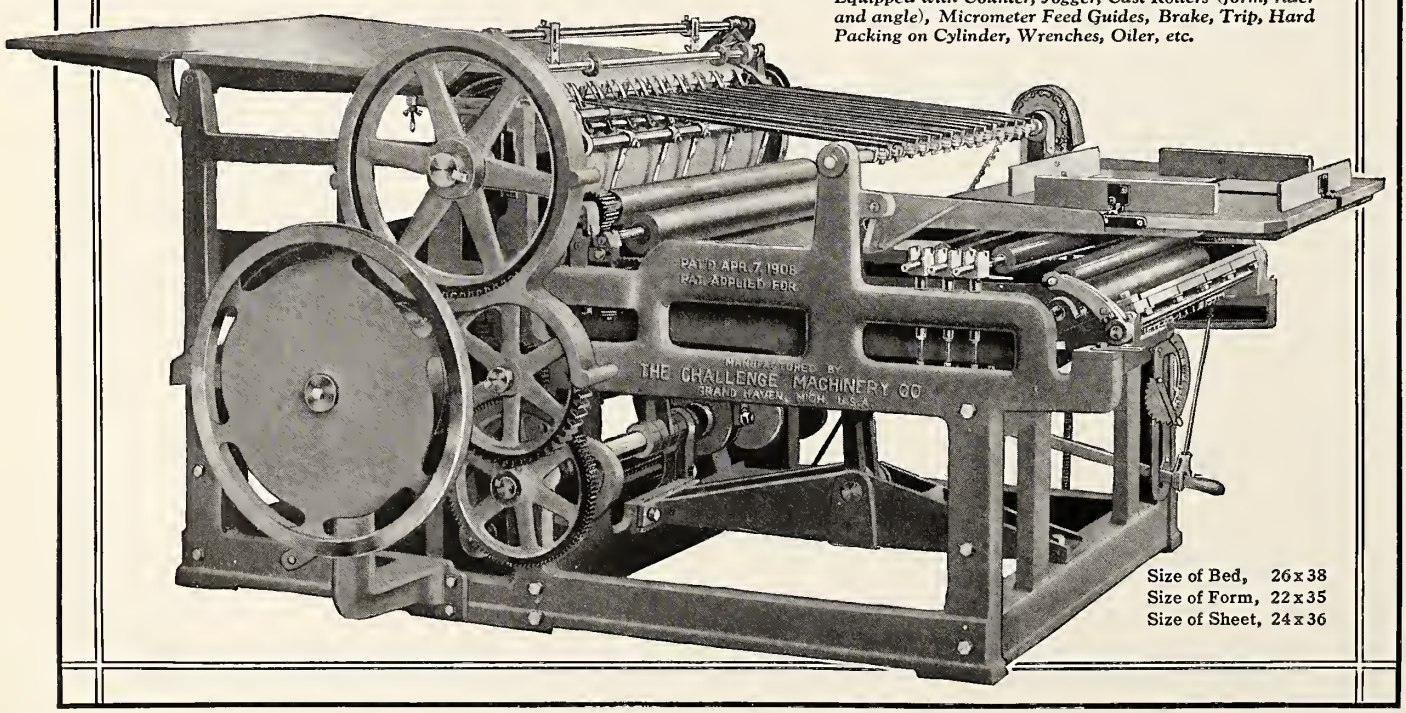
YOU OWE IT TO YOURSELF TO SEND NOW FOR FULL PARTICULARS AND PRICES

The Challenge Machinery Co., Mfrs., Grand Haven, Mich.

Chicago New York City

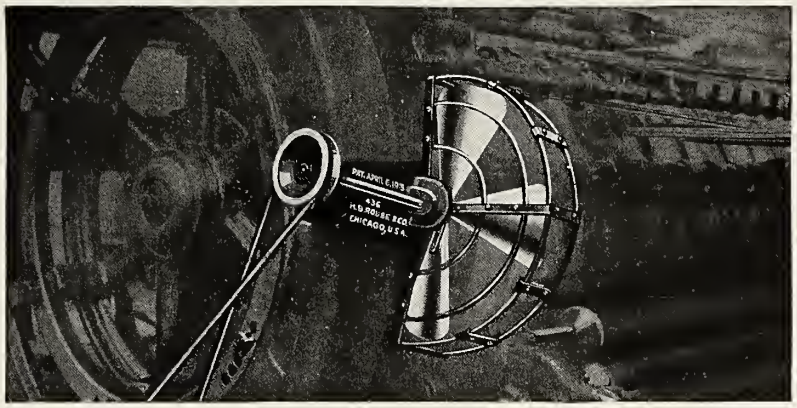
Canadian Representative: GRAPHIC ARTS MACHINERY LIMITED, Toronto.

Equipped with Counter, Jogger, Cast Rollers (form, rider and angle), Micrometer Feed Guides, Brake, Trip, Hard Packing on Cylinder, Wrenches, Oiler, etc.



Size of Bed, 26x38
Size of Form, 22x35
Size of Sheet, 24x36

ROUSE



Rouse Roller Fans Nos. 1 and 2

Grab Your Telephone

Call any prominent Type Founder or Dealer and have them send a Representative to explain the necessity for ROUSE Roller Fans — driven by the press mechanism — not by electric motor. Do not wait until the warm weather comes and your rollers have melted.

Many Hundreds of ROUSE Roller Fans Now In Use. Note a few Big Users in this list —

American Colortype Co.	Chicago	37	Rouse Fans	
Max Lau Colortype Co.	"	20	"	"
Manz Engraving Co.	"	24	"	"
Transo Envelope Co.	"	14	"	"
U. S. Ptg. & Litho. Co.	Baltimore	26	"	"
Brown & Bigelow	St. Paul	9	"	"
Punton Bros. Pub. Co.	Kansas City	7	"	"
S. Rosenthal & Co.	Cincinnati	7	"	"
Southern Pub. Assn.	Nashville	3	"	"
Oberley & Newell	New York City	3	"	"
Victor Talking Machine Co.	Camden	9	"	"
Capper Printing Co.	Topeka	4	"	"

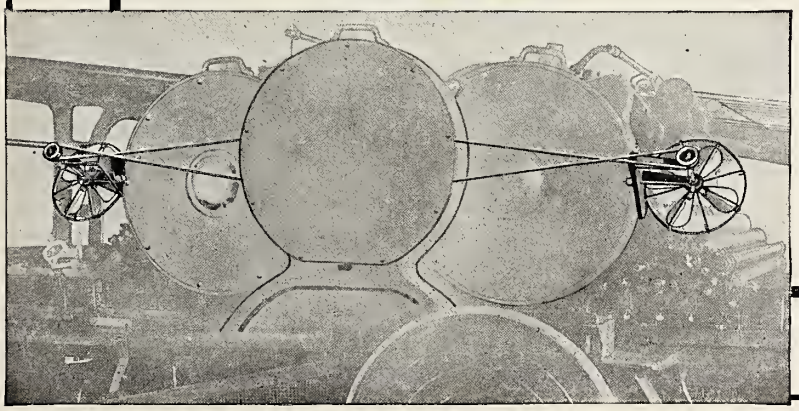
H. B. ROUSE & CO.

New York Office, 41 E. 42d Street
J. Henry Stephany, Eastern Manager

Factory:
2214 Ward Street, CHICAGO

CAUTION — Always specify the size and kind of press the Fan is to be used on. Fans Nos. 1, 2 and 5 CAN NOT be used on presses with automatic feeders. Before ordering either of these, make sure there is at least 7/8-inch available space on the pulley shaft for the split sheave.

ROUSE Roller Fan No. 4 — Steel Cover Plate in place on Two-Color Miehle

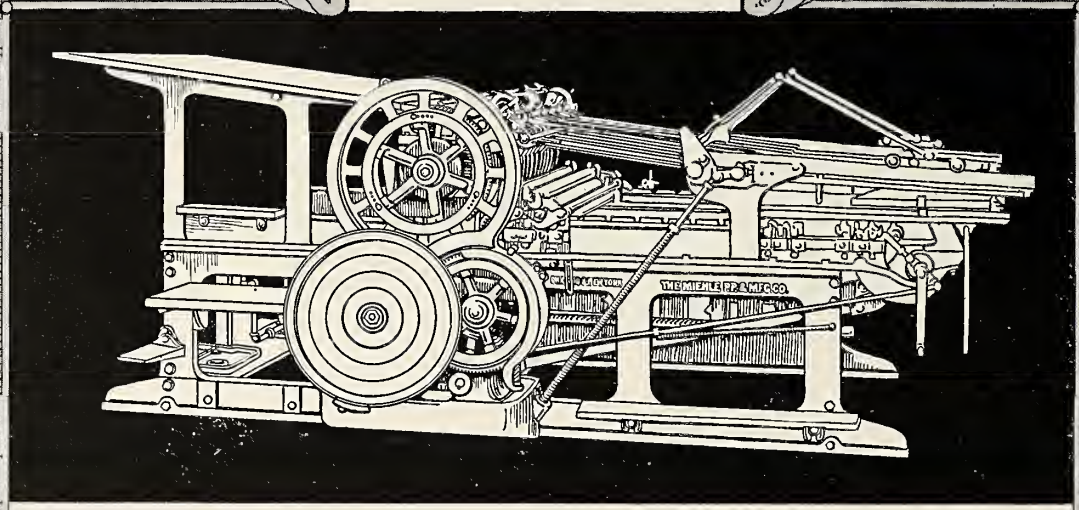


ROUSE ROLLER FANS

Fan No. 1 fits 46, 50 and 53 in. Miehle, hand feed	$25.00
Fan No. 2 fits 56 to 46 x 68 in. Miehle, hand feed	25.00
Fan No. 3 fits 56 to 74 in. Miehles, automatic feed	32.00
Fan No. 4 fits Miehle Two-color Presses, hand or automatic feed (two fans)	60.00
Fan No. 5 fits Miehle Presses with Upham Color Attachment (two fans)	50.00

F. O. B. Chicago.

The Miehle



Individualism

CHARACTER is not to be read by surface indications. Its secret is to be sounded only through observation of conduct over a long period.

It is not enough to note how it reacts to any limited set of circumstances. It is only when the reactions in a large number of cases are considered together that we are able to establish the individual character.

And it is just this sort of observation which has determined the individual character of the Miehle in the estimation of the printing world. It has met every test to which it has been subjected. It has established its individualism.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Stephen Girard Bldg. — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2840 Woolworth Bldg. — DALLAS, TEX., 611 Deere Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

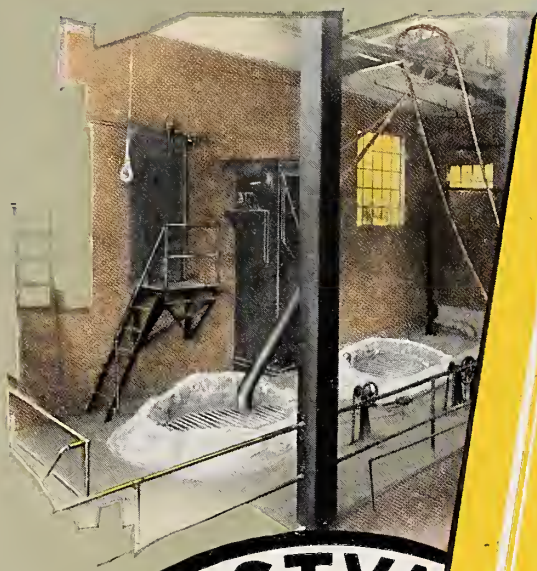
YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

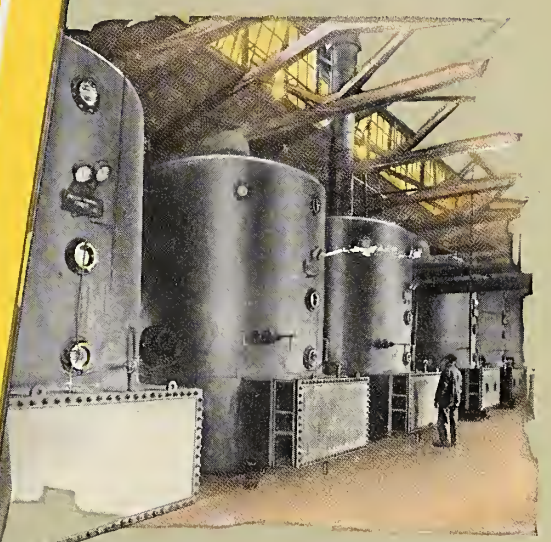
The Westvaco Mill Brand Values

are itemized *in*

The Mill Price List

issued Monthly





The Westvaco trade-mark stands for satisfactory pressroom performance and *uniform* grade standands

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

Atlanta	The Chatfield & Woods Company
Augusta, Me.	The Arnold-Roberts Company
Baltimore	Bradley-Reese Company
Birmingham	Graham Paper Company
Boston	The Arnold-Roberts Company
Buffalo	The Union Paper & Twine Company
Chicago	West Virginia Pulp & Paper Company
Cincinnati	The Chatfield & Woods Company
Cleveland	The Union Paper & Twine Company
Dallas	Graham Paper Company
Des Moines	Carpenter Paper Company
Detroit	The Union Paper & Twine Company
El Paso	Graham Paper Company
Houston	Graham Paper Company
Kansas City	Graham Paper Company
Milwaukee	The E. A. Bouer Company
Minneapolis	Graham Paper Company
Nashville	Graham Paper Company
New Haven	The Arnold-Roberts Company
New Orleans	Graham Paper Company
New York	West Virginia Pulp & Paper Company
Omaha	Carpenter Paper Company
Philadelphia	Lindsay Bros., Incorporated
Pittsburgh	The Chatfield & Woods Company
Providence	The Arnold-Roberts Company
Richmond, Va.	Richmond Paper Company, Inc.
Rochester	The Union Paper & Twine Company
St. Louis	Graham Paper Company
St. Paul	Graham Paper Company
Washington, D. C.	R. P. Andrews Paper Company
York, Pa.	R. P. Andrews Paper Company



See What You Have Sent Us

Here are some forms marked with the familiar word "RUSH!" Are they yours?

No name appears on the chases — no identifying slugs are locked up with the forms — nothing to help the electrotyper keep track of them as yours.

No formal order — just a rough proof carrying notations in pencil — followed by the inevitable "RUSH."

With the type forms comes a package of half-tones — *blocked*. These are to be lead-moulded and sweated into the type.

How do we know they are to be lead-moulded and sweated? Somebody from your house has telephoned somebody at our house.

BUT — a few facts were omitted in that telephone conversation.

Nothing was said about the type being filled up with old dry ink which must be cleaned out before moulding.

Nothing about the stone-man having locked up these forms with low spaces, quads and justification, thus making it very difficult to secure a perfect wax mould.

And, finally, nothing said about the original half-tones being sent blocked for lead moulding — when they should be unblocked and free from engraver's enamel and printer's ink.

Yet this is a typical "order," not only from your house, but from printing houses generally.

Obviously, it would pay you to call upon your electrotyper, and once and for all straighten out your method of ordering duplicate plates.

The contact between your composing room and your electrotyper should embrace the closest kind of co-operation — if that word — RUSH — is to mean what you want it to mean.

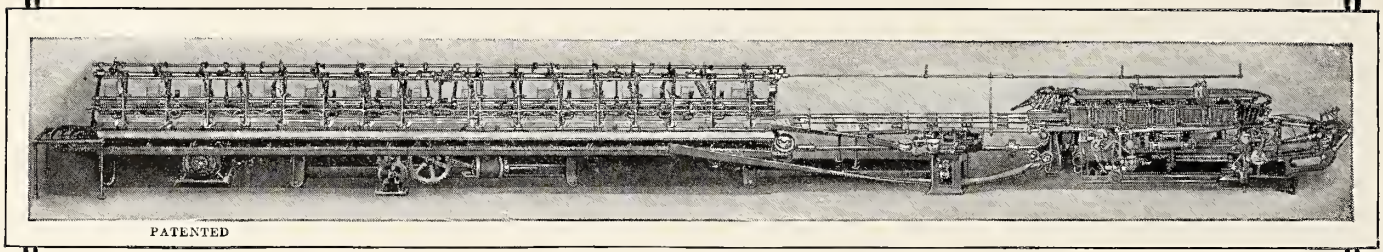
Will you promise us that you will call on your electrotyper — soon?

INTERNATIONAL ASSOCIATION *of* ELECTROTYPERS

HEADQUARTERS: 147 FOURTH AVENUE, NEW YORK

JUENGST
Gatherer, Stitcher and Coverer

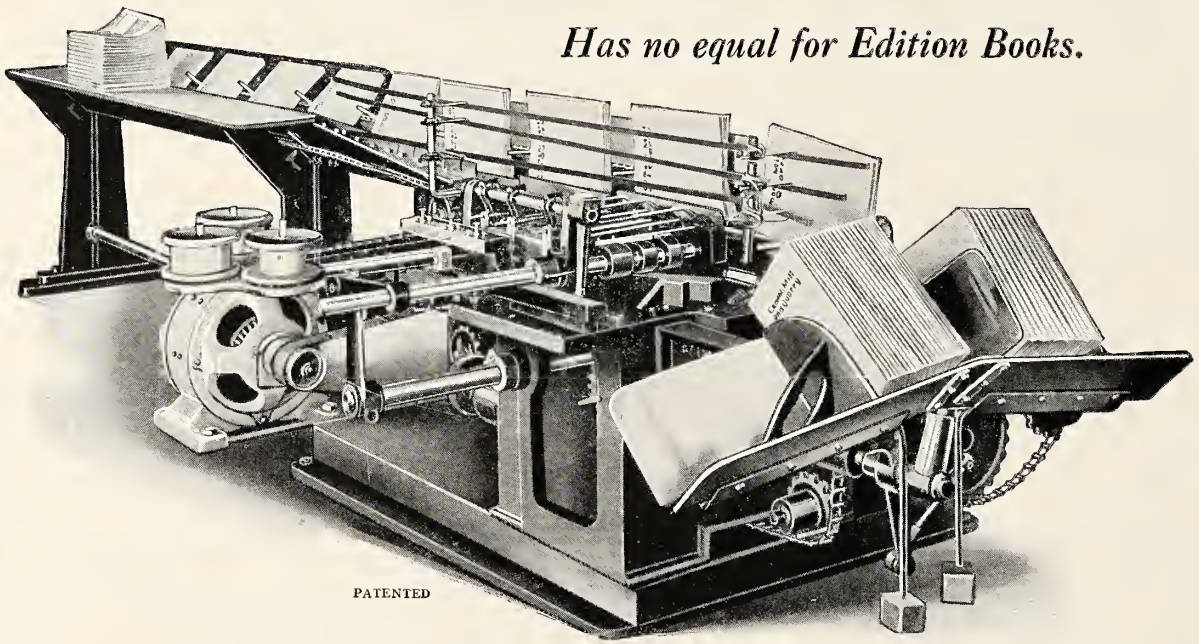
THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



PATENTED

Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



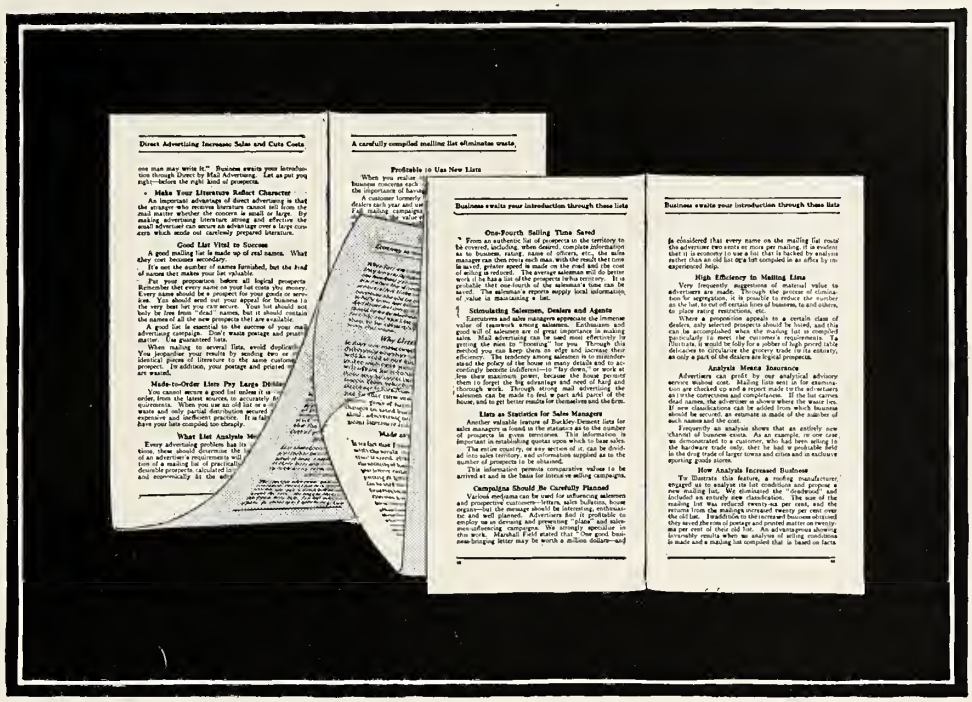
PATENTED

Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City



Only A Cleveland Can Do This—

Fold a 20-Page Booklet in *One Operation*

THE CLEVELAND FOLDING MACHINE has revolutionized the folding of all kinds of printed matter.

Printers used to think of the 20-page booklet as—one 16-page form, one four-page form, two folding operations plus a final operation, inserting, before it was ready for stitching.

Printers today think different, at least those who have Cleveland Folding Machines do. A 20-page booklet to them means—a 20-page form folded in one operation, either parallel—two or more on—or a combination of four parallel and one right angle.

This Cleveland way saves you having to make up the extra four-page form, the extra lock-up, the tedious, time-wasting job of double register—where color work is being done, the folding of the second form, and the inserting.

The Cleveland Folding Machine enables you to give your clients quicker service, better work, and it eliminates the waste of material caused by poor folds.

The Cleveland makes 210 different folds—156 more than all the other folders combined—and it will *fold anything that any folding machine in the world can fold.*

We would like to send you our catalogue and descriptive literature—you will find them very interesting. Just drop us a line, now, for them.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

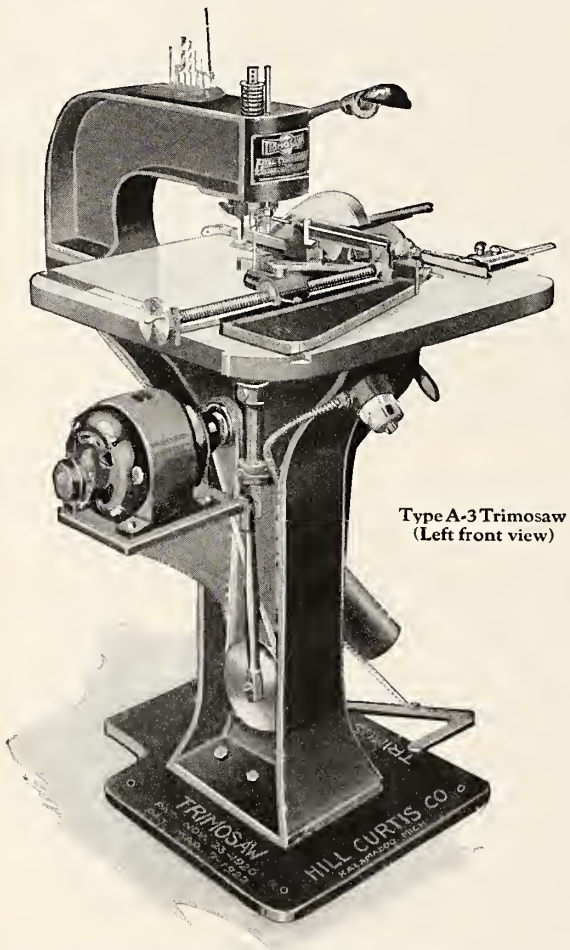
NEW YORK Aeolian Building CHICAGO: 532 S. Clark Street BOSTON: 101 Milk Street

Represented by Printers Machinery-Supply Co., San Francisco and Los Angeles, Portland, Oregon and Salt Lake City; Barnhart Brothers & Spindler, Seattle, Washington

The manufacture and sale of Cleveland Folders in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada

A TRIBUTE—
Because It Excels!

TRIMOSAW Does Excel, and Distinctly!



Type A-3 Trimosaw
(Left front view)

No Finer Machine—No Greater Money Earner—Is Available.

Trimosaw Recognition Is World Wide

In its first 18 months (following six years of painstaking, careful engineering creating) it has gone into profitable daily service for discerning printers and publishers in

24 STATES (Maine to California)
D. of C. (U. S. Printing Office)
CANADA (Quebec to British Columbia)
ENGLAND, AUSTRALIA and JAPAN.

Demand Is Never Satisfied

No greater tribute has ever been paid the product of man's brain and hand by Typographers.

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

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CHICAGO	Sam. C. Koelle, 542 S. Dearborn St.	SAN FRANCISCO	Wm. Griswold, 151 Minna St.
BALTIMORE	A. E. Davis, 43 E. Hayward St.	OMAHA	Wm. B. Benson & Co., 312 S. Twelfth St.
MILWAUKEE	Milwaukee Printers Roller Co., 214 Greenbush St.	PHILADELPHIA	R. W. Hartnett Co., 1010 Race St.
CINCINNATI	Thos. J. Kennedy Co., 337 Main St.	CANADA	Toronto Type Foundry Co., Ltd., Toronto, Montreal, Winnipeg, Regina
ENGLAND, Walker Brothers, Inc., London, E. C. 4		AUSTRALIA, F. T. Wimble & Co., Ltd., Sydney	

If your State is without a TRIMOSAW you will be interested in our Special Offer to those "Without the Fold"



Butler's

Definition of "Service"

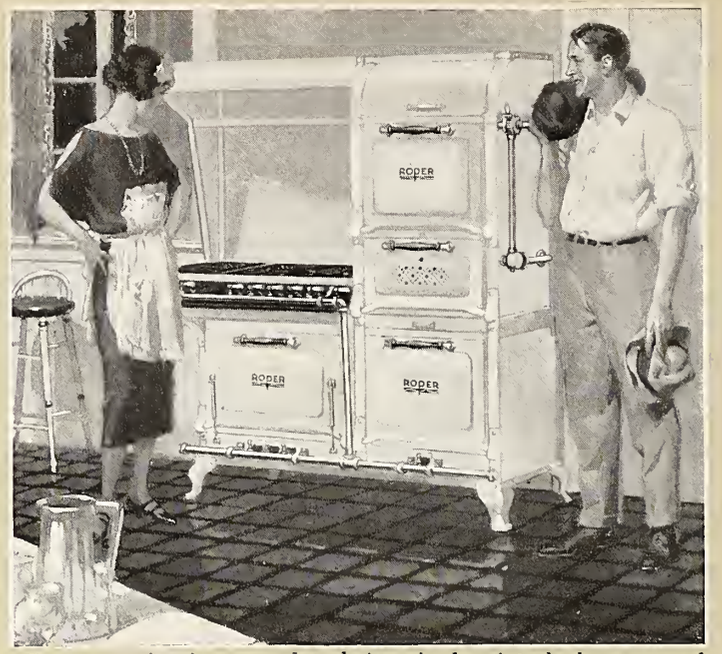
DO YOU know that "service" as you hear it used many times a day is a word which has no parallel in the languages of most other countries? American businesses have coined its meaning—and everyone who uses it gives the word a different interpretation. It means much—and little. What does "service" mean in the language of Butler?

First of all it means paper—paper for every commercial purpose—paper that is standardized to meet each specific need with a specific grade—paper which has such a definitely established quality that the men who sell it to you can say, "If this paper does not give you satisfaction—we will."

But "service" with Butler means more than paper. It means a unique method of distribution by which your satisfaction with Butler paper is protected and assured. Butler paper is sold to you by men who belong to your own community—neighbors of yours—who are also a part of the Butler organization and able to command its full facilities to meet your local needs and give satisfaction.

The word "service" as used by Butler has been growing for over three quarters of a century to its present significance. It is still growing because Butler is still finding new ways to be more useful and more serviceable to the printer and the user of paper.





Beauty in pictures and technique in drawings both are wasted when you do not choose the right paper to print them upon

Butler Service—*in Coated Book Papers*

BUTLER'S Artisan Enameled Book, Butler's Forty-Fold Broadside Enamel, Butler's Snowflake Enameled Book, Butler's Melotone Coated Book, Butler's Ambassador Enameled Book—

—these five names represent a line of coated book papers which accurately demonstrates what Butler means by Standardized Papers.

ARTISAN signifies the highest attainable quality in glossy coated book papers, both in body stock and coating materials.

FORTY-FOLD is an enameled paper which folds, and yet is capable of taking fine halftones.

SNOWFLAKE supplies the need for a paper which gives printing results of an excellence surpassed only by Artisan.

MELOTONE is individualized by a dull coated printing surface —low in light reflection but so smooth that it takes a perfect impression of halftones.

AMBASSADOR is the paper to use where economy is essential and yet an attractive and satisfying result is required.

You will find the same application of Standardization in all the Butler papers which are offered to you through the Butler Divisions.

DISTRIBUTORS OF BUTLER BRANDS—*Standardized Paper*

DOMESTIC

J. W. Butler Paper Company	Chicago	Missouri-Interstate Paper Company	Kansas City
Standard Paper Company	Milwaukee	Southwestern Paper Company	Dallas
McClellan Paper Company	Minneapolis	Southwestern Paper Company	Houston
St. Paul Paper Company	St. Paul	Sierra Paper Company	Los Angeles
Butler Paper Company	Detroit	Pacific Coast Paper Company	San Francisco
Central Michigan Paper Company	Grand Rapids	Pacific Coast Paper Company	Fresno
Mississippi Valley Paper Company	St. Louis	Mutual Paper Company	Seattle

Endicott Paper Company, Portland

EXPORT

Patten Company, Ltd. . . . Honolulu, T. H.

Butler American Paper Company
New York, Chicago, San Francisco

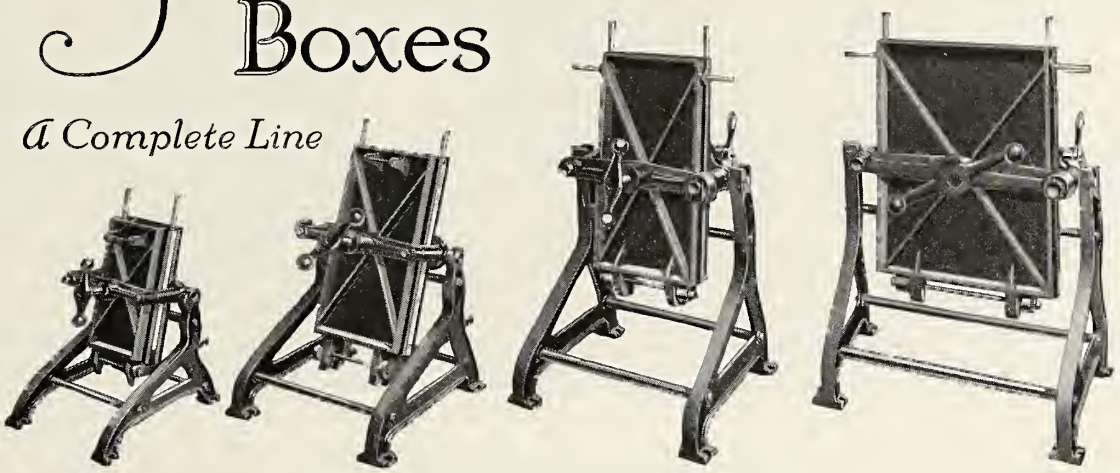
BUTLER PAPER CORPORATIONS

NEW YORK CHICAGO SAN FRANCISCO

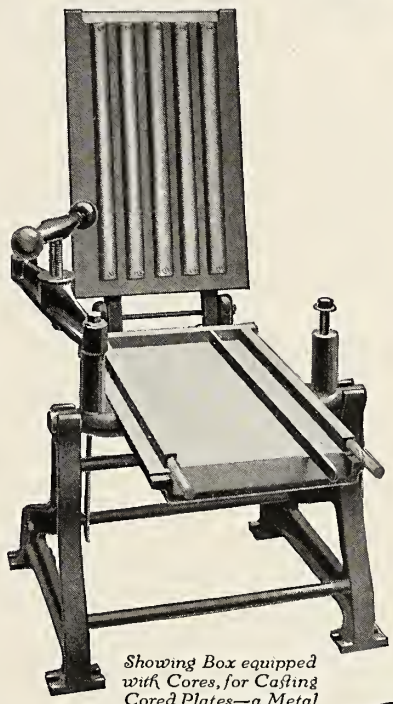


Superior Stereo Casting Boxes

A Complete Line



Sizes to Suit Every Job Printer and Publisher



Showing Box equipped with Cores, for Casting Cored Plates—a Metal Saver for Newspapers

The awakening of printers to a realization that something must be done about the high cost of plates and excessive tieup of capital in metal where forms are kept standing—has brought the perfected dry mat stereotyping process to the fore. These outfits are now in great demand by job printers, book and publication printers, as well as newspaper publishers. Many electrotyping plants are using the process for a large class of plates.

With a Dry Mat Cold Process Stereotyping Outfit the printer may substantially reduce his electrotyping expenditure, as dry mat stereotype plates are very quickly and cheaply made by this simplified process, and fully meet the requirement of clearfaced, durable plates for an extensive variety of work. A considerable saving is effected by release of standing forms—as from a dry mat kept on file any desired number of plates may be cast when wanted.

Superior Stereotype Casting Boxes are made in sizes 9½x14, 13½x22, 14x26 and 20x28 inches, and are obtainable with accurate gauges for casting both typehigh stereotypes and thin plates for mounting on wood or metal base—and they may also be used for casting metal bases for plates.

SUPERIOR PRODUCTS SINCE 1858

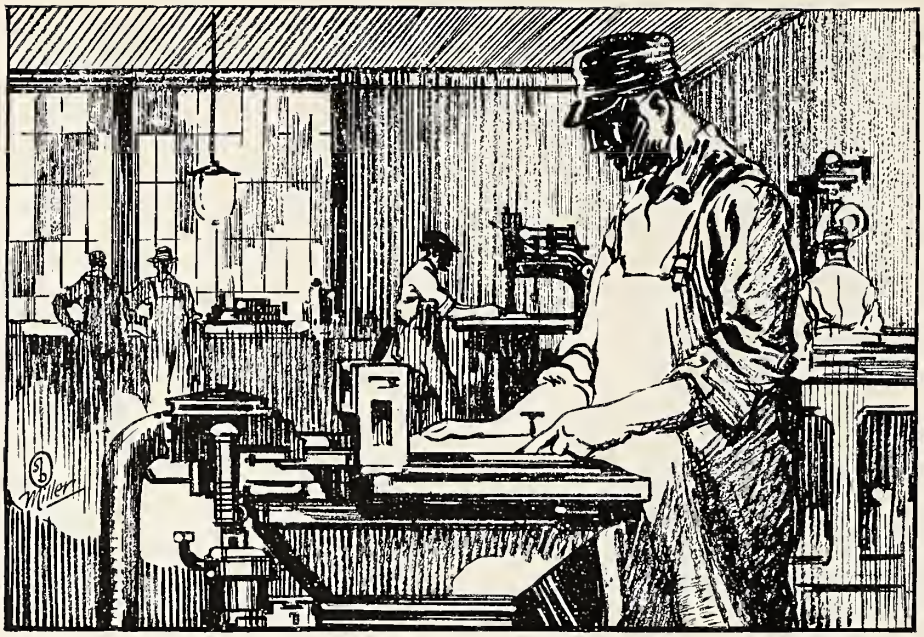
We supply everything needful for Stereotyping—metal, furnaces, mold pans, ladles, skimmers, brushes, saws and typehigh planers

Barnhart Brothers & Spindler

Superior Specialties for Printers

Washington, D.C. Chicago Saint Paul Omaha Seattle Vancouver, B.C.
Saint Louis Dallas Kansas City

Set in Pencraft Faces Brass Rule No. 5193 Pencraft Border No. 445



TRUE EFFICIENCY

The use of good printing plates in modern efficient volume printing is not only an essential factor, but an economy. They do not add to the cost but rather are the medium to diminish it Quality and production are assured when Lead Mould electro duplicates are used

Plate Makers to LEAD MOULD ELECTRO-TYPE FOUNDRY INC. *the Graphic Arts*

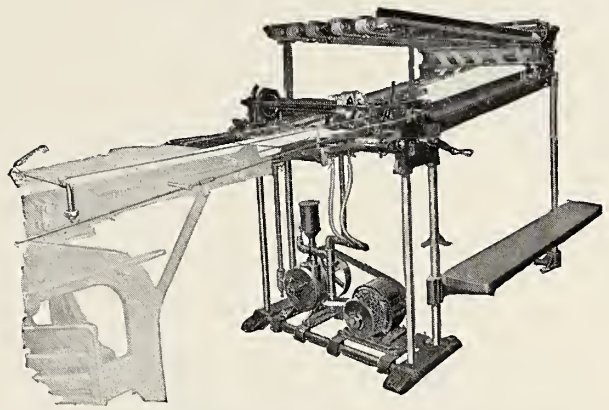
LEAD MOULD ELECTROTYPE FOUNDRY

504 W. 24th Street INCORPORATED *New York, N.Y.*

Please Mention The Inland Printer *When Writing to Advertisers.*

Frohn Continuous Air Wheel Feeder

Designed for Cleveland folding machines



Insures largest possible production from a Cleveland. No other automatic feeder like it.

In a class by itself for—

Handling short runs to advantage.

Can be loaded while running preceding job.

Rotary suction air wheel and positive paper control makes it possible to handle dull and sensitive coated paper stocks without marring, scratching or bruising sheets.

INVESTIGATE BEFORE EQUIPPING YOUR CLEVELAND!

GRS

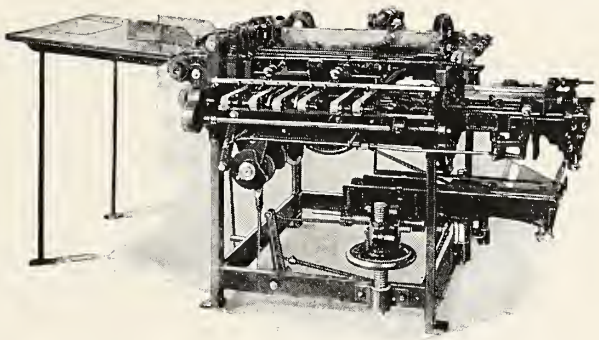
Good Reliable Service

1 *Folders*
2 *Folder Feeders*
3 *Press Feeders*
4 *Wire Stitcher Feeders*
5 *Cutters*
6 *Roll Feed Job Presses*
7 *Gathering Machines*
8 *Covering Machines*
9 *Round Hole Cutters*
10 *Pneumatic Appliances*
11 *Bundling Presses*
12 *Slip-Sheet Separators*
13 *Sheet Varnishers*
14 *Tipping Machines*
15 *Ruling Machines*
16 *Ruling Machine Feeders*
17 *Register Line-up Tables*
18 *Press Slitters*
Etc.

G. R. S. Jobbing Type Folders

Experience of years Built into G. R. S. Folding Machines

All G. R. S. folders scientifically geared obtaining even distribution of power, reducing friction and strain and permitting speed and reduction of upkeep.



ADJUSTMENTS — Latest methods and particular attention have been given all adjustments from feedboard to packer boxes—not too many, just enough. Easy to "catch on to" and stay where they are set.

Built in several sizes.

Put your folding problems up to us!

GEORGE R. SWART & CO., Inc.

Cost Reducing

Printers' and Bookbinders' Machinery

NEW YORK
Printing Crafts Building
461 Eighth Avenue

SAN FRANCISCO
Western Agents
Printers' Machinery Supply Co.

CHICAGO
Transportation Building
608 S. Dearborn St.

DETACH AND MAIL NOW

(City) .....

GEORGE R. SWART & Co., Inc.
New York *or* Chicago

Send, without obligation, data on the equipments corresponding to the numbers we have checked:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

We are also interested in .....

.....

Firm .....

By .....

3



Any Commercial Printing Plant Doing a Business of $100 a Month or More Needs

The UNIVERSAL PRINTING PRICE LIST

TO be without such a reference book—which gives prices on all small printing up to 10,000, simply and accurately—means that a valuable and necessary business accessory is lacking.

The lease price is but $10.00 a year—no other payment—and entitles lessee to all changes and additions that will be issued for one year. At this low price, there is no need of any shop being without a price list on printing for small work only.

Send your check for ten dollars for the first year's lease. If not satisfied in ten days, return the price list and get back your money.

Universal Publishing Company

701 W. O. W. BUILDING OMAHA, NEBRASKA

THE LINOWRITER

Will Increase Your Plant and Office Efficiency



Reasons Why:

1—It enables a person to become an expert keyboard operator on both the slugcaster and typewriter.

2—It is a standard typewriter with a keyboard arrangement that conforms to the slug-caster keyboard.

3—It will enable you to train your own keyboard operator to get up speed and accuracy, saving the time and wear on a valuable slug casting machine.

4—It serves as an admirable device for a beginner to work out correct combinations right in his own home or office to develop *speed* and *accuracy*.

5—May be used by publisher to test ability of applicants for slug-casting jobs.

6—Printer-Editors in the smaller cities may write their own copy and set it up with the same type of keyboard—preventing mental mixups through memorizing of two keyboards.

Useful in Vocational School

The LINOWRITER shows on paper just what the pupil is doing, whereas the dummy Linotype keyboards which many schools are using shows nothing of the student's work. The dummy keyboard creates guesswork, the Linowriter spells efficiency and accuracy.

The price is $95.00 net, cash, f. o. b. Delevan, N. Y.

May we send you one on approval? Terms if desired.

EMPIRE TYPE FOUNDRY

Buffalo, New York

Hamilton Work Bench and Storage Cabinet



No. 13646

A cabinet that will prove its worth every day, in actual saving in time and labor, in any printing plant—large or small. One that should increase the output and thereby reduce the "hour cost" of every employe. An actual necessity in every composing room—and at a price within reach of all.

DETAILS

Entire cabinet built of steel, except top, which is of select Rock Maple, $1\frac{1}{16}$ in. thick.

Shelves adjustable on 3 in. centers, and two are supplied with each cabinet. (Illustration shows shelves spaced to provide three compartments each $8\frac{1}{2} \times 24\frac{1}{2} \times 14\frac{3}{4}$ in.)

Compartments are of proper length to accommodate full-length (24 in.) strip material, together with ample storage space for tools, brushes, etc.

Lead and Rule Cutter and Mitering Machine may be placed on top.

Door has knob and lock with key.

Legs have shoes to facilitate moving and prevent scratching of floors.

Finish: Top, natural wood; body, olive green baked enamel.

Overall dimensions: $36\frac{1}{4}$ in. high; $24\frac{1}{2}$ in. wide; 16 in. deep.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN

Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by All Prominent Type Founders and Dealers Everywhere

RICH, distinctive and elegant—Dejonge Art Mat represents the highest development of coated paper making in America. Common experience teaches us the importance of making a good "first impression," and nowhere does a good first impression count for more than in direct advertising—for through its paper, ink and craftsmanship, the person who receives this class of printing must be impressed with a compelling desire to read the story and examine the illustrations. Dejonge Art Mat paper contributes in no small measure to this end. Its velvety surface—which absorbs rather than reflects light—invites the eye and makes reading a pleasure. And it has another strong appeal also—its subconscious appeal to the sense of touch. Art Mat gives to type distinction and rare beauty; to halftones true photographic atmosphere; to color plates added richness and charm. Thus this incomparable dull-finish coated paper serves better than any other paper can, to create a good *first impression.*

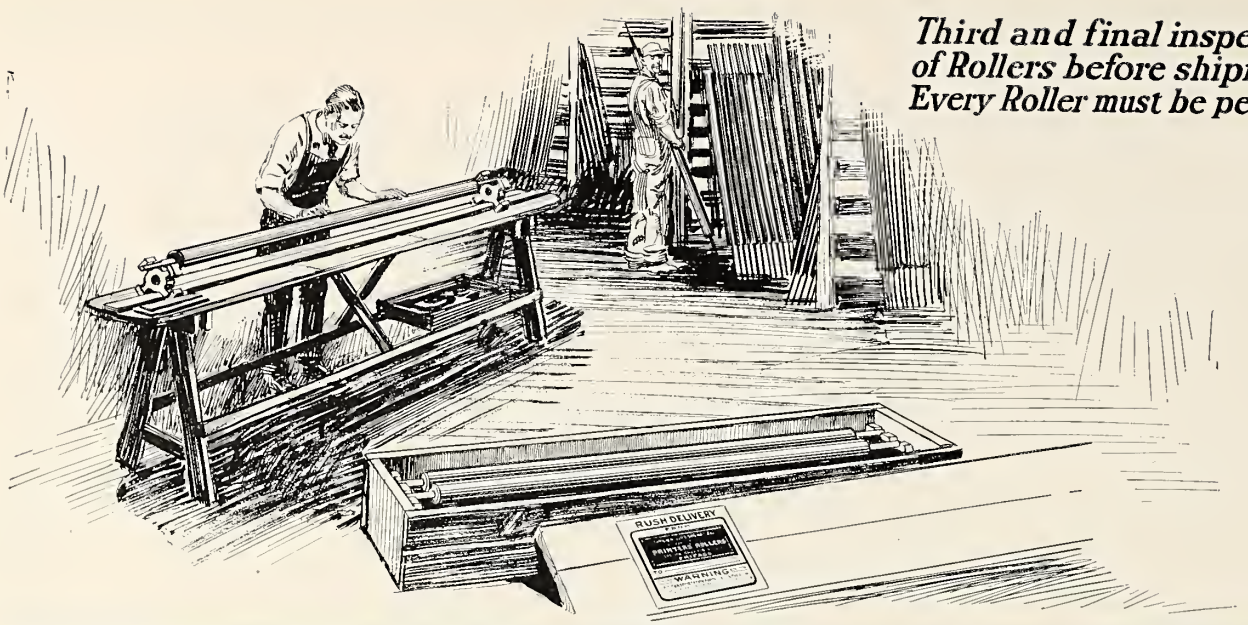
LOUIS DE JONGE & COMPANY

Ernest W Lutgraf

PRESIDENT

NEW YORK
PHILADELPHIA
CHICAGO

Dejonge Art Mat is sold only by the manufacturers and authorized agents in leading cities throughout the United States



Third and final inspection of Rollers before shipment– Every Roller must be perfect

Perfect Rollers for Better Printing

SAM'L BINGHAM'S Reliable composition Rollers are thrice subjected to rigid inspection to assure absolute perfection in each of the qualities of a good roller. Perfectly cast, properly seasoned, possessing the right elasticity and tackiness, each Bingham Roller is capable of producing the highest grade printing.

It will soon be time to order your Summer Rollers. Rollers cast in April are the best for Summer use. Place your order for future delivery with one of the eleven Bingham factories. Three generations of experience is your assurance of securing the best.

Check over last year's production on one of your presses. Figure how much you paid for its rollers and the number of impressions run. You will then see that the cost of rollers per 1000 impressions is infinitesimal. It doesn't pay to use poor or worn rollers.

For 73 Years

BINGHAM'S RELIABLE PRINTERS' ROLLERS

Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

PITTSBURGH 88-90 So. 13th Street	ST. LOUIS 514-516 Clark Avenue	KANSAS CITY 706-708 Baltimore Avenue	ATLANTA 40-42 Peters Street	CLEVELAND, OHIO 1285 West Second Street
INDIANAPOLIS 151-153 Kentucky Ave.	DALLAS 1306-08 Patterson Ave.	MINNEAPOLIS 721-723 Fourth St., South	DES MOINES 1025 West 5th Street	SPRINGFIELD, OHIO Cor. East and Harrison Sts.

The New Monotype Lead, Slug and Rule Caster

The New Monotype Lead, Slug and Rule Caster casts leads and slugs (high and low) and rules in point sizes from 1-1/2 point to 12-point, also newspaper column rules, automatically cut to any length up to 150 picas; using our standard rule matrices—193 faces now in stock.

Production Greatly Increased
Highest Quality Rule Faces

No speed attachment required; only three cams

Mold on top of machine; readily accessible; quickly changed

Price

Equipped for two selected point sizes, $1750

Additional rule faces, $4 each

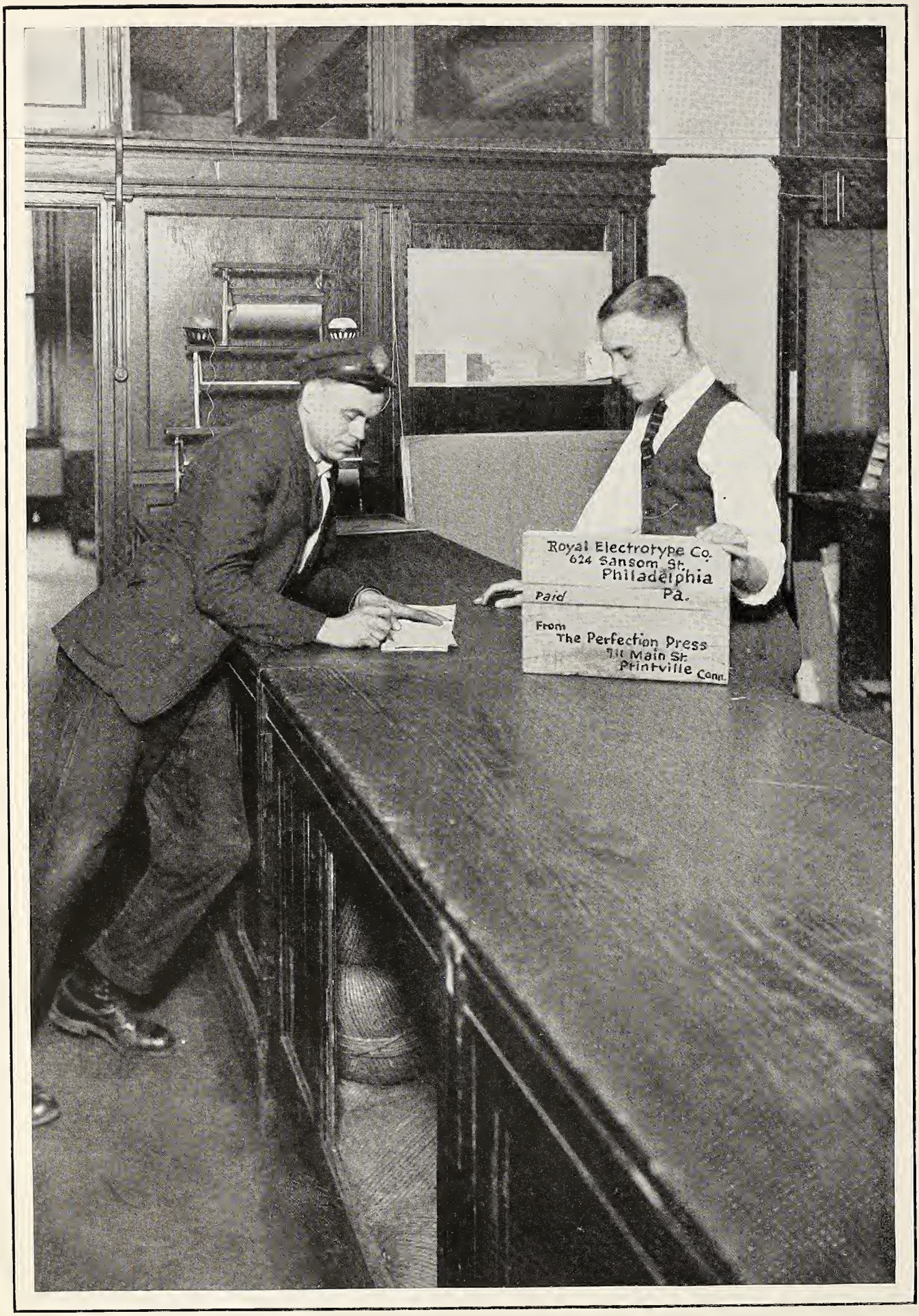
LANSTON MONOTYPE MACHINE CO.

PHILADELPHIA

NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA : SAN FRANCISCO

387


Royal Electrotype Co.
624 Sansom St.
Philadelphia
Pa.
Paid
From
The Perfection Press
711 Main St.
Printville Conn.

Let Us Imprint This Picture On Your Mind



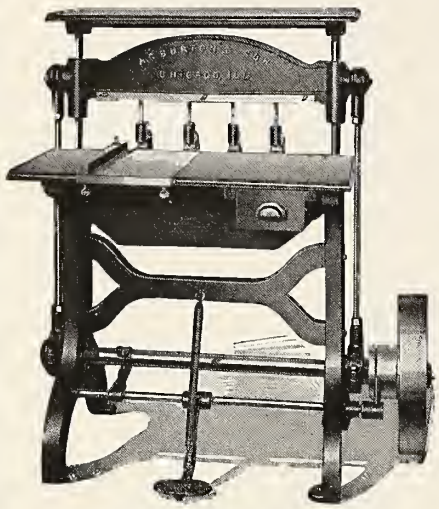
That box on the shipping counter contains a set of four-color originals. The finest lead-moulded nickel-steel duplicates obtainable are required, so the printer is sending them to Royal. That means he prefers on occasions like this to employ a specialist of national reputation. He has a clear vision of what might happen as a result of using anything less than the Royal standard of skilled workmanship. And having this picture in mind, he "plays safe," no matter how far away he is from electrotyping headquarters.

Royal Electrotype Company

624 Sansom Street, Philadelphia

Member International Association of Electrotypers

Knowing Your Requirements



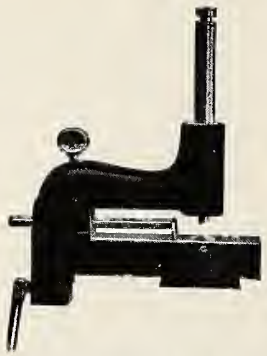
"Peerless" Punching Machine

PEERLESS

The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

"Peerless" Machines are Complete.

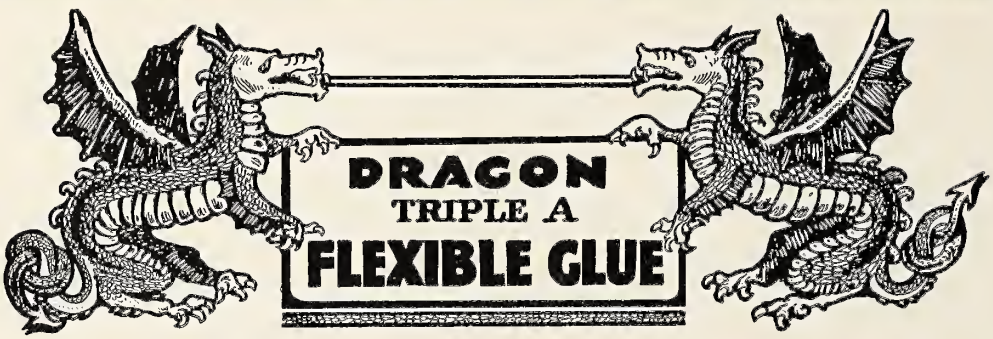


The Wrench Lock-Up
No Slipping of Heads

Manufactured by

A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street Chicago, Illinois



HAS THE ELASTICITY OF LIVE RUBBER
STAYS FLEXIBLE INDEFINITELY
HAS THE MAXIMUM STRENGTH

TRIPLE A is the BEST Flexible Glue possible to manufacture *at any price.* Not only *the best* but most *economical.*

Furnished in uniform cakes of about 10 lbs. each.

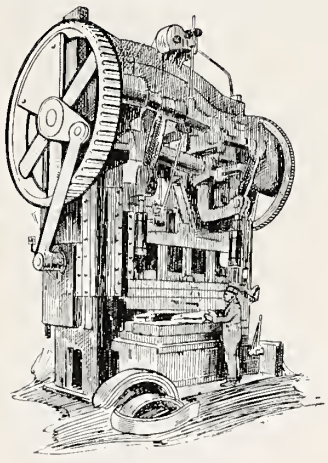
500 lb. or 300 lb. lots . . . . . 14½ cents per pound
100 lb. or 50 lb. lots . . . . . 15½ cents per pound

Ten Days 2 per cent, F. O. B. New York.
ANY QUANTITY SENT ON APPROVAL.

THE GENERAL ADHESIVE MANUFACTURING COMPANY
474 GREENWICH STREET, NEW YORK

BOSTON CHICAGO PHILADELPHIA TORONTO

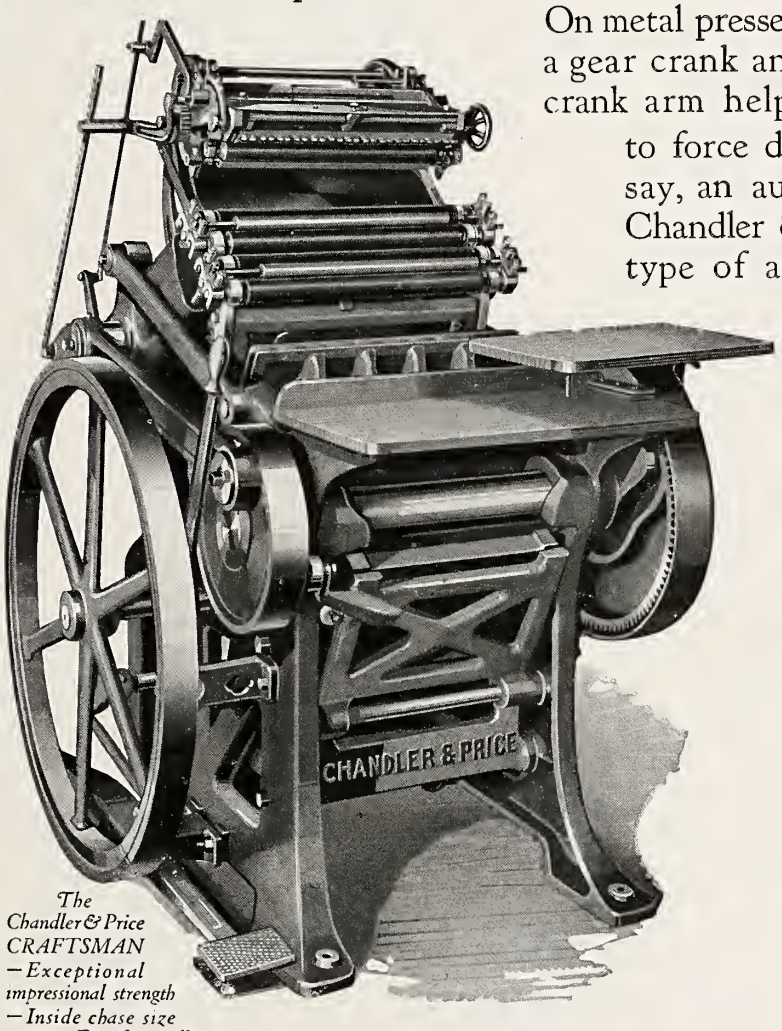
Chandler & Price Presses "Squeeze" like Sheet Metal Presses



PRINTING PRESSES capable of producing good halftone and color work *must* have exceptionally good "squeeze" or impressional strength.

It is significant that "squeeze" is obtained on Chandler & Price Presses by the same means as on sheet metal presses.

On metal presses, a gear crank and crank arm helps to force down the die, forming let us say, an automobile fender. On the Chandler & Price Press a very similar type of arrangement, refined to the highest degree, draws together the form and platen, transferring the ink smoothly and simultaneously from all parts of that form to the paper.



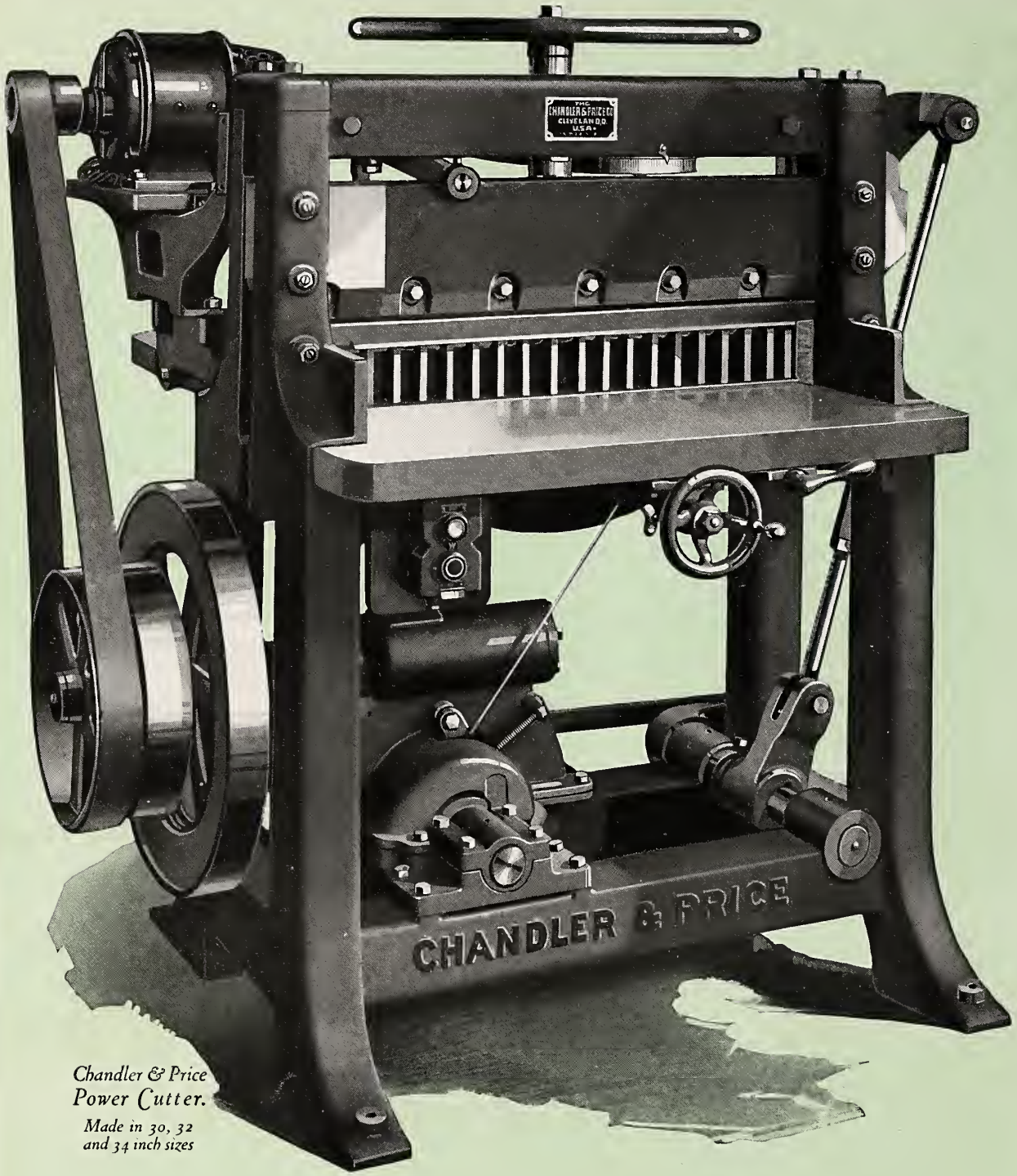
The Chandler & Price CRAFTSMAN —Exceptional impressional strength —Inside chase size 12x18—Four form rollers

Ask your jobber to show you this Chandler & Price feature. Look at the CRAFTSMAN Press and *see* how impressional strength is built into it. Ask to see some samples of work which this press produces.

The Chandler & Price Co.
Cleveland, Ohio U. S. A.

Chandler & Price

This insert printed completely on a Chandler & Price CRAFTSMAN Press



Chandler & Price
Power Cutter.
Made in 30, 32 and 34 inch sizes

Chandler & Price



"Understand, this Job is Rush!"

says your customer and he *means it.*

"Proofs tomorrow, sure, the finished job—next day."

With your shop full of work and presses crowded, you must, nevertheless, speed up.

Can you do it? You can!

You can run your presses at least 10% faster if required, when—they are equipped with Johnson Perfection Burners.

Think how 10% additional production is going to help you out! These burners will pay for themselves in a hurry.

Out will come your sheets in straight, even piles ready to be backed up at once and sent to the folding machines.

Offset troubles will be avoided; jogging, unnecessary. Hours of slip-sheeting saved; "static" eliminated.

That's what Johnson Perfection Burners will mean to you just as they have to hundreds of printers for the past nine years.

Let us tell you more about them.

The Johnson Perfection Burner Company
1966 East Sixty-sixth Street
Cleveland, Ohio

Avoid—

- Slip-Sheeting
- Jogging
- Paper Spoilage
- Waiting for Ink to dry
- Slow-Speed Runs
- Static Electricity

Distributors

BARNHART BROS. & SPINDLER
Chicago, Washington, D. C.
Dallas, St. Louis
Kansas City, Omaha
St. Paul, Seattle

DES MOINES PRINTERS EXCHANGE
Atlanta, Ga.

C. I. JOHNSON MFG. CO.
St. Paul, Minn.

KEYSTONE TYPE FOUNDRY
Philadelphia, Pa.

LATHAM AUTOMATIC REGISTERING CO., Chicago, Ill.

RICHMOND TYPE & ELECTROTYPE FOUNDRY, Richmond, Va.

A. F. WANNER & CO., Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.
New York City, Philadelphia, Pa.
Buffalo, N. Y.

Distributors for Canada

TORONTO TYPE FOUNDRY, Ltd.
Toronto, Montreal, Winnipeg, Regina

Sales Offices

San Francisco . . Wm. Griswold, Rep.
Pittsburgh . . . . Wm. P. Gregg, Rep.
Dallas . . . . . E. G. Myers, Rep.

Johnson Perfection Burner

LESS SPOILAGE AND MORE SPEED

Used where Quality and Speed in taking proofs are most needed

A Larger Roller Series Proof Press

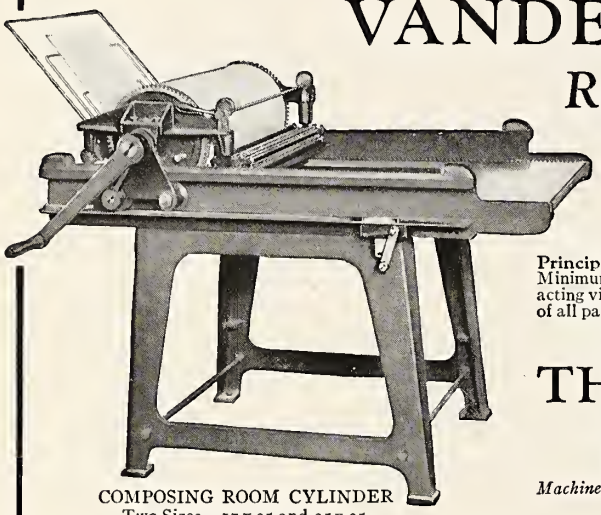
We can now supply the Roller Series proof press with a printing surface 12 x 24, automatic inking and 14 x 24, hand inking. The new press is supplied with a short crank handle to drive the cylinder. We have just shipped six of these new machines to the Government Printing Office, Washington, D. C.



ROLLER SERIES PRESS
Automatic Inking
Size, 10 x 24 and 12 x 24
Hand Inking
Size, 12 x 24 and 14 x 24

VANDERCOOK

Rigid Bed Composing Room Presses



COMPOSING ROOM CYLINDER
Two Sizes—17 x 25 and 25 x 25

Principles of Construction—Rigid, immovable bed. The moving parts are the lightest parts. Minimum floor space required. Automatic Inking. Large ink plates and no fountain. Double acting vibrator and paralle! riders. Under feed. "Safety Grippers." Accessibility and simplicity of all parts. "Unit" construction.

Made and Sold in the United States with the minimum selling expense by

THE VANDERCOOK PRESS

(R. O. Vandercook & Sons, Originators of the Modern Proof Press)

452-456 North Ashland Avenue, CHICAGO

Machines carried in stock and demonstrated in Canada, Graphic Arts Machinery Ltd, 366 W. Adelaide St., Toronto. In London, Baker Sales Co., 21 Faringdon Avenue

New York City service station, American Steel Chase Co., 122 Center Street

Test it in your own plant

The CRAIG Electro-Magnetic Gas Device

—Protects Pressroom Profits

Try the Craig Electro-Magnetic Gas Device in a cold pressroom some morning. There will be no trouble from static electricity and sheet straightening will be unnecessary.

Use full color in printing on enamelled stock. No offset.

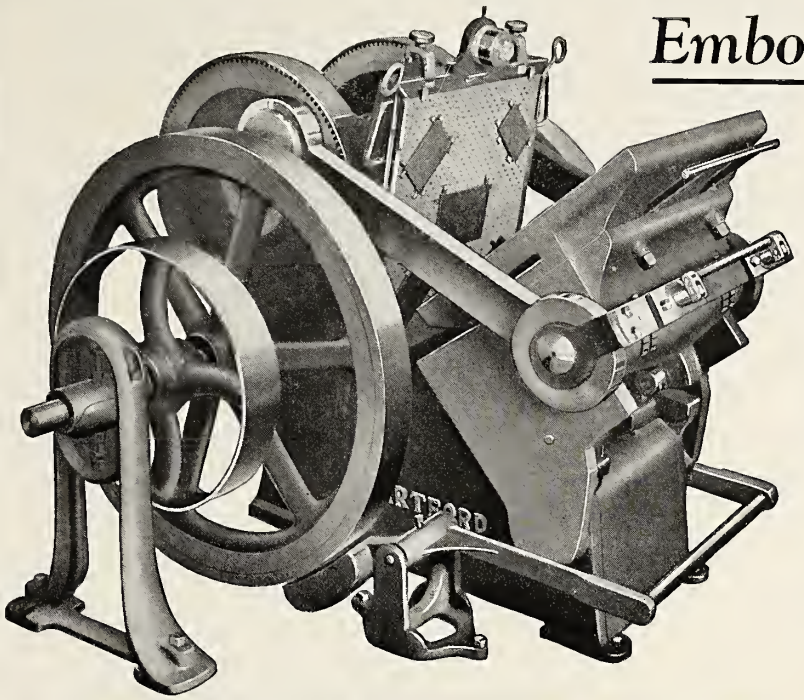
Stop the press with a printed sheet directly over the burner. It will not take fire because the burner is automatically extinguished the instant the press stops.

Any responsible printer can secure a Craig Device for a trial with the understanding that it can be returned without obligation if it doesn't prove to be the best on the market. Our booklet "Speeding up the Presses" will tell you more details. Sent free on request.

CRAIG SALES CORPORATION

636 Greenwich Street, New York City

Embossing at a Profit



The Hartford Embossing Press with Hartford Electric Heater. Size, 22 x 24 inches

The HARTFORD Embossing Press *with* HARTFORD Electric Heater

is the ideal one-man equipment for Hot and Cold Embossing, Stamping, etc.

It has no equal for the *rapid production* of the largest and heaviest Embossed Work such as fine Photo-Mounts, Book Covers, Pamphlet and other Title Pages, heavy forms of Cigar Box and other Fancy Labels, Advertising Novelties, Cards, Stationery, Wrappers, and all such work requiring *heat, power* and *speed.*

Time and cost of production reduced practically to the level of ordinary letterpress printing.

This excellent equipment has simplified the problem of embossing to such an extent that the progressive printer no longer needs to "side-step" the finishing touch it gives to quality printing.

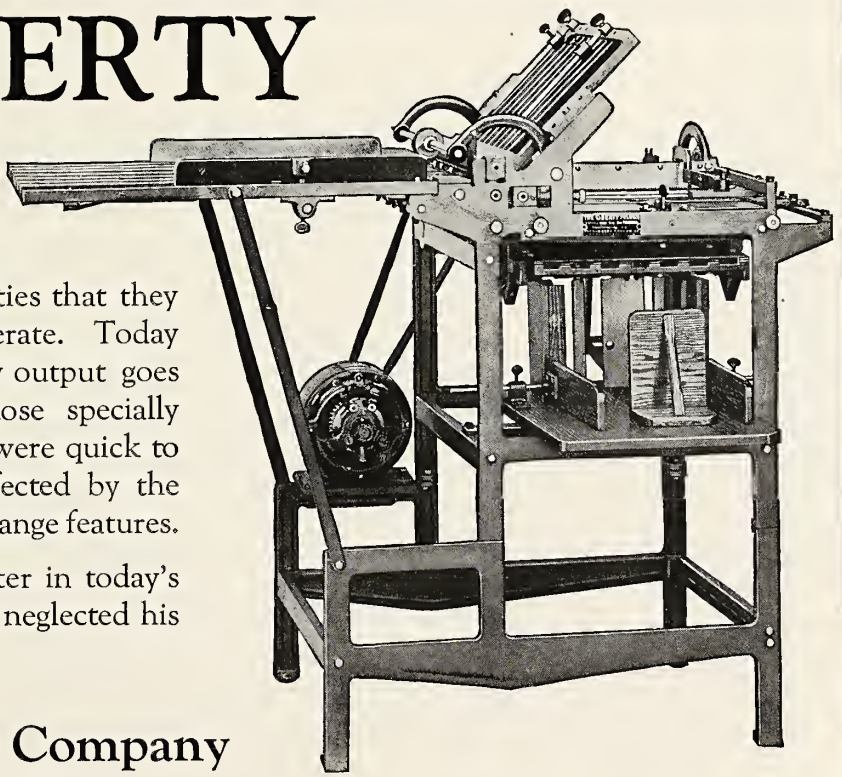
Send for "Embosser Bulletin" and full particulars.

NATIONAL MACHINE COMPANY

HARTFORD, CONNECTICUT, U. S. A.
New York Office: 23-25 East 26th Street

For sale by Graphic Arts Machinery Ltd., 366 West Adelaide Street, Toronto, Canada

The LIBERTY



The Liberty Line of folders was originally designed to give the small and medium sized printers folding facilities that they could afford to use and operate. Today 65 per cent of the Liberty output goes into the larger plants, whose specially trained department heads were quick to realize the great saving effected by the Liberty's exclusive quick-change features.

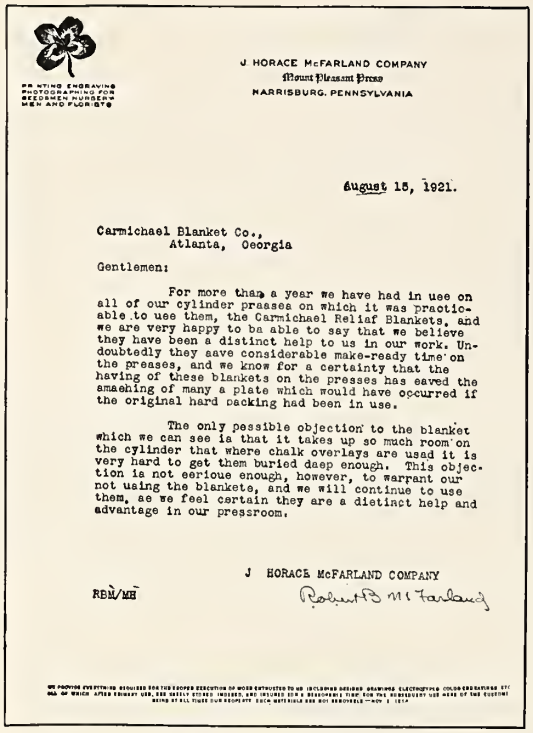
What chance has any printer in today's keen competition who has neglected his folding equipment?

The Liberty Folder Company

(Originators of Simple Folders)

Sidney, Ohio

AGENCIES IN ALL THE PRINCIPAL CITIES



J HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE McFARLAND COMPANY

RBM/MH

Robert B McFarland

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY

ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

WOOD AND STEEL FURNITURE FOR PRINTERS

INCLUDING

CUT-COST EQUIPMENTS

Made by THE HAMILTON MANUFACTURING COMPANY

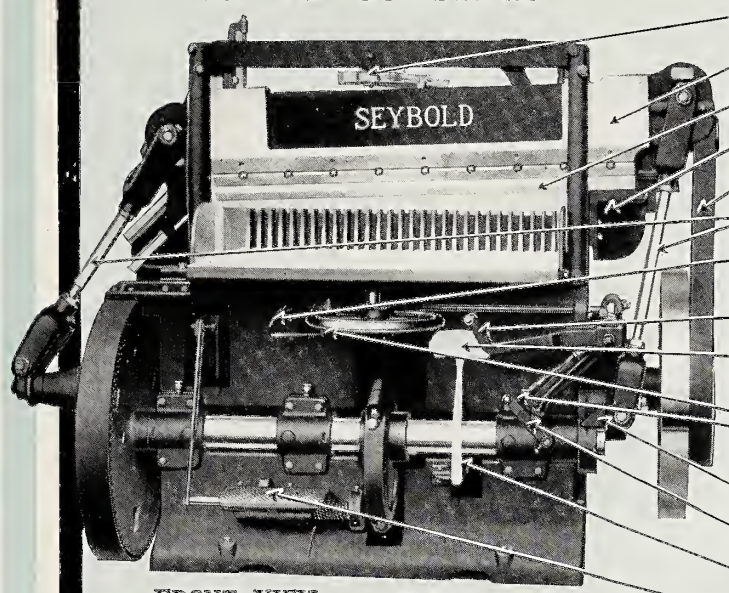
CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE

AMERICAN TYPE FOUNDERS COMPANY

LOOK IT ALL OVER

SEYBOLD AUTOMATIC CUTTER

40" 44" 50" SIZES

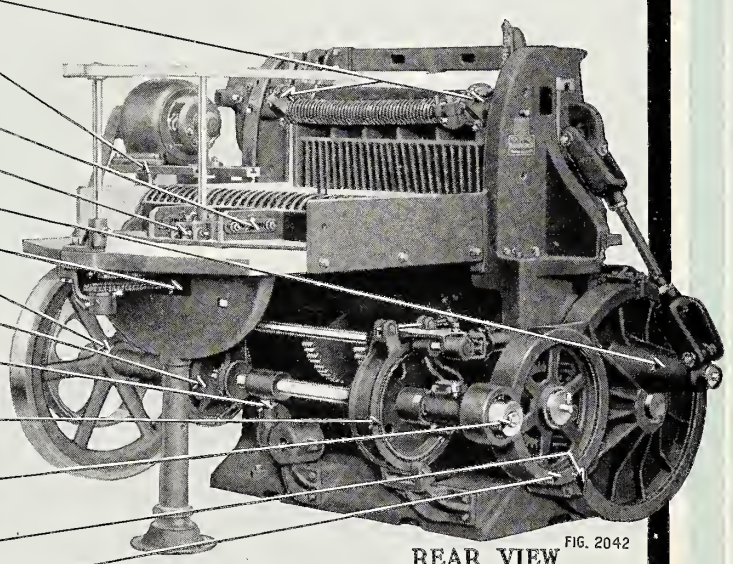


FRONT VIEW FIG. 2040

- HAIR LINE POINTER INDICATES POSITION OF BACK GAUGE
- KNIFE BAR 4 INCHES THICK (FRONT TO REAR) PREVENTS SPRINGING
- DOUBLE SHEAR (SCISSORS) STROKE OF KNIFE MAKES CLEAN SMOOTH CUT
- KNIFE GUARD COVERS EDGE OF KNIFE FULL LENGTH
- BELT FROM MOTOR IS INSIDE OF FLOOR SPACE LINES
- KNIFE ADJUSTMENT MADE BY TURNING CONNECTING RODS
- TWO HAND THROW-IN LEVER (ATTACHED IF DESIRED) REQUIRES OPERATOR TO USE BOTH HANDS TO START THE MACHINE
- STARTING LEVER MAY BE PLACED AS SHOWN OR VERTICALLY OUTSIDE AT RIGHT
- CLAMP PRESSURE INDICATOR TELLS AMOUNT OF AUTOMATIC PRESSURE CLAMP WILL EXERT ON PILE
- BACK GAUGE OPERATING WHEEL AND LOCKING LEVER
- SPRING LATCH PREVENTS BREAKAGE IF MACHINE IS TURNED BACKWARDS
- POSITIVE THROW-OUT TO CLUTCH IS KEYED TO CRANK SHAFT
- LEVER FOR THROWING IN CLUTCH IF STOPPED ON SOLID KNOCKER
- CLAMP PRESSURE REGULATOR QUICK EASY, CERTAIN
- SENSITIVE TREADLE OPERATES CLAMP WITH LITTLE EXERTION

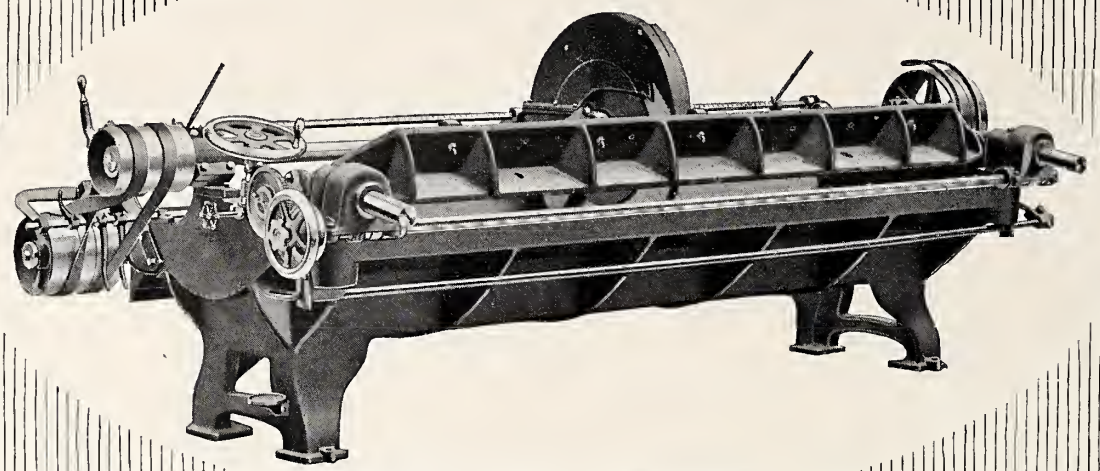
IT'S WHAT YOU GET FOR WHAT YOU PAY THAT COUNTS

- CLAMP COUNTER-BALANCE SPRING WITH EQUALIZING SHEAVES MAKES ACTION OF TREADLE UNIFORMLY EASY THROUGHOUT ENTIRE STROKE
- MOTOR BRACKET ADJUSTABLE FOR ALL SIZES OF MOTOR AND FOR TIGHTENING BELT
- BACK GAUGE IN THREE SECTIONS. EACH SECTION MAY BE OFFSET FOR TRIMMING BOOKS OR PAMPHLETS
- PARALLEL ADJUSTMENT FOR BACK GAUGE
- LONG CRANK PULLS KNIFE BAR IN DIRECTION OF SHEAR
- GIB FOR TAKING UP LOST MOTION OF BACK GAUGE
- FLY WHEEL ON ONE SIDE OF RIGID BEARING
- MAIN DRIVING CLUTCH ON OPPOSITE SIDE OF LONG BEARING
- BALANCED BEARING KEEPS INNER MEMBER OF CLUTCH ALWAYS CENTRAL
- FRICTION BRAKE OF EXTRA PROPORTIONS STOPS MACHINE SILENTLY AFTER EVERY CUT
- SAFETY WASHER WHEN SUBJECTED TO OVERLOAD WILL PART AND PROTECT MACHINE FROM DAMAGE
- SAFETY BOLT AUTOMATICALLY INSERTED LOCKS KNIFE BAR AT TOP AFTER EACH STROKE
- GEAR GUARDS COMPLETELY SURROUND GEARING



REAR VIEW FIG. 2042

THE SEYBOLD MACHINE COMPANY
MANUFACTURERS OF
CUTTERS AND DIE PRESSES
MAIN OFFICE AND FACTORY
DAYTON, OHIO, U.S.A.



THE SEYBOLD AUTOMATIC KNIFE GRINDER

The importance of the work which a Paper Cutter has to do warrants the best grinding equipment

Economical operation of cutters and the quantity and quality of production depend on properly ground knives

These facts demand your investigation

THE SEYBOLD MACHINE COMPANY

MAIN OFFICE AND FACTORY—DAYTON, OHIO, U. S. A.

MANUFACTURERS OF

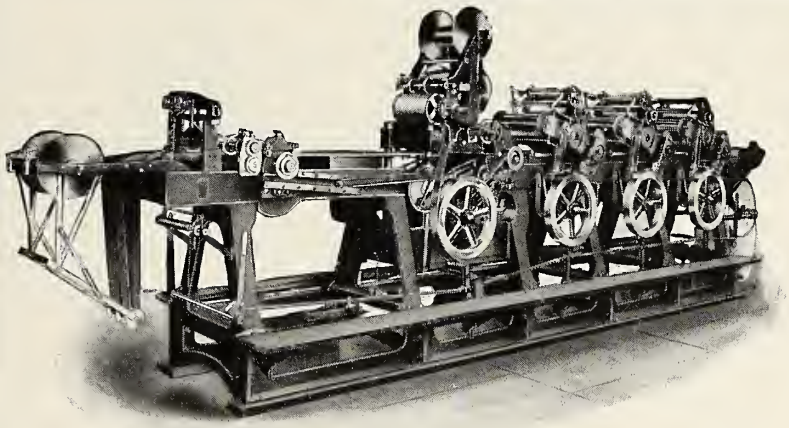
CUTTERS AND DIE PRESSES

And Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, Etc.

MULTI-
NEW ERA PRESS
PROCESS

FASTEST FLAT-BED PRESS ON THE MARKET—7,500 Impressions per Hour

Once through the press completes the job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The New Era is a roll feed, flat bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired.

Most economical machine for specialty work requiring good color distribution and accurate registry.

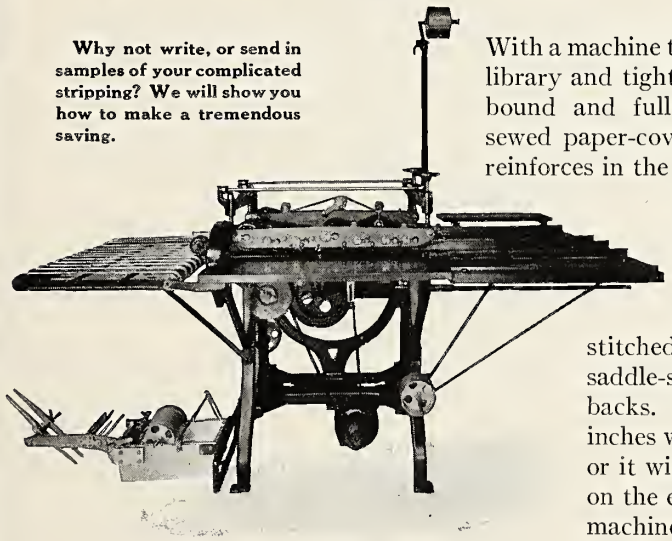
Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

The New Era Manufacturing Company

Straight and Cedar Streets, Paterson, N. J.

"The Way to Better Binding"

Why not write, or send in samples of your complicated stripping? We will show you how to make a tremendous saving.



With a machine that will strip side-stitched school books, end sheets, library and tight joint end sheets with the cloth joint visible; half bound and full-bound end sheets; reinforces side stitched or sewed paper-covered catalogs between cover and outer sections; reinforces in the center of sections; strips tailor sample books; will hinge or guard folded maps or double page advertising matter; will apply a strip of paper or cloth to the backs of tablets, quarter-bound check books, pocket checks, composition books, drafts, tariffs; in fact it will strip any style of side-stitched books which have flat backs, or any style of saddle-stitched books which have sharp or convexed backs. This machine will put a strip from ½ inch to 3 inches wide in the center of any size sheet up to 28 inches, or it will take cardboard and tip a strip of cloth or paper on the end. It will reinforce loose leaf index sheets. The machine will strip both the end sheets and outer sections of blank books after they are sewed; it will accommodate a book 1½ inches thick. The maximum thickness for back stripping is 1 inch.

As a money maker the machine can not be excelled

The Brackett Stripping Machine Co. Topeka, Kansas

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust-proof — a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City — INDIANAPOLIS, INDIANA — 608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Sinclair, Valentine & Hoops, Ltd.
Toronto, Montreal, Winnipeg

We Specialize in

COMPOSING AND PRESSROOM EQUIPMENT

Save Time, Improve Quality of Work
Increase Your Profit



Latham Automatic Registering Co.

CHAS. J. KANERA, *General Manager*

608 S. Dearborn St., Chicago, 170 Fifth Ave., New York

Latham Register Hooks and Bases
Warnock Century Hooks and Bases
Wesel Hooks and Diagonal Bases
Rouse Hooks and Bases
Challenge Hooks and Bases
Hancock Perfection Lineup Machine
Mashek Patent Form Trucks
Rouse Paper Lifts
Rouse Roller Cooling Fans
Hacker Plate Gauge and Rectifier
Hacker Poco & Potter Proof Presses
Riebe Quoins, Guides and Keys
Challenge Quoins
Rouse Mitering Machines
Page Fountain Dividers
Johnson Roller Racks and Overlay Tables
Rouse Tympan Holders
Cylinder Press Seats
Electric Welded Steel Chases for Cylinder and Job Presses
Morgans & Wilcox Iron Furniture, Regular and Mammoth
Challenge Iron Furniture, Regular and Mammoth
Morgans & Wilcox Slauson Cylinder and Job Press Locks
Doyle Electric Heater for Cylinder, Kelly and Miller Presses
Utility, Johnson & Dietrich Gas Heaters for Cylinder Presses
Warnock & Hoerner Shute Boards for Patent Base Plates and Mounted Plates
Premier Lineup and Register Table

Profit in Speed—



Reg. U. S. Patent Office

Your overhead is practically constant regardless of your output. An obsolete press takes up just as much valuable floor space and uses just as much power as a Meisel Press with automatic time saving devices. The extra production from the Meisel is so much extra profit.

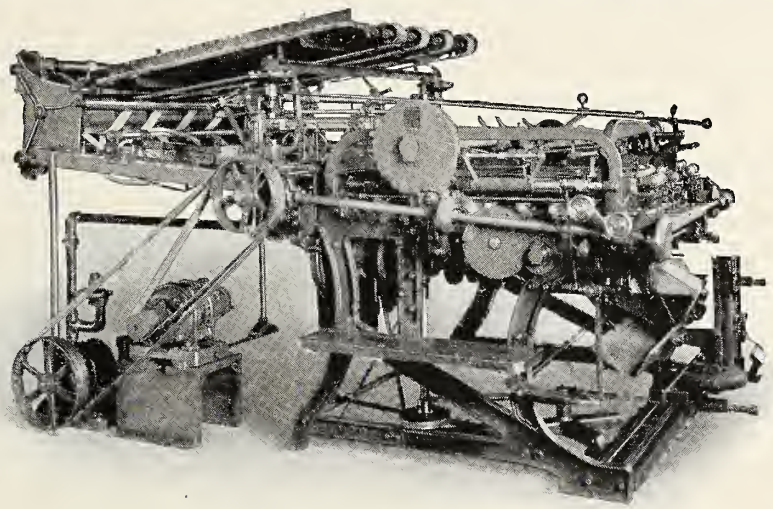
Our presses are not experiments. Their production records in large plants prove that they are sound and practical both in design and construction.

Get acquainted with the Meisel line. We have presses for every purpose from the small automatic bed-and-platen presses to the large adjustable multi-color rotaries. Your inquiry will put you under no obligation and it may be the means of starting you on the road to bigger business.

MEISEL PRESS MFG. CO.

Presses, Slitters and Rewinders

944-948 DORCHESTER AVENUE BOSTON, MASSACHUSETTS



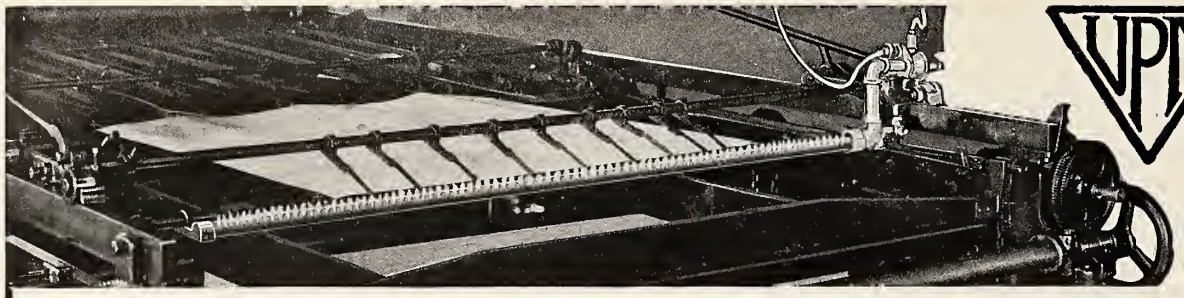
Drop Roller Jobbing Folder No. 442

With the King Continuous Feeder

Manufactured by

CHAMBERS BROTHERS CO., Philadelphia, Pa.

GEO. R. SWART & CO., Inc., *Sale Agents,* New York and Chicago



Automatic Ink Dryer

The SAFE Gas Attachment for Printing Presses

Automatic Control Makes It Safe

Patented magnetic control automatically ignites the gas when electric button or controller starts press—cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged. Even though press stops when sheet is over burners, there is no danger of fire.

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset.

Causes ink to begin setting before delivery—sheets retain heat after they are dry.

For cylinder or rotary presses—simple in construction and always in commission.

An inexpensive attachment that will pay for itself in a few months.

United Printing Machinery Co.

38 Park Row, NEW YORK
83 Broad Street, BOSTON
604 Fisher Bldg., CHICAGO

AGENTS FOR
Static Control Co., Inc.
NEW YORK CITY

It is Conservatively Estimated that more than

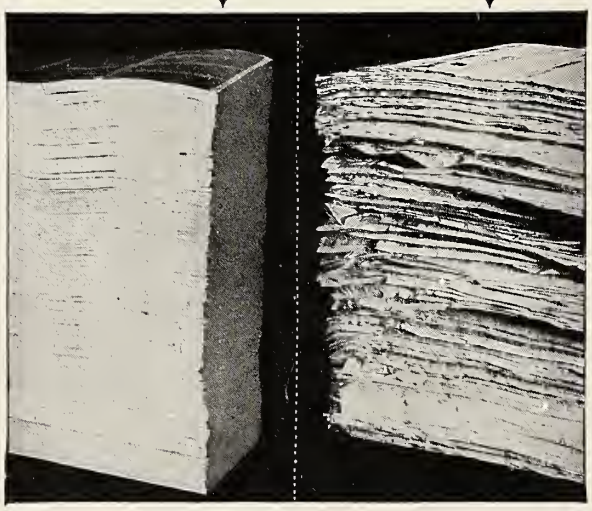
$1,000,000 a Year

is Saved to the Printing Industry by the Chapman Electric Neutralizer.

Are You Getting Your Share of This Large Saving?

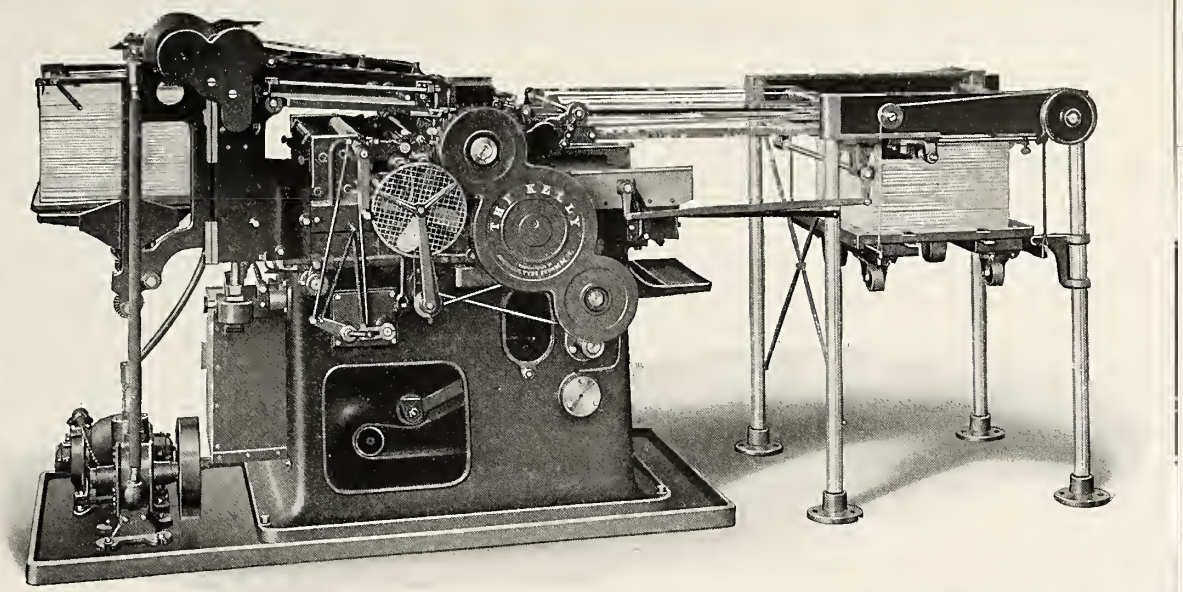
Chapman Electric Neutralizer

Makes Presses Deliver Light Paper
Like this ↓ instead of like this ↓



United Printing Machinery Company

38 Park Row, New York — 83 Broad St., Boston — 604 Fisher Bldg., Chicago



The Kelly Automatic Style B

FIRST in the thoughts and in the estimation of users operating nearly twenty-eight hundred presses. In a class by itself,—a producer—a profit-maker—a press without a rival. Kelly efficiency is proven by many years of successful operation in large and small printing plants everywhere.

Do Not Experiment! In the Kelly we offer an automatic printing unit—a real automatic which has run constantly and consistently for eight years in all parts of the world under the most exacting conditions. There is no doubt about the Kelly or its performance. It is tried and true and dependable. It is perfected in every detail and is the standard press for all work within its very broad range. The Kelly Automatic Press is not an experiment.

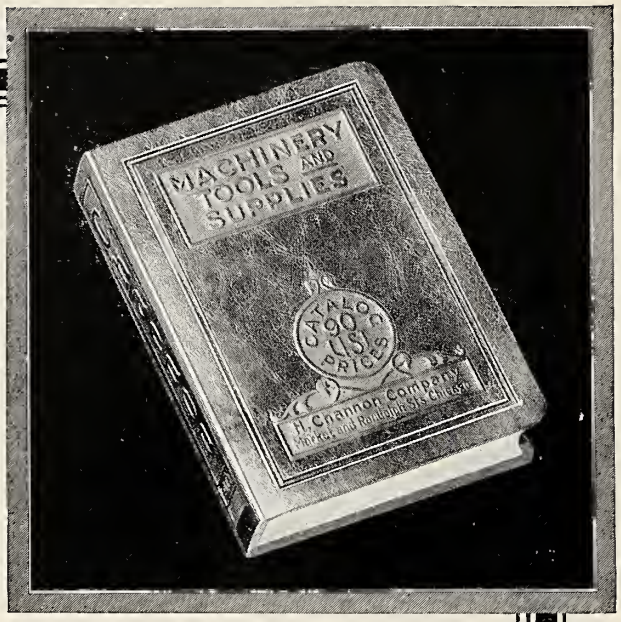
Buy on Merit, on solid worth, on a performance that has been and is now the wonder of the printing world. All kinds of work within its capacity are alike to the Kelly; process, color, half-tone and simple black forms are easily and perfectly handled with printing qualities and production that are a revelation. A half super-royal plus, built on simple and sensible lines, easily handled by your own operatives, the ideal press from every standpoint.

WRITE FOR QUOTATION AND CATALOGUE

American Type Founders Company

SELLING HOUSES IN PRINCIPAL CITIES

SET IN CASLON OLDSTYLE NO. 471 AND ITALIC WITH SWASH CHARACTERS OLD ENGLISH BORDER



SUBMIT LOWER BIDS

and

Secure More Business

QUALITY comes first. No finer covering material at any cost can be offered to your prospect. Yet due to its low initial cost and economy of cutting, Genuine Keratol will enable you to offer superior business-getting-covers at an attractive price.

Fine tooling, embossing and stamping take well on Genuine Keratol. Every weight, grain and color to choose from. It is pliable and works up easily and effectively.

Write for Samples

Send for FREE book of samples. Test them thoroughly. Pull, twist, crush them. The rugged resistance of Genuine Keratol will astonish and please you.

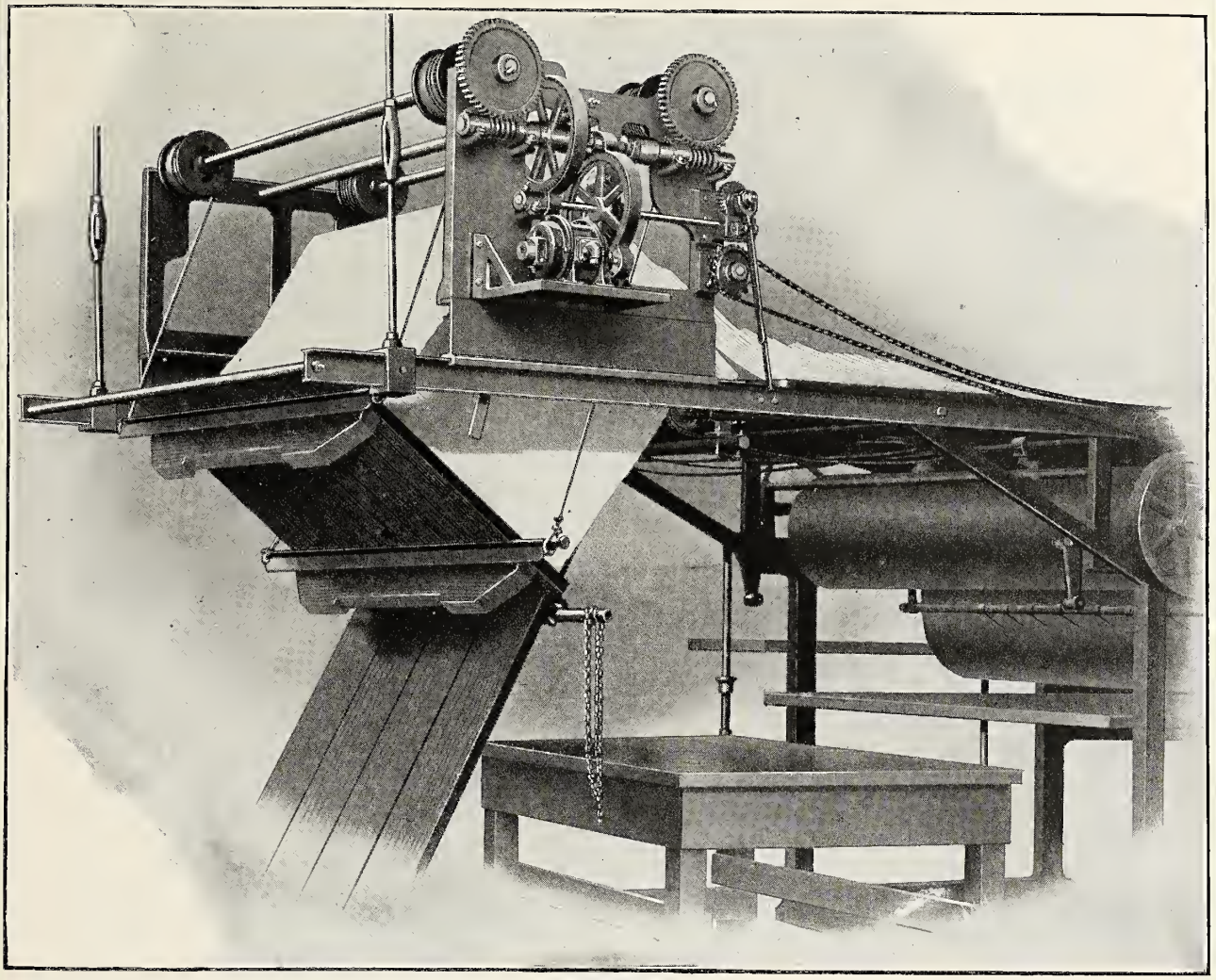
There are many imitators of Genuine Keratol Be sure you get the Genuine. It costs no more.

The Keratol Company, Newark, New Jersey

GENUINE KERATOL

GUARANTEED

Berry Semi-Gravity Board Feeder



PATENTS PENDING

WITH this machine full production of your press can be obtained. No re-piling or handling of stock. It lifts the ordinary platform with 4000 pounds of board, of any size or thickness, and delivers it to the feeder.

No reason for missing one impression, as stock is kept constantly at feeder's hand. Easily operated, strongly built and not complicated, and can be attached to any press. The machine is operated with a one H. P. motor and controlled by a foot pedal on feeder's platform. One man can keep from 15 to 20 presses supplied with stock.

We also build a straight lift for paper.

The following are firms in whose plant our feeder is operating successfully:

Paper Containers Co...Battle Creek, Mich.	U. S. Printing Co.....Cincinnati, Ohio
Chicago Carton Co.....Chicago, Ill.	Standard Paper Co..Kalamazoo, Mich.
Cooper Paper Box Co.....Buffalo, N. Y.	Thames Paper Co.....Essex, England
Brown & Bailey Co.....Philadelphia, Pa.	Menasha Paper Co.....Menasha, Wisc.

Installed on thirty days' trial.

BERRY MACHINE COMPANY

309 NORTH THIRD ST. SAINT LOUIS, U. S A.

A Revolution in Printing Methods!

Displacement of the human press feeder means lower costs in printing—means increased production—increased income for the printer, an advance as important as typesetting itself. But it must be done by using a rapid and reliable paper feeder for the printing press, ruling machine and folder.



LEIMAN BROS.

PRESSURE AIR PUMPS VACUUM

10 Sizes

produce a steady air blast to loosen the paper sheets on the pile, and a constant never failing vacuum to carry the sheet along. No speed too rapid for these Pumps.

They take up their own wear by the action of centrifugal force.

Also used for Agitating Electrotype Solutions

Among the feeders, folders and rulers using the machines are **Kelly, Frohn, Cottrell, Dexter, Miehle, Duval, Hickok, Meisel, Hall** and many others.

GET YOUR FEEDER RIGHT—See that it has one of these Air Pumps. You'll be delighted with the service.

LEIMAN BROS.

BD5 - 81 Walker Street, NEW YORK

MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS

Chandler & Price New Series Presses

MADE IN FOUR SIZES:
8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches
(inside chase measurement)

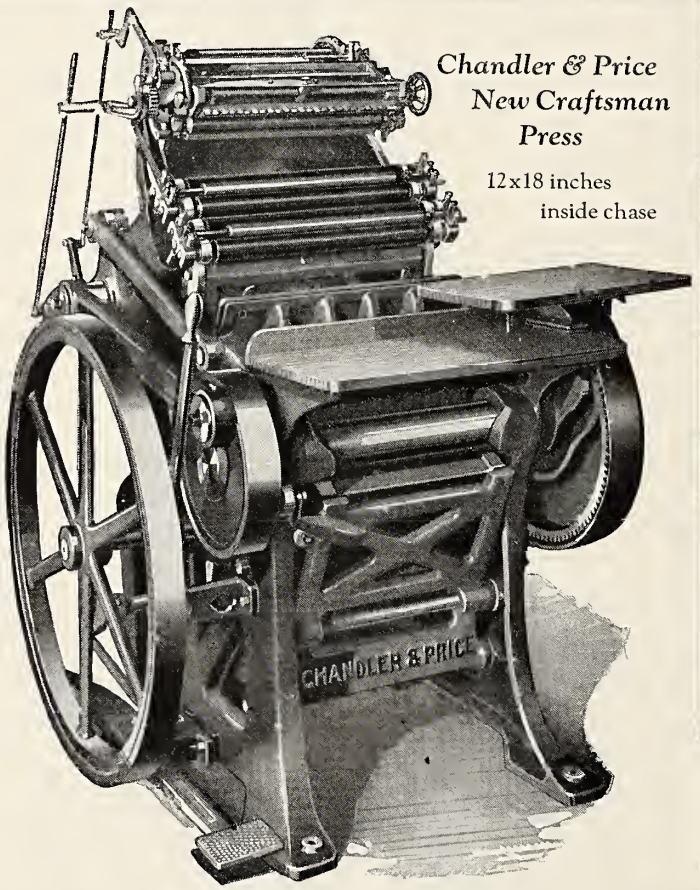
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

American Type Founders Company



Chandler & Price New Craftsman Press

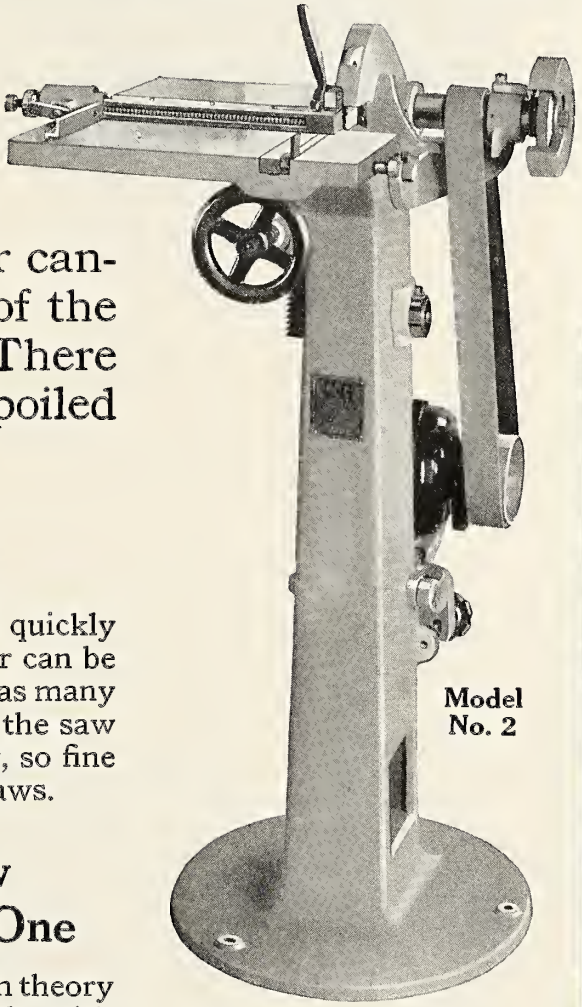
12x18 inches
inside chase

Some Machines are Efficient Tools --Others are Just Machines

Men or machines are highly efficient only when they accomplish a maximum of work of the highest quality at the smallest expenditure of effort and money. The most capable workman cannot reach the height of efficiency with a machine that is not itself efficient. Also a machine that presents elements of danger to its operator cannot be efficient, for the safety of the operator is a first requisite. There are no mutilated fingers or spoiled work on the IMPROVED

C. & G. Trimmiter

No finer machine nor one that operates so quickly and surely as the C. & G. Improved Trimmiter can be had for twice its price, and no other make has as many features of safety and accuracy. Any part of the saw may be put on another and used immediately, so fine is the standardized machine work on these saws.



Model No. 2

You Can Pay More for a Saw But You Can't Buy a Better One

The Improved Trimmiter is not only right in theory—it is right in practice. Each part fits exactly with each other, causing less friction and longer wear. The parts are few and the entire machine is of heavy construction, yet its artistic lines give it a place in the finest composing rooms. Much money has been spent in perfecting tools for its manufacture—an expense that is apparent to you only by its high quality of work, low cost of operation and upkeep that is negligible.

Made in Three Sizes:

"Ad-Alley Model"
Model No. 1
Model No. 2

One of which will suit your requirements. Write us for complete information and prices on the Improved C. & G. Trimmiter

C. & G. MFG. CO.

538 South Dearborn Street **Chicago, Illinois**



HARD FACED

—and proud of it!

Meet Mr. Stafford-Tone, otherwise known as "Old Hard Face." Take a good squint at those flinty features. They've been through a long battle with the grind and squeeze of a heavy printing press; but you don't see any scars.

Hard faced is right! Built to wear! As fresh and full of dots now as when the finisher gave it his last loving touch and sent it out into the world to fulfill its destiny.

Like most hard faced folks, however, Stafford-Tone's hardness is all on the exterior. Down beneath that hard surface are all the good qualities you will find in any first class engraving. In fact, Old Hard Face *is* just a regular copper halftone — with a nickel face. Nothing new about the idea — it's all in the way it is done; and that's patented.

Why the nickel face, you ask? There are two big reasons:

1. Copper is soft. Nickel is hard. Nickel makes Stafford-Tones "hard-faced"—makes them stand up better on long runs, and gives them strength to resist scratches, and immunity to corrosion.

2. Printing ink clings to copper — nickel releases it promptly. The result is that nickel-faced Stafford-Tones produce cleaner and sharper printing — clear, sparkling highlights and rich, deep blacks. The difference is especially noticeable in process color work.

Give "Old Hard Face" a chance to show you that he can give you better printing for less money. STAFFORD-TONES cost no more than ordinary halftones.

Stafford Engraving Co.

"The House of Ideas"

Artists : Designers : Engravers

Engraved and Steel Die Embossed Stationery

INDIANAPOLIS

STAFFORD-TONES

Mid-States

(Reg. U. S. Pat. Off.)

REALLY FLAT

GUMMED PAPERS

Made in Chicago — Used from Coast to Coast.

Many a printer has passed up a good **gummed label** order because of some unpleasant experience with Gummed Paper which would not lie flat.

There is a **good profit** in gummed labels if printed on the **right** kind of Gummed Paper.

Insist on having **Mid-States Really Flat** Gummed Papers which can be printed just as readily as ungummed paper.

The **Mid-States** line includes a generous assortment of whites and colors with Dextrine and Fish Glue gumming all of excellent quality.

Don't fail to ask for a sample book — it contains valuable information.

Manufactured by

Mid-States Gummed Paper Co.

ALSO MANUFACTURERS OF

Stick Quick

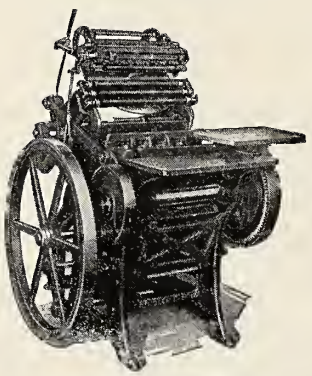
(Wound on the Green Core)

GUMMED PAPER AND CLOTH

2433 S. Robey St., Chicago, Ill.

New York St. Louis Minneapolis San Francisco

Chandler and Price Presses



12 x 18 Craftsman Press

This press is equipped for the most difficult work. The vibrating brayer fountain and four form rollers with double vibrating steel rollers give a distribution for the heaviest solid tint or half-tone. The oversize parts are heavy enough for any squeeze required. *Presses and complete new equipment carried in stock for prompt delivery.*

WANNER MACHINERY CO. A.F. WANNER PROP.

714-16 S. Dearborn Street Chicago, Ill.

The Improved GOLDING AUTO-CLAMP PAPER CUTTER

Here is an automatic clamping, power paper cutter that is meeting to perfection the requirements of the medium sized job print shop. There is much economy in Automatic Clamping!

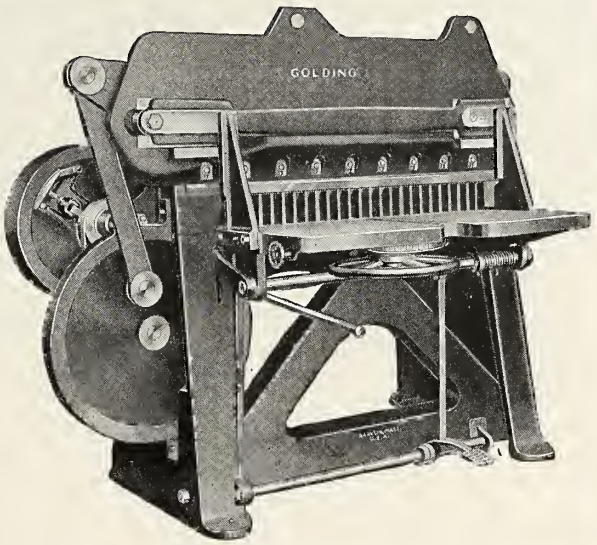
There are two sizes having cutting widths of 36 and 42 inches, respectively. The cutting depth is 2 inches.

All parts are strongly ribbed and reinforced for strength and durability. The knife has a double shear action, the shear increasing with the depth of the cut.

Some special features are the three part finger back gage, scored bed, graduated scale on bed, foot lever for clamp adjustment, safety control lever, and an automatic clutch which automatically trips after each cut. The Operating Clutch is positive and noiseless.

The lowest priced auto-clamp paper cutter made. Broadly guaranteed as to accuracy, durability and workmanship.

Write today for details and prices.

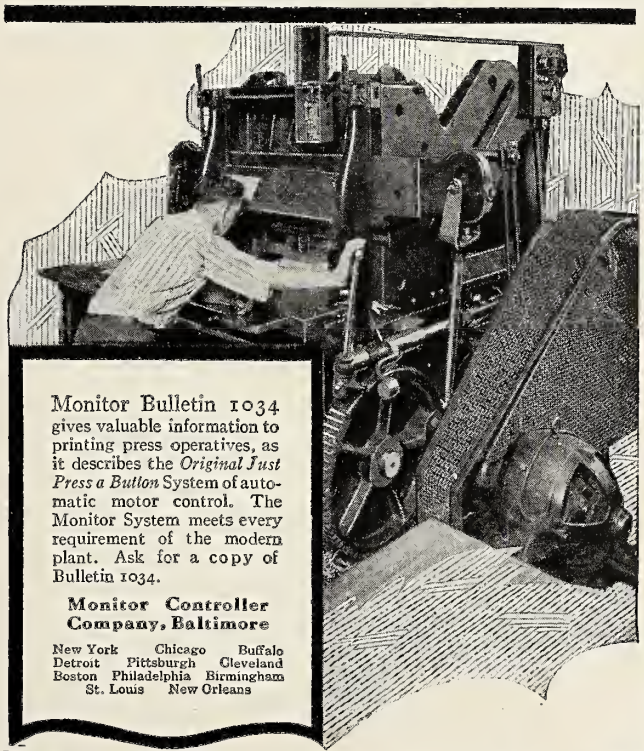


GOLDING MANUFACTURING COMPANY

FRANKLIN, MASSACHUSETTS

We also manufacture the Golding Art Jobber, Golding Jobber, Pearl Press, Official Hand Press, Golding Hand Clamp Power and Hand Lever Paper Cutters, Pearl Paper Cutters, Boston and Official Card Cutters, Little Giant Lead and Rule Cutters, and Golding Tablet Presses.

The Monitor System



Monitor Bulletin 1034 gives valuable information to printing press operatives, as it describes the *Original Just Press a Button* System of automatic motor control. The Monitor System meets every requirement of the modern plant. Ask for a copy of Bulletin 1034.

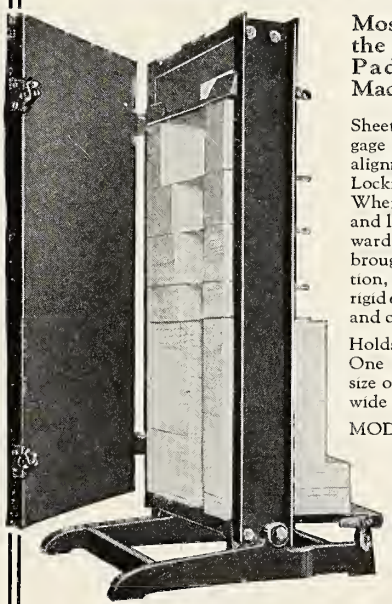
Monitor Controller Company, Baltimore

New York Chicago Buffalo
Detroit Pittsburgh Cleveland
Boston Philadelphia Birmingham
St. Louis New Orleans

"Just Press a Button"

3120

The Improved Plate-Lock Padding Press Patented



Most practical device on the market for doing Padding or Blocking. Made entirely of metal.

Sheet Metal Locking Plates engage side frames, hold paper in alignment and prevent it falling. Locking Head compresses paper. When loading, door is closed and locked, press inclined backward to make jogging easy, then brought to perpendicular position, door opened, presenting a rigid even surface to apply cement and cloth.

Holds sheets up to 14x18 inches. One or two piles, according to size of sheets. (Presses 24 inches wide in preparation.)

MODEL E, six feet high, fastened to wall or post by supporting brackets, 1,000 to 40,000 sheets at one loading.

MODEL F, 42 inches high, sets on low bench, 1,000 to 20,000 sheets at one loading.

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Manufactured and Sold by

Joseph E. Murphy Company

South Lancaster, Massachusetts

ALSO SOLD BY TYPE FOUNDRIES AND DEALERS



R. R. B. Padding Glue

has steadily increased in popularity and sales for nearly a quarter of a century, because of the unqualified satisfaction obtained with it.

R. R. B. Padding Glue has all the qualities that make for the best in pads.

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Chicago, Ill.	Graham Paper Co.
Cleveland, Ohio	Cleveland Paper Mfg. Co.
Dallas, Texas	Barnhart Bros. & Spindler
Denver, Colo.	Graham Paper Co.
Detroit, Mich.	Gebhard Bros.
El Paso, Texas	Graham Paper Co.
Hagerstown, Md.	Antietam Paper Co.
Los Angeles, Cal.	Blake, Moffitt & Towne
Minneapolis, Minn.	McClellan Paper Co.
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Ogden, Utah	Scoville Paper Co.
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15 Vandewater Street, New York

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Plateless Embossing Machine Printers make good profits producing steel-die and copper-plate effects without the use of dies and plates. Increases the earning power of your types and presses with no additional wear. Successful in all leading countries.

Embossing Powders A high-grade, durable gloss or dull-finish compound for plateless embossing For Black or Color Work, $2.25 per lb.; for Gold and Silver Work, $3.00 per lb. Orders promptly filled

Ribbon Attachment For printing circular letters on platen presses. The ribbon moves over the form same as on multigraph, enabling printers to produce easily a satisfactory resemblance to typewritten letters. Price, with two rolls of ribbon, $10.00---and selling like hot cakes.

Printing Inks Especially suitable for plateless embossing. This is a high-grade ink for extra fine job printing. Put up in half-pound collapsible tubes---Black $1.25 per lb.; Yellow, Orange, Red, Blue, Green and Purple, $2.00 per lb. Try this, if you take pride in doing good printing.

Press-Typewriter Inks and Ribbons For producing typewritten letters on platen or cylinder presses with stationary ribbon over the form. Complete instructions for doing work. Inks are $2.00 per lb. for any standard color. Ribbons are $2.25 per roll of 8 inches wide by 6 yards long. Good results are obtained this way.

Electric Glue Pots Keep your glue at proper temperature and always ready for use. 1-qt. size $8; 2-qt. $10; 4-qt. $15.

Ruling Inks Strong brilliant colors that are easily soluble and even flowing. Prices: Black $2.75, Yellow $3.50, Red, Green, Blue, and Purple $4.50 per pound. Most any variety of tints can be obtained by intermixing these colors. Put up in powder form, 1 lb. to a package.

Multigraph Ribbons In any standard color at $2.25 per 6 yard roll. A worth-while special price on quantity lots.

Typewriter Ribbons To match multigraph or Press-Typewriter work in any standard color. Furnished on plain spools for re-filling ribbons of any make of typewriter. Price: 40 cents per spool for ribbons up to 9-16 in. wide: 5 cents extra for each additional 1-8 inch in width.

Inks For Rubber Stamps, Numbering Machines, Check Writers, Copying and Mimeograph. Also Writing Ink Powders, to dissolve in water.

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Courtesy First National Bank, Utica, N. Y.

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Sizes: 20x26; 26x40; 23x33

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Granada (Buff) — Seville (Green)
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Pearl (White) — Malachite (Green)
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Hematite (Dark Gray) — Jasper (Light Brown)
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Blue — Brown

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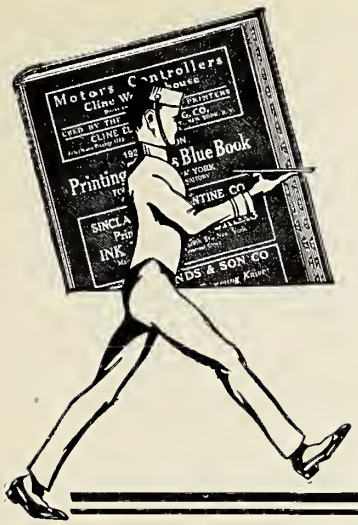
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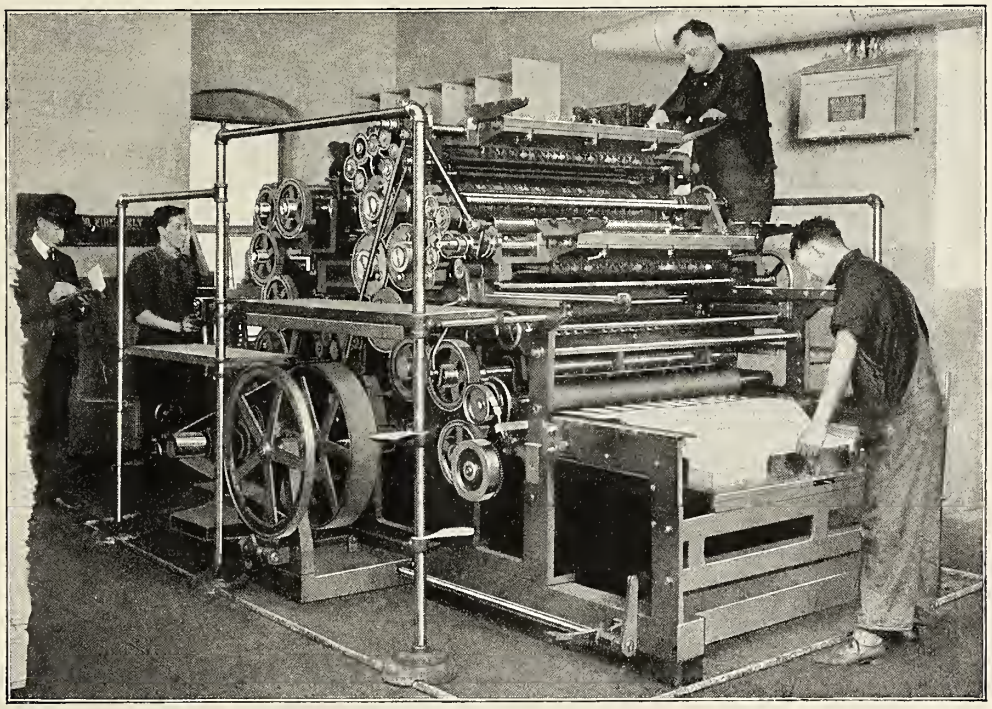
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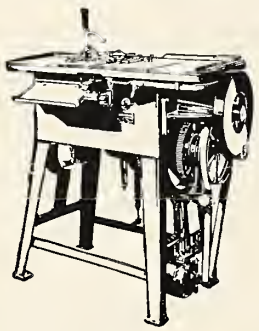
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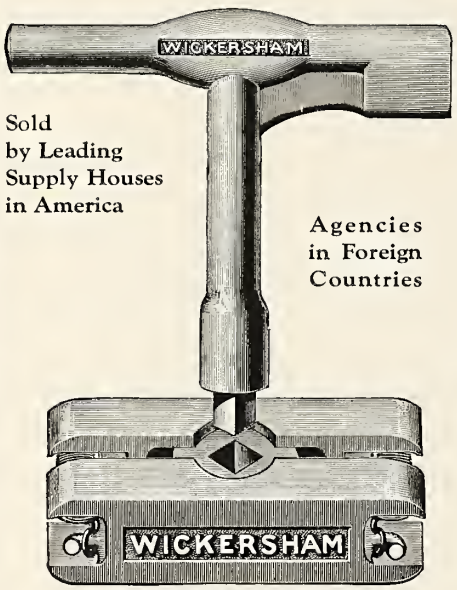
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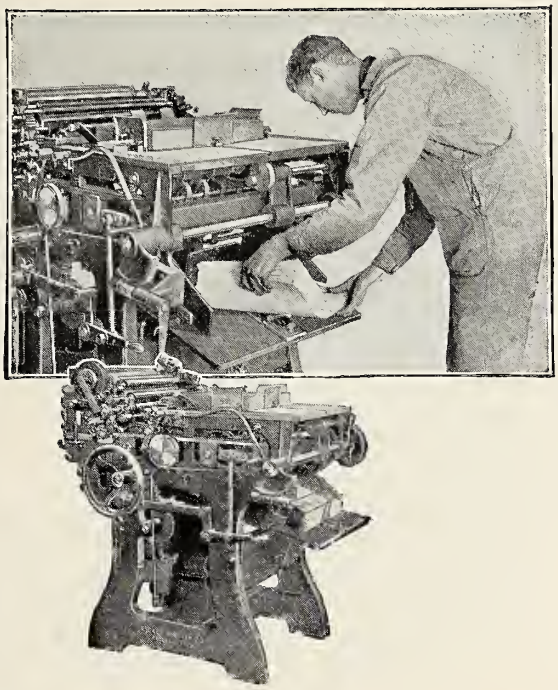
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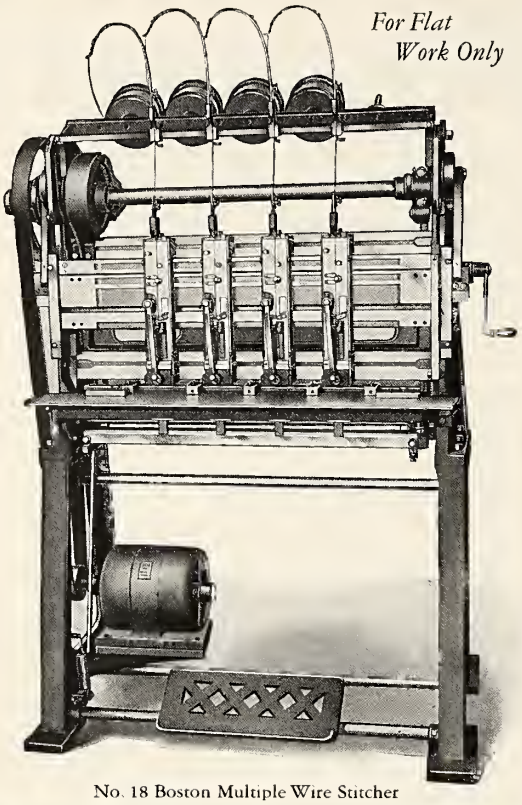
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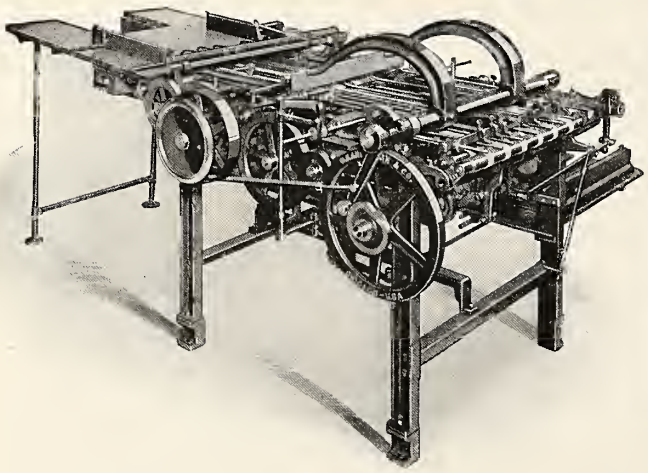
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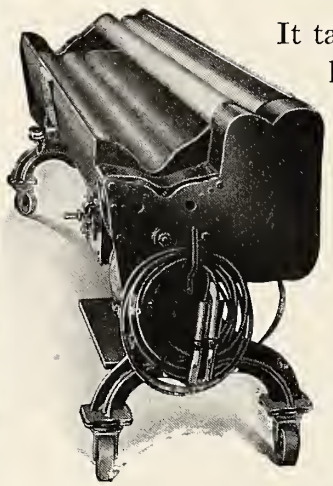
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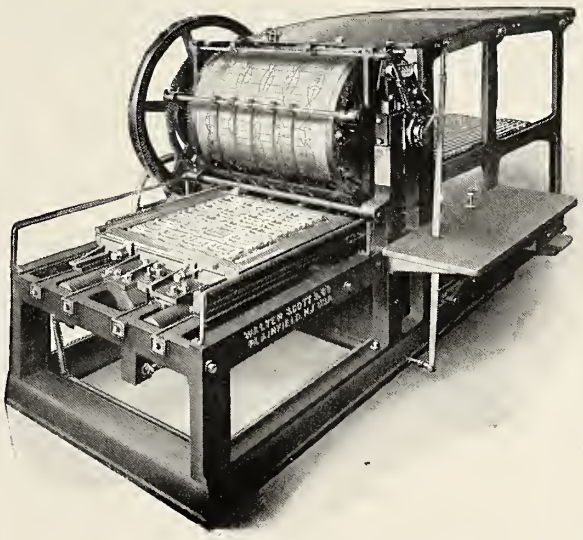
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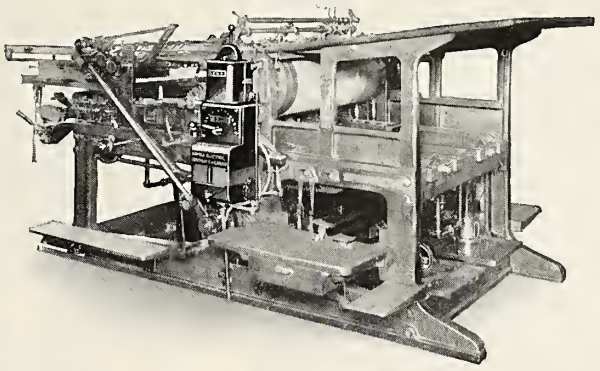
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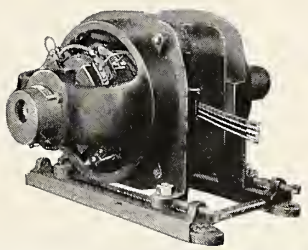
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And this was true long before Dr. Coué came to the United States.

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Because we equipped our presses with Master Unit Control which means that we can get the exact speed for every job. Not only is our production getting better and better, but our spoilage is getting less and less."

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Motors for cutters and other machines

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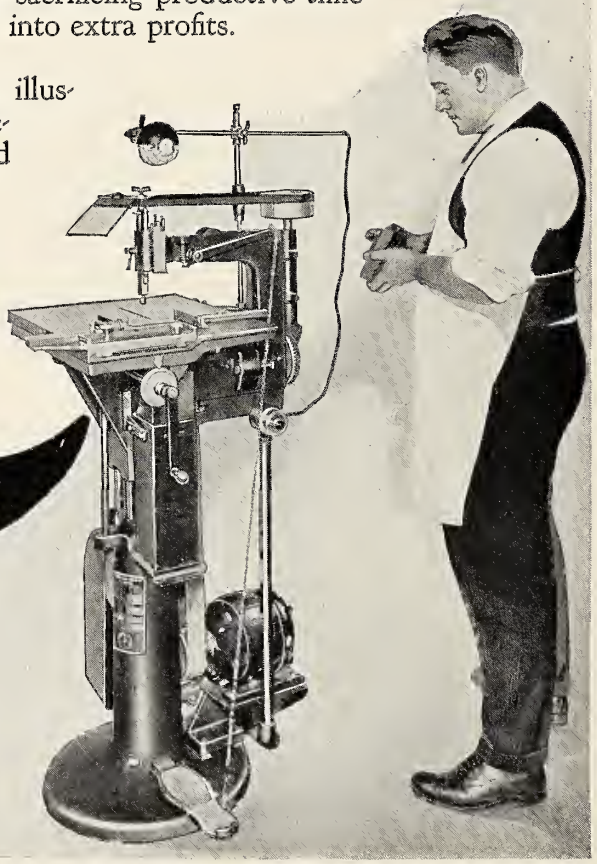
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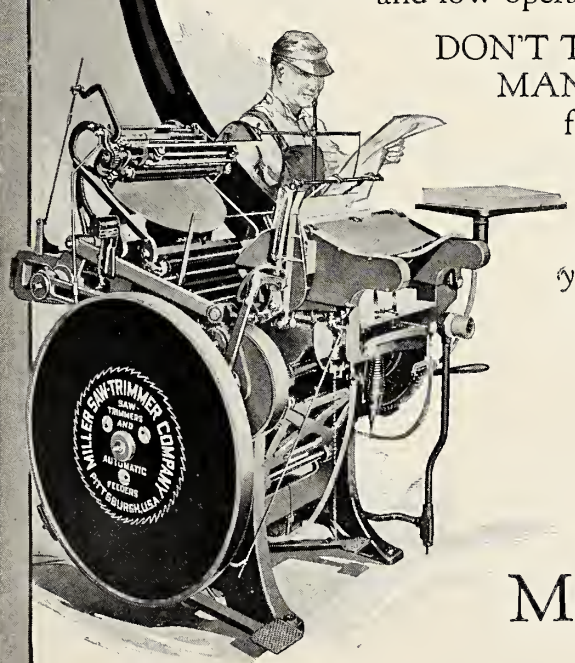
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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 70 | MARCH, 1923 | Number 6

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THE INLAND PRINTER COMPANY

ELDON H. GLEASON, *Advertising Manager*

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O Modern Master of Men!

HAVE FAITH in your loyal employee until he has been proved false. ¶ Be his leader and so conduct yourself that he may admire you and your ways. ¶ Heed not the jealous tongue of the outsider who is interested only for his own selfish ends. ¶ If suspicion prompts you, hear first the testimony and honest explanation of the man within your own organization. Then, and then only, judge him and his conduct.

* * *

O Employee of Today!

¶ If you expect faith and fairness from your employer, then to him must you give faith and loyalty in your everyday work.

ELDON H. GLEASON

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 70 MARCH, 1923 NUMBER 6

MAR 12 1923 U.S. PATENT OFFICE

A New "Far West" in South America

BY GEORGE SHERMAN

TODAY the printing industry in Brazil is undergoing the same wonderful development that characterized the expansion of the newspaper, book and job printing business in the United States from the year 1885 to 1900 — a period that marked the greatest progress in the growth of new communities in the territory west of the Mississippi. How well I remember the adventures of the "Missouri River Pirates" and the itinerant journalists of these early days in the frontier towns of the Dakotas, Montana, Wyoming, Colorado, Texas, New Mexico and the Pacific Coast! And these were the days of achievement, when red-blooded men could make a success of the metropolitan daily in a one-horse town.

Perhaps it was "the call of the wild" in those days that gathered the best mechanical and journalistic talent into the arms of the West. I recollect, in the days when General Miles still was disputing with Sitting Bull for authority in the territory surrounding Mandan, North Dakota, that the Fargo *Argus* was a flourishing morning newspaper of sixteen to sixty-four pages, with full Associated Press reports, and better in typographical appearance than any daily published in our eastern cities today. Ask any of them, the survivors of the old guard, who were among the pioneers in the development of the printing crafts in the West, about the editorial genius, the indomitable energy and the mechanical skill that distinguished Marcus Daily's Anaconda (Mont.) *Standard,* Bill Nye's Laramie (Wyo.) *Boomerang,* Bill Reid's Rawlins (Wyo.) *Daily News,* the Butte *Miner,* the Salt Lake *Tribune,* and a score of western newspapers that possessed nation-wide recognition as builders of the great Far West.

At this writing in Brazil we have a new "Far West" equal in area and surpassing in resources the combined territory of all the States lying west of the Mississippi River. In its present development we have a parallel in the story of the early newspaper days in the Far West of the United States. And the opportunities presented to the newspaper publisher, the book and job printer, and to the American manufacturer of printing machinery and supplies, are growing apace with the settlement of this new frontier.

The present colonization movements, which are bringing several thousand monthly of Germans, Scandinavians, Italians and the better class of immigrants from Central Europe, are distributing the influx throughout the States of Rio Grande do Sul, Santa Catharina, Parana, Sao Paulo and Matto Grosso. With the exception of Matto Grosso, all of this territory is accessible by railroads; and new lines, penetrating areas that were unexplored up to a few years ago, are undergoing survey and construction. Most of the exploration in Brazil by the late Theodore Roosevelt was carried on in traversing the State of Matto Grosso, and it is in this area that the greatest frontier development has been in progress during the last few years. The State is twice the size of Texas. Cuyaba, its capital, has a population of about twenty-two thousand, and supports two daily newspapers, four weeklies and several periodicals. Some of the newer towns in Matto Grosso that have seen recent rapid growth are Corumba, Sao Luiz, Matto Grosso, Diamantino, Nioac and Miranda, each of these communities showing the same progressive spirit in the conduct of its newspaper, book and job printing plants that characterized the printing crafts in the heydays of our own Far West.

Aquidauna, the newest of these towns, is the result of German colonization enterprise. It is a model community of about six thousand, and the business houses

and the homes are all built of native granite, with every modern convenience for utility, comfort and sanitation. It is a step in advance of American towns of similar size. Fourteen hundred families have signed to join a similar colony in this same district. Among these are a few Americans and Canadians. The land has been selected and the allotment has been made by the Brazilian Government. Work on the survey and the site began in January and the first building to be erected will be a modern hospital. Among the industries to receive first consideration is a model newspaper, book and job printing plant, with standardized equipment. I have recently spent several days with the director of the company behind this enterprise. Most of this time was given up to the selection of machinery and equipment for the plant. The new site will be called Santa Elizabeth and the enterprise is financed by der Deutsch-Brasilianischen Boden-Credit Aktien-Gesellschaft, with headquarters at 73 Kaiser Wilhelm strasse, Hamburg, and Aquidauna, Matto Grosso. This is but one of some twenty similar enterprises that have resulted in the birth and growth of new towns in the south and far west of the republic.

After an exhaustive survey of the printing business in Brazil, I am convinced that it occupies a ranking position comparing with the importance of the industry in the United States.

For instance, in Rio de Janeiro, with a population of 1,200,000, there are seven morning papers, six evening papers, fifty-seven plants devoted to periodical publications and sixty-three book and job printing houses. The printing crafts maintain the same average percentage of importance in all of the thirty or more cities in the republic with populations of over fifty thousand each. Every small town of consequence has its weekly newspaper and job shop, and the advertising patronage is better than the average showing of the country weekly in the States.

The Companhia Editora Americana, Rua Concalves Dias, is among the Rio plants best equipped to do the better grades of publication, book, job and process printing. This house operates three linotypes, two monotype keyboards and casters, and the composing-room equipment is quite in keeping with that of the modern American shop. In the cylinder pressroom there are three one-color Miehles, two of them very recent installations; one Walter Scott; two presses made by Koenig & Bauer, German manufacturers, and one French machine. Both the black and white letterpress and the printing from three-color process plates are the best I have seen in Brazil, and compare favorably with the work in the States.

As a general rule, however, presswork and composition in these parts are in need of much improvement to attain our standards. Consequently a considerable amount of the very best work, including engravings, process printing, printed and embossed cartons, books and catalogues, are printed in Germany, France and England. The American Bank Note Company engraves and prints practically all of the paper currency, bonds and stamps used by the Brazilian Government.

Much of the foregoing is given as information to encourage greater interest in the expansion of American export trade in items of equipment for the printing industry in Brazil.

One of the most urgent needs at this time is a well stocked central warehouse of American printing machinery and supplies. This might be located either in Rio de Janeiro or Sao Paulo. In its management I would advocate a system similar to the one adopted by the Singer Sewing Machine Company in the conduct of its Brazilian business. This concern maintains established sales agencies in all the principal towns and cities of the republic. The policies governing these distributing factors are carefully managed by a general administration office, located at 63 Rua do Ouvidor, Rio de Janeiro.

The supply house and its managerial directorship of sales agencies throughout these States is the first step toward the establishment of American trade supremacy here.

Further, I would recommend coöperative management of the warehouse and central administrative office, a system which would enable the makers of standard machines and supplies to apply personal supervision in the exploitation and sale of their products. Under the present system the printer frequently is compelled to wait for months for the delivery of a press or equipment, and his troubles are due chiefly to the lack of a complete supply house in Brazil.

The news-print and flat-paper business is almost entirely in the hands of European manufacturers. Wood-pulp papers in rolls are imported from Norway; the bulk of the book papers come from Germany and Finland, while England, France and Italy supply a share of the flat writings, bonds and cover stocks. The only importers of American papers in Rio are the United States Paper Import Company, 33 St. Pedro, and the American Paper Exports, 338 Rio Branco. The Dennison Manufacturing Company maintains an agency and supply house for its specialties at 109 Avenida Rio Branco.

This field is worth investigating. American manufacturers in other lines are doing large volume of business in Brazil, due chiefly to the energy of their efforts.

We must remember that Brazil is a country of immense area and that she possesses many sea ports all along her coast. While Rio is the most important port, it by no means controls the commerce of the country, nor is its importance as dominating a factor as is Buenos Aires in the case of Argentina. While a single agent can distribute to all Argentina and keep watch on Argentine trade conditions by being located in Buenos Aires, such is not the case in regard to the capital of Brazil. There are many instances of firms having their main representation in Sao Paulo, with a branch in Rio, while some form of active representation is quite essential in several cities of the North and South.

For the printing industries the coöperative central supply house, with supervising interest in widely distributed sales agencies, is the solution.

Co-operative Group Advertising

BY WILL H. MAYES

A PROBLEM that constantly confronts all newspapers is how to induce the small business to continue advertising with enough regularity to make it sufficiently profitable to the newspaper and the advertiser. It is generally admitted that spasmodic advertising in a newspaper is of doubtful worth to the advertiser, especially if the amount of space carried is small and if, as is usually the case with the irregular advertisement, the copy is poorly prepared. The expense of continual solicitation makes such advertising unprofitable to the newspaper.

Every merchant knows he must keep his advertising expenditure within a reasonable percentage of his gross receipts. The merchant who is conducting a small business knows the amount of space he could afford to buy every day in the newspapers would be so small as compared with that of the large department stores handling and advertising the same line of goods carried by him that his advertising and his business would appear inconsequential. The department stores and other large space-buyers employ the best trained advertising writers to see that their copy is prepared in the most attractive style and that it is displayed to obtain the best results, something which the small concern feels it is not able to do. The result is that the small business either buys occasional advertising space to absorb its advertising appropriation and too often finds it unprofitable, or else spends the amount in some other way equally wasteful. In either case the chances are that in a short while all efforts at advertising stop entirely, and the small business settles down to be forgotten except by the transient or immediate community trade.

Finding the large display advertising of the department stores and the big specialty stores easier to get and to handle for these reasons than the small-store advertising, solicitors give almost exclusive attention to the big fellows, and consequently at least three-fourths of the business houses in every city do no advertising whatever. How to convert this large percentage into regular though small patrons is the vexing problem the newspapers should solve. Certainly it can not be done so long as advertising is not made to pay all the parties concerned.

The solution may be found in coöperative group advertising. In the past it would have been impossible to have brought this about anywhere because of the bitter rivalries and jealousies that existed everywhere among business men in the same lines of trade or industry. The organization of merchants' associations, business leagues, chambers of commerce, business men's civic clubs, and the like, has obliterated business hatred almost entirely, and the business world is now learning that men can be competitors in business and still be friends. From a study of statistics it has been learned that a city of a given population will have an almost invariable number of business concerns of every kind and that they succeed better by coöperating with one another instead of fighting. Men have been slow to learn this lesson, and even now competitors do not always work harmoniously together, but they are rapidly finding out what things they can do profitably and are beginning to do those things coöperatively.

The first coöperative advertising on a large scale was done by some of the national associations composed of producers engaged in the same enterprises, like breeders of Holstein or Jersey cattle, manufacturers of brick, and the like. This advertising is national in its scope and is intended to increase the general consumption of the thing advertised, and is paid for out of the general treasury of the association doing the advertising, which itself has nothing for sale. In a small sense only is that coöperative advertising.

A form of advertising in danger of being overdone, or at least of being done until it no longer profits the newspaper, is that grouped around some trade article or story, such as paint advertising surrounding a "Clean-Up Week" story, garage advertising about "Good Roads" stories, "Dollar-Day" sales, and dozens of other well known methods of getting the business of the small dealer. From the newspaper standpoint, one objection to business of this kind is that it is almost necessary to solicit the large advertiser for space on such pages or risk giving him offense. If he buys small space with others on a page he is likely to leave out his large advertisement entirely or cut it down to keep his advertising expenditure within his budget. When the small advertiser sees that the big fellow has an equal amount of space with him on the special page and also a page or half-page advertisement in another part of the paper, he feels he has been overshadowed. Another objection is that this is spasmodic advertising, it seldom pays the advertisers as they expect it to do, and they often reach the conclusion that no advertising can be made to pay them. Thus there is always the danger that the special page advertising of this kind may cut two ways to the disadvantage of the newspaper.

Of course, this does not apply to the newspaper-section advertising, where large reading space is given to automobiles, the theaters, the radio, real estate, markets, etc., such features appearing regularly on certain days, and advertising both large and small being solicited for those special sections. This is merely sectionizing or departmentizing the advertising matter for the convenience of the readers.

The coöperative group advertising to which some few papers are now giving close study, although unique

in its methods, is merely straight advertising by a number of concerns, usually in the same line of business, each of whom shares alike in the expense of keeping its business before the public. By pooling their advertising budgets they are able to purchase large space, to keep it regularly, to employ expert copy-writers and



Coöperative advertisement in which seventy-two retail grocers are represented.

to make a showing comparing favorably with the largest advertisers in the papers.

Thus seventy-two grocers in San Antonio, Texas, have contracted for a series of twenty-six full-page advertisements, the grocers' names being alphabetically arranged in each advertisement. In order to emphasize their advertising they have adopted a common emblem conspicuously displayed in each advertisement and in the stores, the emblem reading "This Store Is a Retail Service Grocery." The grocers are so well pleased with the results that they expect to continue to pool their advertising. As one of them expressed it, "This is the only way I have ever found to do big advertising with a little money." Another grocer referred to it as "getting chain-store results without tying up with a chain-store system."

Following the example set by the grocers, sixty-five druggists formed a group that did most effective full-page Christmas advertising, making a fine coöperative showing in competition with the large stores advertising Christmas goods. Their slogan throughout this Christmas campaign was "It Will Cost You No More," and the public was informed that "You Can Buy From Your Druggist." This campaign, like that of the grocers, was impersonal so far as any individual firm was concerned; no effort was made in the advertising to advance the interests of one store over another; each drug store and its holiday wares were presented in an equally favorable way to the people of its community. Asked as to the benefits of the advertising pool, one druggist said: "By this large advertising we were able to do what we never could have done in a small way — we persuaded the public that our prices were as low as those of the big stores and that our stocks contained enough variety to allow wide choice in Christmas purchases. We put across the thought that the community druggist is the friend of the people, that he serves them day and night, holidays and Sundays, and that he is entitled to at least equal consideration. We induced them to 'see us first,' and if we did not sell it was then our fault. We are so pleased that we plan to continue it in such a way that the people may keep informed as to the advantages offered by the modern drug store for many kinds of shopping."

The manufacturers and jobbers of the same city, fifty-two in number, have also fallen into line and have bought fifty-two pages to be used in inducing the people of the city to patronize them rather than outside concerns. Since their interests are somewhat varied, their advertising is arranged somewhat differently from that of the grocers and druggists. Not only does the



A group of sixty-five druggists coöperated in running this full-page advertisement.

name and the line of each manufacturer and jobber appear in each advertisement, but alternating in alphabetical order two of the number each day are allowed four columns four inches deep in the page to set forth their special claims. In that way not only do all participate in every advertisement, but each manufacturer and jobber gets also two special display advertisements to present his products or business while the fifty-two pages are running in the newspaper.

One naturally wonders whether such coöperative group advertising destroys competition or weakens individual initiative. All participants in these advertisements who have been asked this question say that this kind of friendly coöperation does not in the least lessen the lively spirit of competition for trade, but that it rather inspires the individual to greater effort. It is thought such united effort for increased business will be a strong weapon against unfair competition in any line of business.

There is no reason why the florists, the bakers, the meat markets, the vegetable dealers, the milk stores, the cafes, the shoe-repair shops, the barber shops, in any city may not profitably coöperate to set forth their collective claims to patronage, and in doing so keep each participant prominently before the public as a progressive advertiser. The plan, if thoroughly presented in any city, should bring into the papers hundreds of business concerns that have never done any advertising and should make of them permanent advertisers. If handled with good judgment and properly presented to the advertisers, it should add a number of full pages of regular advertising without causing the loss of any large display advertising already carried.

Why Mr. Printer Makes a Poor Advertiser

BY MICHAEL GROSS

DO you remember the classic comeback of the waiter in the ancient jest who, when asked as to the merits of a certain dish on the menu, replied: "I don't know, boss. I just work here. I don't eat here"? Many printers could give practically the same answer, if they were asked regarding the advertising value of printed sales-literature. They work at it — producing large editions for other concerns — but rarely make *effective* use of it themselves.

The tragedy of this state of affairs lies in the fact that no business needs an effective shot of the direct-mail needle at more frequent intervals than does a printing plant. The most humble disciple of old Ben Franklin will tell you that it is nothing unusual for a printer to do fourteen hundred dollars' worth of printing one month and have the total drop down to four hundred dollars the month following.

It is not enough that a printer merely make use of direct-mail advertising. He must be certain that it is *good* direct-mail advertising — better, by far, than that used by the man who sells ginghams, groceries or grape juice. For, to be really successful, the copy he sends out to advertise *his* business must firmly convince the gingham, grocery and grape-juice fellows that it would be a good thing for them to let Mr. Printer do the direct-mail thinking for *their* businesses, too. But does the average piece of printer's advertising accomplish any such object? By the great, grinning god of the filled waste basket, it does not. Pick up one of these pseudo sales-stimulators (nine times out of ten it will be either a blotter or a calendar; the tenth being a combination blotter-calendar) and what do you find? The same hokum that old Gutenberg must have used in his feverish anxiety to keep the plant running after finishing up the last pages of the first printed Bible.

The headline of the so-called piece of sales-literature usually states that: "Quality and service reign here supreme"; or, if the printer is of a daring sort, it may be switched around to read: "The king and queen of our organization are service and quality." Then, obviously for the convenience of the sheriff when he gets word to call, there follows an inventory of the equipment: so many rotary presses, so many linotypes, so many typecasters. The conclusion consists of that venerable last line: "We gladly prepare estimates on anything from a business card to a magazine. Give us a chance to figure on your next printing order." Comes now the name, address and telephone number of the author of this advertising outrage, and another piece of dead weight goes out to do its bit toward making Uncle Sam's postmen round shouldered.

As we see it, the average printer is so anxious to tell all about his plant and the amount of work it eats up, that he forgets to mention what can be done with the stuff after he has turned it out. No sooner does printer Jones put in a battery of two-color presses than he immediately cuts up some of the best blotter stock in the house and proceeds to tell the world about his latest acquisition. He thinks that the people who get the announcement will go into the same raptures of joy over the new equipment that he did. But do they? Not so one could notice it. What advertisers are interested in, in so far as Jones is concerned, is whether he can make their printing more effective, whether he can give them a selling idea that will raise the pulling power of their advertising without increasing its cost. But Jones is so busy telling what his *presses* can do that he rarely gets a chance to say what *he* can do. He never seems to realize that the identical presses in the plant of his competitor across the street can be made to do the identical mechanical work. But if Jones has a better thinking apparatus than the fellow across the street — well, there's a talking point worth while. If friend Jones can prove conclusively, in his advertising, that he knows the business of producing sales-stimulating printed matter better than any other printer in his neighborhood, isn't it reasonable to believe that the people he succeeds in convincing of the fact will take his equipment for granted?

Let us suppose that Jones really knows how to make mailing pieces more effective. He sits down one day and writes out his views on the subject, entitling the

finished manuscript: "A Dozen Things You Ought to Be Sure of Before Mailing Out a Broadside." Into this article he puts all that thirty years have taught him about direct-mail work, and when things are quiet in his plant he runs an edition of the booklets. He puts in no advertising copy whatsoever. The cover bears the title, followed by the words " By John Jones," and at the bottom appears the imprint: " John Jones, Quality Printer, 220 West street, ——, Massachusetts." The imprint constitutes the only tie-up to the plant of John Jones. Yet no man can glance at the cover without knowing that the author of the booklet is the owner of the plant in which it was printed. The impression is registered in the recipient's brain instead of on the printed sheet. Jones now prepares a letter somewhat along the following lines:

Dear Sir:

During my thirteen years in the printing business, I have turned out thousands of broadsides for concerns in various lines. My interest in these jobs did not cease when the work was delivered. I always tried to discover what results had been obtained — to dig out the secret of the successful folder as well as the reason for the failures.

As a result, I learned over this period of time certain fundamental copy principles that either make or break an advertising broadside. These observations I have put into a sixteen-page booklet.

Whether you place your business with me or with my fellow printers, I should be glad to send you, absolutely free of charge, a copy of this work. The information it contains will, I am sure, be instrumental in making your direct-mail pieces more effective — and the more effective they become the more will all printers, myself included, benefit.

Don't expect to receive a literary masterpiece. I'm not a Shakespeare and I've merely tried to tell in plain English the things I have learned about the way a broadside should be written and printed to bring the best possible results.

Your copy will go forward to you as soon as we get word to send it.

Well, Jones sends out his letters to a list of prospects and finally distributes all his booklets. " And now what? " you say. " Where are the printing orders coming from? " We'll answer the questions by picturing the reaction an advertiser gets when he receives Jones's masterpiece. Instead of a long blurb, such as comes in from printers in every mail, stating that quality reigns supreme and dilating on the beauty of the seventeen rotaries, Mr. Advertising Man finds in this booklet information which convinces him that Jones is just the fellow who ought to be able to tell him why that last broadside didn't pull and how to improve the catalogue which is going out next month.

Now do you see where Jones comes in and where the printing orders are going to hail from? Oh, yes, it has all been said before, time and time again. " Don't talk about *your* business; talk about the other fellow's business and how you can help him increase it." But, if it's such an old story, why don't more printers do it? Merely because printers do not practice what they preach. They'll pass a lot of this " talk the other fellow's business " over to their customers, but will continue to talk about their own business, and their own business only, in every piece of direct-mail literature they send out.

Of course, another comeback might be: " But suppose Jones hasn't learned anything of interest that he can tell advertisers; suppose he doesn't know any secrets that will make their direct-mail pieces more effective. Isn't he then justified in talking about his plant rather than staying mute altogether? " To which we will answer: " No, he is not." If Jones is new in the business and it is lack of experience which prevents him from having any knowledge which might be valuable to his customers, he should go to a man who does know the business from the angle of the advertiser and have his copy prepared. If, on the other hand, Jones has been a printer for years, but hasn't learned anything worth while about his work, the quicker he gets out of the business the better will it be all around.

Now a few words to answer those fellows who are going to say " That sounds all right in theory, but how does it work out in practice? " With this manuscript there is being forwarded a few booklets written along the lines of the one mentioned in the article. Also the letter that went out telling about these booklets. And, for good measure, the answers that came in after the booklets had gone out to those who requested them. Whether the editor will find room to run a reproduction of the booklets and of some of the letters with the article it is impossible to say. We wish he would, if only to prove that advertisers show a marked willingness to place their business with concerns that give evidence of knowing how to do more than merely turn out press impressions, even though no direct solicitation for business is made in the advertising.

* * * *

Editor's Note.—The necessity for using our limited amount of space for other material prevents our reproducing the booklets and letters to which Mr. Gross refers in his closing paragraph. Suffice it to say here that the booklets were gotten up in a simple, inexpensive manner, eight pages and cover, and were devoted to the subjects pertaining to how to get dealers to make use of manufacturers' window displays. The messages contained in the booklets are presented in simple language, but they are convincing — that's the principal point. The letters — there were twelve in all, two being from one concern — were all from large, well known national advertisers who are extensive users of lithographed window displays. This material is strong evidence of the fact that large business houses are interested in receiving constructive help from the printer, or, as Mr. Gross states in his closing sentence, " advertisers show a marked willingness to place their business with concerns that give evidence of knowing how to do more than just turn out press impressions."

No profit goes where no pleasure is ta'en,
In brief, sir, study what you most affect.— *Shakespeare.*

The Twin Printers of Mount Morris

BY FRANCES M. DONOVAN

"I AM tired of Chicago — its surfeit of all things — I want a change." I was thinking aloud to our foreman. "Why don't you try Mount Morris, then? Visit the Mayo brothers of the printing trade. See what they've evolved without the stimulation of excitement. That'll give you a thrill." So I joined the "drifters in." Almost under the gaze of Blackhawk's statue, Lorado Taft's famous interpretation of the stoical Indian, towering high above the surrounding country in the poetic Rock River environs, rests peacefully the sleepy, religious little town of Mount Morris, Illinois.

Mount Morris was settled by the Dunkards — or Brethren, as they are now called — and has maintained its simple ideals of conduct against even the invasion of Modernism, for which its main, wonderful industry is responsible. This invasion, bringing all sorts of humanity —good, bad; simple, complex; successes, failures; riff raff, investigators; dreamers, malcontents — is a source of continual worry and usually disapprobation to the staid villager, who does not favor deviation from his code of right or wrong and is horrified at twentieth century standards of moral conduct. Occasionally a vamp of the print-shop variety wedges in and then all things are at stake. But what a dull, colorless existence they would have without these so-called *Index* people to stimulate their interest. Even the home-grown species of Cleopatra would leave for more fertile pastures were it not for the possibilities of the aforesaid industry and the *Index* bunch.

And right in the midst of this unenthusiastic setting has developed one of the big business activities of the day. You feel the stamp everywhere. Suppose you are a traveling salesman with a few hours to spare between trains — there are only two trains and those on a side line of the railroad. You saunter up the main street. On your right you may notice the pretty little campus of Mount Morris college, a Brethren institution. In the center, obstructing a view of the main building, rises the bandstand, a really artistic structure. The benches on the green are filled with ambitious Mount Morris citizens, village lounge lizards, a real Greek chorus of information.

"That stand? Oh, that is for the Kable Brothers' band, composed of members of the Kable Brothers' plant. Yes, sir, the Kables are a heap sight prouder of the band than of the plant. If you're looking for a life job, just learn to play an instrument. Look at that boob, Hermann. He plays a cornet and gets $35 a week for holding down a $15 job. Sure, the Kables themselves are members and never miss playing at a concert every Saturday night, when the streets are packed with machines from all over Ogle county."

An anomaly, that — a first-class band in a so-called "podunk" town. With interest rising, you stroll on. An imposing brick building takes your attention. You discover it is the Kable Brothers' clearing house, run in the interests of the Kable plant and through which they pay their employees. Another block brings you to a pretty and quite pretentious church. Built by the Kables, of course — their place of worship. They both sing in the choir.

"Kables, Kables, everywhere." Naturally, when you retrace your steps to the one hotel, the Kable Inn, you inquire the significance of the name. You find it is run and owned by the Kables. A mighty good hostelry it surely is, absolutely the last word in up-to-date equipment and cuisine.

After your supper you observe a little line of men and women file out and go up the street. Hearing they are the night crew of the Kable plant, you follow them a half dozen blocks until you arrive at a very attractive vine-covered one-story building, perhaps a block square. At last you have come to the Kable plant, the famous printery, which publishes every month about one hundred publications, plus seventy-five, and is now being enlarged to almost twice its size. You become more curious than ever about these Kables who have built up such a fascinating business in this quaint little Dunkard town.

Harvey J. and Harry G. Kable, the twin sons of a Mount Morris carpet weaver, started in to earn a living as school boys by going around with an axe to chop wood and make enough money to start in business after they finished high school. That same spirit of bending every energy to an end has followed them through life. Their first real position was on the village paper, the *Index,* where they learned the printing business. Soon they were able to buy it, and to this day the plant is called by the town's folk, the *Index,* and the employees, *Index* people. In those days they had only one little hand press and no monotype or linotype machines. Then they added the printing of one outside job and began to feel prosperous. So they decided to invest in a power press with a gasoline engine. To keep this busy they began to hustle for more business and soon some new publications were added. A stock company with a capital of $50,000 was organized and a new building erected. By close figuring, due to Mount Morris training and instinct, and also because of the small-town situation, they were able to print at a lower cost than their competitors could. The business grew so rapidly they were compelled to install a great number of presses, erect their present structure and solicit stockholders. They are now building a tremendous addition, adding seven linotypes and putting in a rotary

press which does the work of ten ordinary machines. J. L. Rice is president of both the bank and the plant, and has been of great assistance in backing the ideals of the Kables. Mr. W. I. Prugh of the proofroom has evolved a novel method of handling the confusing mass of material, a system well worth studying.

The Kables are quiet, unpretentious and extremely likable fellows, about forty years of age. Their manner suggests none of the aggressiveness associated with big business. The average Mount Morris citizen has a tendency to efface his personality. Witness the orthodox Dunkard women with their quaint little black bonnets and plain black dresses and the men with somber black hats and untrimmed beards. To some extent this environment has stamped itself upon the Kables, but essentially they stand out from this drab background, like the huge pine against the gray sky, steady, reliable, undaunted and persistent. Perhaps after all they are the fruit of the tree, the final expression of much stored-up energy. For living placidly does not kill force if it exists at all, and the outbreak is as likely to be evil as good.

"To what do you attribute your surprising success," I asked one of the Kables, "in spite of the natural obstacles you have had to face?" and he answered modestly:

"To a constant desire to give service at all times — to give a customer what he wants, when and where he wants it."

However, although this sentiment describes the character of the men, I would rather attribute their achievement to another source: Pushing ahead one step at a time, each step opening up a new world ahead.

This year the firm has done a million dollars' worth of business, is paying ten per cent dividends, and is offering stock to employees at $10 a share. They have great difficulty in finding living accommodations for the workers, as the natives have not come to their assistance and boarding houses are almost absent. The hotel is not large enough. So the Kables will build a home for any employee without initial payment, deducting so much a week from his salary until the house is paid for, and the payments are no more than house rent would be. After three months' service every employee receives a life insurance policy of $500. All in all, you will say, a coöperative institution.

But with all these inducements the outsider does not weld into the environment. He comes and goes like shifting sands. Strikes are responsible for most of the arrivals, with occasionally a man who has a past to be covered up or forgotten. Too, some printers are natural nomads, and many an incongruity is found among the combings. I am thinking now of a girl who drifted in from the great outside. She said she had heard somewhere that this was the earth's jumping-off place, and having seen all the centers she decided to investigate. Being somewhat bored by the inhabitants, she sent for a pet Airedale for a walking companion. This caused consternation in Mount Morris. A woman with a dog was not quite decent. But when she had a Spanish visitor, who sported knickers, a cane, and golf stockings, evidently dressed to scale Blackhawk's statue, as Mount Morris is minus a golf links, the town shook itself like a huge alligator waking from a sluggish slumber, blinked its eyes, yapped a few yaps, and went to sleep again. Having satisfied her curiosity, the girl, the dog and the Spaniard departed.

But permanent among all these changes is the plant itself, with copy blowing in and publications streaming out to all parts of the country. At night when the town is physically and mentally dead (for even the dogs go to bed at sundown) you can continue to hear the pounding presses, the clicking monotypes and linotypes, the casting machines; you can see handmen and proofreaders scurrying back and forth until three in the morning, when the stream of humanity surges out, the autos begin to fill up and roll away, sometimes for a delightful ride through the picturesque country, in the daybreak hours. These Bohemian spins start much uncalled for gossip, to delight the busy housewife when she arises at five in the morning, or the likewise busy toiler on his way across the campus. And above all the turmoil the grim, inscrutable Blackhawk looks on unmoved.

IT is of little consequence just what you teach, but it is of great importance, of enormous consequence, that the student learn the great responsibilities connected with his craft.

Melville E. Stone

Volume V Number 1

The Pridemark

AN EVIDENCE OF
GOOD PRINTING

THOMSEN
ELLIS Press
BALTIMORE
NEW YORK

JANUARY, 1923

A printer's house-organ should, above all things, be a distinctiye specimen of the printer's work. This is the idea which dominates the production of *The Pridemark*, house-organ of the Thomsen-Ellis Company, Baltimore, Maryland, the cover of which is shown here. Characterized by simplicity, it is, nevertheless, forceful and attractive, commanding attention. The first page of text is shown on the other side of this sheet.

The Pridemark

A HANDSHAKE AND SMILE FROM THE PRODUCERS OF



PRODUCTIVE PRINTING TO USERS OF GOOD PRINTING

VOLUME V JANUARY, 1923 NUMBER 1

IN the realm of advertising there is a radical "bloc" raising its voice for recognition. They say—these radicals—that the advertising fraternity is not fulfilling its duty; that it is wandering in a wilderness of indolent words and art and getting further and further from the promised land of sales. They are pouring hot shot into the ideas, methods and even the motives of the Old Guard of advertising agents. Why, some of them are so bold as to pick advertisements from the current magazines and criticize their selling power—dissecting some proud ad man's brain child to make a Roman holiday. It's terrible—but—

What is the purpose of advertising if it isn't to *sell?* Advertising surely started with that idea—salesmanship in print—but it has trailed off along other roads.

First text page of *The Pridemark*, house-organ of the Thomsen-Ellis Company, Baltimore, Maryland, cover of which is shown on preceding page. A simple, yet attractive and dignified treatment.

EDITORIAL

Remarkable progress has been made in the plans for the International Congress of Printers, which is to be held at Gothenburg, Sweden, June 4 to 6, under the auspices of the Swedish Union of Master Printers. The invitation to attend the congress has already been officially accepted by the following countries: America, Denmark, England, Finland, France, Iceland, Norway, Hungary, Germany, Austria and Spain. Papers which are already listed on the program include "How an Employers' Association Functions," and "Some Unfamiliar Angles of Typothetæ," by Col. E. T. Miller, of the United Typothetæ of America. From England there will be "Cost Systems," by E. A. Goodwin; "Master Printers' Organizations in England," and "An International Bureau of Master Printers," by R. A. Austen-Leigh. From Germany, "Cost Systems and Selling Rules in the Printing Trade in Germany," also "Conditions of Labor and Wages in the Printing Trade in Germany," and "Standardization of Paper Regarding Size and Quality, and a Record of the Work of the Standardization Committee of the Printing Trade in Germany." A number of other interesting subjects, all of an international character, are being arranged. Here will be an opportunity indeed for getting together on a closer ground and settling many of the matters of international importance to the printing trades of the world. The invitation is extended to all members of master printers' organizations everywhere, and reservations should be sent at once to Nordisk Resebureau, Inkvarteringsavdelningen, Södra Hamngatan 43, Gothenburg. Advice of the intention to be present at the congress should also be sent at the same time to Den Internationella Boktryckare-Kongressen, Gothenburg, Sweden.

Some interesting observations have been brought out by the National Committee for the Prevention of Blindness through a recent bulletin, which has been rather widely distributed throughout the printing and publishing fields. In an intensive campaign for the conservation of eyesight the committee has given careful consideration to the many and varied phases of the subject, among them a study of the harmful effect upon the reader through the use of small sizes of type. With particular reference to reading matter prepared for children, such as school books and other publications intended primarily to interest the child reader, the committee calls attention to the fact that the use of small type is especially harmful, placing emphasis upon the necessity of using type not smaller than ten-point. The committee recommends the following sizes of type for printed matter for children: For children twelve years of age, ten-point; between nine and twelve years, twelve-point; between eight and nine years, fourteen-point; between seven and eight years, eighteen-point; under seven years, twenty-four to thirty point. Another interesting point brought out by the committee, one that should be carefully considered by printers, is the fact that type smaller than ten-point not only has a harmful effect on the eyesight of the reader, but often defeats its own purpose by repelling the potential reader who realizes that such type hurts or tires his eyes. Furthermore, as the committee states, the amount of money lost by advertisers and publishers through the waste circulation resulting from the use of type faces that are difficult to read because of smallness or design is probably greater than the cost of the extra space and paper necessary if larger type is used. The committee is to be commended for the work it is doing. If its efforts result in decreasing, if not wholly eliminating, the causes of impaired eyesight, then the work of the committee will be well worth while. We are too strongly inclined to overlook the importance of selecting type that is really suitable for its purpose, with the result that we find a large amount of printed matter which fails in producing the results for which it was produced, and which can be considered nothing short of an economic loss. This reference, of course, is wholly in connection with printing for the promotion of business, or, rather, for the purpose of creating business — advertising matter, for instance. A little more careful study of the reasons for which a piece of printing is produced will work wonders. A little advice to the customer, properly given when necessary, of course, would lead to a great improvement in the character of printed matter, and should prove to the benefit of the printer. With the great quantities of printed matter being produced today it is impossible for the average person in business to read all that comes to his attention, hence any piece of printing which is intended to influence the busy person should be so arranged that it may be easily read and the message impressed upon the mind of the recipient in the shortest possible time.

Introducing American Type Into Switzerland

Recent years have brought many evidences of the fact that foreign countries are looking more and more to America, and are studying our methods as well as our machinery, materials, processes and equipment of all kinds. Especially has this been true in connection with the printing industry, for representatives of the printing trades in many countries have made trips to the United States during the past few years for the purpose of making investigations, and they have been strongly impressed with the advanced stage of the industry here. Further evidence of the widespread interest being taken in American printing comes to us in the nature of a report on the subject of

the possibility of introducing into Switzerland American type, which has been forwarded to us by the American Consul General at Zurich, George H. Murphy.

In his letter accompanying the report Mr. Murphy advises us that "This office has been receiving regularly copies of your valuable publication, which it has been pleased to bring to the attention of those inquirers who call at this office and are interested in American products advertised therein." We are pleased to know this, because as a part of the service THE INLAND PRINTER has been endeavoring to render its advertisers as well as the entire printing industry, copies of this journal have been sent regularly to all the principal American consulates so they may be kept on file for reference.

The report Mr. Murphy sends us is extremely interesting, and should be worthy of a great amount of consideration on the part of American manufacturers of printing machinery, type and supplies. We quote a part of the report:

During recent years there has been a tendency on the part of business houses and schools in those sections of Switzerland where the German language is spoken to get away from the use of that type of script ordinarily used in printing the German language. At present handbills, posters, placards, catalogues, price lists, text books of schools, and scientific works are almost without exception printed with type similar to that employed for the same purposes in the United States.

One of the chief difficulties which would be encountered by American firms which endeavor to introduce their products into Switzerland is the difficulty arising out of the fact that while typefounders in America employ the English system of measurement, typefounders in Europe employ the metric system. It is not possible to estimate whether it would be profitable for American firms wishing to introduce their goods into Switzerland to adopt the metric system for the manufacture of their goods for export, but it can be stated with certainty that unless American firms can use the metric system for manufacturing type which they expect to export to Europe no general European market can be obtained.

During recent years European printers have followed with keen interest the progress in the American art of printing. A mere glance at the pages of any of the great American periodicals is a convincing lesson as to what can be accomplished by the adoption of effectively simple type used by advertisers in the United States.

A great deal of preliminary work must be done before American typefounders can expect to market their goods in Switzerland, or, for that matter, in other parts of Europe where the metric system of measurement is used. There are many indications, however, which point to a real desire on the part of Swiss printers to obtain stocks of the later models of type being used by the most progressive American periodicals. This desire can be attributed, in a large measure, to the effect of American advertising matter which reaches Europe. Indeed, nothing is more obvious than the marked manner in which European professional advertisers are following the example of their American colleagues in the use of type which can be read at a glance, and which at the same time really makes an impression upon the mind of the public.

Attached to the report was a copy of a memorandum on the type situation in Switzerland, prepared by a prominent member of the Swiss printing industry, in which were set forth some interesting observations. This memorandum states that the graphic industries of Switzerland are almost entirely dependent upon foreign markets, especially for the purchase of type, there being only one small typefounder who manufactures brass rules and miscellaneous printing accessories. Most of the type has been bought exclusively from Germany, and German typefounders have covered the Swiss market, therefore German type became the standard. French type has been imported only to a small extent. While the Swiss printer still depends largely upon the German typefounder, who influences his taste to a great extent, he is not entirely satisfied with the German types, because his taste is tending more and more toward the clearer and finer types of English and especially American manufacture. Therefore he is looking for new sources of supply and it is natural that the French Cochin type has found a ready market.

This representative of the industry brings out an especially interesting point when he states: "I have demonstrated specimens of different origin and can state that the American types correspond most to what the Swiss printer is looking for today, although they are as yet almost unknown in the Swiss graphic industries. But I have become convinced that the American types can be readily introduced and sold to the Swiss printers, because the supply from the German typefoundries during recent years has not been up to the English or the American standard of clearness." He also refers to the technical difficulties which will necessarily have to be overcome by American typefounders due to the fact that European printers use almost exclusively the Didot height, which is about one-fourth millimeter higher than the American type height. He also emphasizes the fact that not only Switzerland but a great many other European countries would be buyers of American types, and eventually arrangements could be made for casting American type in Europe, which, of course, would bring the advantage of more economical manufacture.

One especially interesting feature stands out in this report and in the memorandum accompanying it. We are coming to realize more and more the fact that all nations are dependent one upon another. We have long passed the time when one country can expect to hold its own merely by depending wholly upon its own trade. We must look farther afield. Our relations one with another are growing closer, and the things that have in the past separated us are being wiped away. It is becoming more than ever essential, then, that there be a closer understanding, that there be uniformity in methods of manufacture, and that there be an international system of measurement instead of the varying systems which are now in use. Herein is presented a wide field for intensive study on the part of our American manufacturers. These matters have been given considerable attention in the past, that is sure, and obstacles have been found which have barred the way. Nevertheless, with our present stage of advancement in all lines of effort it should not be impossible to get together on some basis which would eliminate the difficulties. This, it seems to us, would present a valuable feature for discussion at the International Congress of Printers, which is to be held in Gothenburg, Sweden, June 4 to 6. We shall be interested in hearing from those who have given close study to these matters, and shall be glad to open our columns to a thorough discussion of the entire subject.

As the final forms of this issue go to press we receive the sad news of the death of Mr. F. Horace Teall, for over twenty-eight years a special contributor to and editor of the Proofroom department of this journal.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

More About Mr. Werner's Criticism of the Caslon Type Face

To the Editor: MALTA, MONTANA.

In a recent issue of THE INLAND PRINTER I read where a subscriber took exceptions to your endorsement of the light-face letter (Goudy, Caslon and others). After seventeen years of careful type study I will say that for being dainty and neat there is as much difference between these faces and the common black and square-cut letters as there is between the latest styles of milady's footwear and the lamented and much-cursed doughboy's hobnails. E. A. PARKER.

To the Editor: ALGER, OHIO.

After reading the St. Louis man's letter in regard to Caslon Old Style I am of the same opinion as yourself: "How does *he* get that way?"

While I myself do not care much for this face, I have a world of admiration for it and have seen some perfect work turned out with it.

While my office is not large enough to accommodate all the faces that are good, I am sure that if I were able to have all the types I wanted, common sense would tell me to add Caslon Old Style — because, although I might not prefer this family I know it would be wanted by hundreds of others who know good printing. That a man personally dislikes a type face is not a guaranty the face is obsolete or bad. Use and demand of the Caslon Old Style tell us that its day of usefulness has not yet ended.

Personally I like Bookman. At the same time there may be many who do not, but that does not relegate this beautiful face to the scrap heap. I do not like the Parsons type very well, but I am not egotistical enough to condemn a perfectly good face simply for the reason that it does not suit my personal taste.

Types are like clothing — there are many different makes and styles, and all are good. If we had only one kind of type face with which to work, all printing would in time come to have a sameness, and the art of typography would lose its beauty and interest. ANCEL P. SHIVELY.

To the Editor: NOANK, CONNECTICUT.

Being proprietor of the best job plant in this section I feel I am justified in sending you an epistle as to Mr. Werner's letter in your journal about the Caslon type. I am positive that I hold the same opinionated views as Mr. Werner, influenced by heredity, as my father was the proprietor of this plant before my entry. He made a great study of types, etc., and printed many things in this section, one of them for many years was Webster's Yearly Almanack, including tide changes, etc., as well as all kinds of choice work. He had lots of Caslon and Priory types at that time, and being a student of typographical beauty, as before said, with calm deliberation he arrived at the conclusion that there was something lacking, so he reorganized the plant throughout. Well, the result was that he melted the Caslon and Priory up into pigs, which we used to weigh down the lobster pots — I use them to this day — and with the same rare judgment began to build up a choice plant. This office still reflects that good judgment, retained as he left it in many features. As he said to me once, "Harold, we have a rare plant, keep it well fertilized and it will grow." (You know he was somewhat of a humorist in a way.)

Of course I take exception to Mr. Werner's likes and dislikes as to various faces of types, which is natural, of course, but for the benefit of the art preservative I might suggest such faces as Fashion, Aesthetic, Monastic and French Clarendon, ornamented here and there at the discretion of the artist who is setting up the job. H. PERCIVAL PRATT.

To the Editor: BERLIN, GERMANY.

I always enjoy looking over the magnificent book of Caslon & Co., entitled "Two Centuries of Typefounding," and I admire the plainness, beauty and vigor of the Caslon Old Style type used for the text. So I am much more surprised at the displeasure Mr. Werner takes at this type, which is everywhere in favor, in his letter in the December issue of THE INLAND PRINTER.

Mr. Werner is a distinguished craftsman, and I gladly remember his last visit here, but it can not prevent me from objecting to his opinion. All Mr. Werner says against Caslon Old Style would apply as well to the types of the old masters, including the inventor of the printing art himself, "as the work of an amateur lacking proper tools." All our ideas of the everlasting and unequaled beauty of the old printing would be reversed.

A few days ago I looked at the forty-two-line Bible which is in the library of the State and was completely taken up with the perfection of the type and the exact width and lining of the letters. Of course, Caslon Old Style, like all earlier types, shows little deficiencies and sometimes oddness, but these peculiarities increase the attractiveness of these types compared with the modern faces made by punch-cutting machines. The modern faces are very exact, but they produce a hard and cold effect upon the reader and reveal the mechanical production. Therefore, the Garamond and Caslon Old Style, the original Didot Roman and the Unger German type are in vogue. But only a connoisseur will make a proper use of them. They are perhaps not suitable for the composition of the catalogues of fancy shops or of locomotive factories, but I do not believe that you can choose a better type for Shakespeare's works than Caslon Old Style.

I object to the point brought out in the last sentence of Mr. Werner's letter that the recut Caslon Old Style type proves the argument that something is wrong with the original. I hold that it would be absurd to recut the old type exactly as it had been with its small imperfections. But if the punches or matrices still exist, these old faces should be revived. Possibly, because the old matrices were not available or of no use, the Caslon Old Style has been recut — not with the decided

intention to improve it. Likewise it would be wrong to cut a bold or an expanded for the original old faces, as at that period such faces did not exist. FELIX SMALIAN.

To the Editor: HARTFORD, CONNECTICUT.

Shall I confess that the feeling of your correspondent, Mr. Werner, against Caslon type, so strikingly shown in his letter to you a short time ago, was exactly my own when I first saw Caslon cases laid in a Massachusetts printing office about twenty-two years ago? Its irregularity of alignment, breadth of A and H, almost complete circle of O, scant width of P and S, setting of the serifs, even the quirk of the comma, were painful. Delicacy of hair-lines most disturbed my employers — they made specimen plates, shaved them, and the antique effect we regarded as more harmonious. For a long time no fiction (or anything smart or up to date) was allowed to go in Caslon; poems, pamphlets of a sober hue, historical society reports were its meed in those days.

We had no typographers then — of course, Theodore De Vinne was getting up beautiful work, but designers, layout men, art printers were never heard of. (Mr. Updike was probably just beginning at that time.) We plodded along with the modern faces, once in a while Elzevir or French Old Style. I remember my great surprise at the first Morris books, and imitations on this side of the Atlantic set in De Vinne and Jenson. The public turned them down; what, a book set in job fonts? No!

I like Caslon nowadays, both for its design and practicability — also all the other faces, Scotch, Century, etc.; in fact, everything except Satanic and the like extraordinary things. For the good old watchwords, Live and learn, Progress or stand still, Take the middle of the road, and many more "wise saws and modern instances" have been a sort of mental daily pabulum throughout middle age. F. S.

To the Editor: NEENAH, WISCONSIN.

Have read the articles about the Caslon, and though I am not any authority on this subject I wish to say that the Caslon type is a fine and most serviceable type in any print shop. I don't have it here, but have worked so much with it that I do know nice things can be produced with it. I started my own little shop five years ago, and cater more to the finer class of work. Have just bought some Goudy italic, which I do very much admire. J. THEODORE THOMSEN.

To the Editor: WAYNESVILLE, NORTH CAROLINA.

With a possibility of being in the minority, I voice the sentiments of N. J. Werner in the December issue anent Caslon type. I'm merely an everyday, garden variety of compositor; and I freely adn." that beauty in the sprawling caps. of the italic, for instance, is hard to find, while many of the letters in the regular are ill proportioned as compared to the recut or some of the modified faces on the market.

The Keystone foundry, which I have been told originally marketed it in this country, up until a few years ago sold it in original sizes, or the nearest possible to the point system, as 6-point No. 1; 6, 7, 8, 9, 10, 11, 12, 14, 16, 18, 20 and 24 point — in other words, six additional sizes as compared with the present method of size grading. To this fact I believe can be attributed much of its popularity. The American Type Founders Company later marketed 7-point as 8-point No. 1; the 9-point as 10-point No. 1, etc., omitting sizes now looked on as bastard. The further fact that swash characters could be had only with the face now termed Lining Caslon No. 540 possibly had something to do with its vogue.

For real beauty many of the present-day faces have it over Caslon. The Artcraft and Artcraft italic formerly sold by the Western Type Foundry and now sold by Barnhart Brothers & Spindler is an excellent substitute, retaining many of the old style characteristics, carrying swash characters in the italic also. Did not THE INLAND PRINTER use this for department headings for a while? D. C. HOWELL.

Craftsmen's Taste

To the Editor: NEW ORLEANS, LOUISIANA.

I notice an insert between pages 696 and 697 of your February issue containing proofs of first, second and third winners in the craftsmen's letterhead contest. In weighing these samples one wonders if the judges were craftsmen, and, if so, if it was absolutely necessary to class as a first prize the best of those submitted. I am constrained to this question because there is a possibility that the letterhead selected as winning first prize is subject to criticism if not comparison.

If the prize-winning letterhead was to be used only by the secretary the secretary's name in the center would be all right, but it is unquestionably inappropriate if it is to be used by any of the other officers. Another objection may be offered to the use of red as in one line at the top and in the bracket at the bottom. Again, the district representatives appearing at the bottom bring in more or less of a circular atmosphere. Still another objection is the hiding away in little type of the 1923 place of meeting.

As a suggestion, the design, reduced in size, might have been placed at the top of the left-hand corner, the next meeting place in the middle top center and the slogan (Share Your Knowledge) at the right top. (Rather, the design might have been used in the top center.) All the officers should have appeared on the left of the heading and the district representatives on the right side, the name of the association to appear in two lines between the officers, as in the letterhead winning the second prize. With these objections, it would seem that the first prize winner in this contest was not a first prize winner at all, but should have been, at best, second, third, etc., in their order.

In the second winner the design was too large, and should have been in the same color as the slogan. The slogan on top of a smaller design and the place of meeting below the design, the same length as the slogan, would have made a good effect. Otherwise this sample was appropriate, these changes bringing up name of association so as to give the whole letterhead proper weight and effect.

No. 3 was a good sample for the secretary, provided the design, etc., were placed as in No. 2, which would put the secretary below the design and in his proper position. Or the design could have been used as in No. 1 and the secretary part made larger so as to give proper weight and shade to bring about an even effect. But the next meeting place should never be as large as thirty-six-point, as this would bring about the effect of an advertisement, which is certainly indelicate in a letterhead.

In using the word design I have reference to the emblem.

In giving this opinion I am borne out very largely in my general contention by the parties to the contest, as may be seen by any one weighing the three offerings and selecting the choice efforts of the contestants as there shown.

DUNCAN F. YOUNG.

SOLD AT LAST

Persistency in inserting the same advertisement, with no change of wording or illustration, is a trait of some advertisers.

A prospective customer wrote to a firm whose advertisement never seemed to change:

"Have noted your picture of one pair of corduroy pants in *Home Magazine* for past four months. More I see of them better I like them. If not sold as yet, please enter my order for same."—*Forbes.*

The Man Who Made His Dream Come True

BY ALBERT HIGHTON

THE prophet Joel in an ecstatic outpouring of his spirit declared that "men shall see visions." Few, alas, gaze toward the stars; yet thirty-five years ago, when Norman T. A. Munder was a young man of twenty, he opened up a little print shop in Baltimore and saw a vision. Always deeply religious, Munder believes that the Almighty expects from each human being, whether scavenger or sculptor, the very best workmanship he is capable of. To give dutiful tribute to the Master has meant to Norman Munder that whatever his hands find to do, he must do it not only well, but exceedingly well.

As a master printer his vision has been as fixed as a star, and Norman Munder has, these three and a half decades, devoted his life toward its realization. Dreams, poets tell us, are nebulous, intangible, fleeting; yet Munder dreamed. He gazed toward the stars of Gutenberg, Coster, Caxton, Elzevir, Bodoni, Didot, Morris, and the other illustrious printers who, too, had dreamed. Like them Munder has made his dream come true. He has attained the first magnitude.

For many years printers had told me that Munder was the master of printing craftsmanship in America. From time to time I had seen some notable examples of his work and had marveled at their careful typographical treatment — their artistic ensemble of display and color. All I had seen bore that undeniable quality of richness, refined dignity and beauty which characterizes true art. All were marked with that indefinable something which modern painters call "atmosphere." I had long admired such of those creations of the art preservative produced in Munder's shop as had come to my notice, but it was not until I came in contact with Munder, the man, and discovered the creative genius of the soul behind his work that I measured the full beauty of his creations.

Two years ago I attended a convention dinner at the Statler Hotel in Detroit. While waiting I had observed in the lobby a stocky man of medium height occupying the center of an admiring group. Of rugged vitality, quick in movement, animated in gesture, his ruddy features constantly wreathed in smiles, this man talked on while the others listened. I wondered who he was. "A man evidently of remarkable personality," thought I.

"Who is he?" I asked a friend standing by.

"Why," said he, in a tone which betrayed surprise at my ignorance, "that's Munder. I thought everybody knew Munder!"

"I *do* know him," I replied, "but I want to meet him."

My friend looked at me queerly, then smiled knowingly.

"All right; come along! I'll introduce you."

Mr. Munder's hearty handgrip, and his genial smile and warmth of greeting, at once dissipated the momentary shyness I felt in meeting for the first time the dean of de luxe printers.

By good fortune that evening I occupied a seat next to Mr. Munder at dinner, and he talked printing until the post-prandial speakers held the attention of the guests. The dinner over, he invited me to his room and from ten o'clock until three the next morning I sat with him. Forgetful of time, I listened to his discourse on printing, its history from early Chinese times to the present, its development in Europe and America, of printers from Gutenberg to De Vinne; flashing criticisms of modern printing tendencies, interspersed with a veritable essay on the effect of printing on civilization. He talked brilliantly of books on printing and types, lettering, on styles of display, colors. I sat entranced with the ready flow of his inexhaustible knowledge of the art in which he is so absorbed. I, too, became surcharged with his enthusiasm.

To crown all, he finally brought out specimens of the best work of the Munder Press — his own creations! Never shall I forget the joy of handling these rare masterpieces of the printer's art, or the glowing pride in his eyes and the radiance of his voice as he described their intricacies or the difficulties overcome in their production. Private editions de luxe for Morgan, Rockefeller, Andrew Carnegie, Phipps; limited printings of art catalogues containing reproductions in color of the greatest paintings in the world; brochures of famous artists and art museums; Japanese art reproductions — all marvels of typographic art. With these were scores of booklets, folders, business cards, concert programs, mottoes, merchandising catalogues — the gamut of work achieved on modern printing presses, every specimen of which stood out as a beau ideal of its class, and all revealing the soul of their creator!

I have met Mr. Munder many times since and he leaves me always filled with a new joy in the printer's art. His tremendous earnestness, the buoyant enthusiasm that characterizes his attitude toward the various aspects of typographical art, is ever put into his own creations. Everything that he undertakes is carried through with that unquenchable zeal which inspired the prophets of old. His enthusiasm has found for him a fountain of youth. It has defied his white hair. Munder has succeeded where Ponce de Leon failed.

Notwithstanding his indefatigable devotion to his life's love, Munder finds time to study and occasionally to travel; he is an ardent worker in the cause of Christianity; he is a collector of manuscripts, of books on printing and editions de luxe. In his collection are a rare edition of the Nuremberg Bible and a page from the original Gutenberg Bible, of which he is extremely proud. He has written many articles on printing and is an authority on color. He is always unselfishly willing to aid fellow printers with constructive suggestions or to proffer counsel from his fund of ripened experience. Like Benjamin Franklin he has helped many struggling young printers. He has made them to see his vision.

Some one once said of Messionier's miniature paintings that they could be observed only through a microscope. This *bon mot*, however, meant more than an invidious comment on their diminutive size; it signified that the detailed work of the artist-genius was so thorough that even a microscopical examination revealed no imperfections. A similar criticism may, with equal truth, be pointed at Mr. Munder's exquisite creations, as he spares no detail to achieve his marvelous effects. As a genius in typography Munder, like Messionier, has an infinite capacity for taking pains. He visualizes broadly the results he is to obtain in any piece of printing he undertakes and proceeds steadily and surely, step by step, toward its accomplishment. With watchful eyes he cautiously waylays the "trifles" that would mar his work, and chooses the "trifles" that adventitiously enrich it. "Perfection is no trifle," Michelangelo once said.

Apropos, Munder himself says: "The one who fails to appreciate trifles or the niceties of things will have no part in bringing into being either successful or beautiful things. Neither will that one enjoy beauty or success." As an illustration, a few weeks ago he printed a three-hundred-page book — an edition de luxe — for the Historical Society of Maryland. Though many distinguished members of the body had seen press proofs of the work and had expressed their thorough

satisfaction with the manifestly pleasing appearance of the printed pages, Mr. Munder was not satisfied with the word spacing and insisted upon overrunning line after line to secure an evenness which he deemed was essential! "Fie!" says the mediocre printer; but the heights are attained only by those who have the vision.

Though an expert in color, he once spent more than two whole days in mixing and remixing an ink to match a baffling color, despite the fact that the customer had approved of the first mixing. "It wasn't just right," Mr. Munder said, "and it must be right before we go ahead!" And it was. On hand-fashioned paper, with the request to produce a brochure that would portray the best printing qualities of the paper. He was given *carte blanche,* even to the provision of copy. This manifestation of confidence in Mr. Munder resulted in that remarkable example of color typography, "Irresistible Evidence," which not only delighted the officials of the company with its originality and its attainment of the highest form of the art, but has been displayed conspicuously at various craftsmen's expositions in cities ranging from Boston to Chicago, and aroused the whole-hearted admiration of every discriminating printer throughout the land who has seen it.



Norman T. A. Munder in His Study
Halftone by courtesy of *Ben Franklin Monthly.*

another occasion an expensive booklet on which many colors had been impressed was found to contain two minor typographical errors, unfortunately discovered only when the work was in the bindery. Without hesitation, Mr. Munder insisted on doing the work all over again at his own expense, so that his customer might have a perfect job. Perchance, had the original booklets been delivered the customer would not have detected the errors, and probably if he had he would not have been perturbed about them. But to Mr. Munder the imperfections meant not only a stain on his art, but a blemish on his own character. He suffered a money loss, but the man with a vision swerves not from his trust.

Naturally, as might be expected, much of the printing for which Mr. Munder has been responsible has not been merely mechanical reproduction of copy which a customer has handed to him. As a matter of fact, he has been frequently called into consultation with a customer, to find that the customer knew his need for printing, yet couldn't express what he wanted! The man who has made his own dreams come true has dreamed again and translated his vision into verities that the customer could comprehend. Then he has gone back to his office, made a layout or set up the type and submitted to his customer a living embodiment of his dream.

In one notable instance, the American Writing Paper Company sent to Mr. Munder sheets of its Deckle d'Aigle, a fine

Again, on reaching the office one morning, Mr. Munder found on his desk a letter requesting him to see immediately the director of the American Art Association of New York city, who wished to have him do some important work. Mr. Munder took the next train out from Baltimore and arrived at the museum early in the afternoon. There he was shown a rare specimen, a vase which the director desired to have reproduced. This work of art was priceless, the curator explained, and could not under any circumstances be taken from the precincts of the museum; could Mr. Munder return to Baltimore and reproduce it exactly, in line and color, from memory? The color, it should be said, was a peculiar tone of blue. An impossible task? Not to Mr. Munder. He studied the vase a while, made a rough sketch and a few notes, and left on the next train for Baltimore. The day following Mr. Munder had the requisite drawings and plates made, reproduced the color which he had carried in his mind, and sent proofs by mail to the director. A wire received from the association the next day contained this laconic message: "Proofs absolutely O. K. Please proceed with printing."

Yet Mr. Munder, leading craftsman that he is, says there is much in the realm of printing art which he has yet to attain; his vision ever looks beyond. If "without vision the spirit perisheth," then conversely, Munder is destined never to die. His is the rare faculty of translating vision into reality.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Why America Led in Photoengraving

In an English work entitled "The Art of Illustration," Edmund J. Sullivan explains how in the early days the English photoengraver strove to make the artist draw to fit the limitations of his process, while the American photoengraver worked to bring photoengraving to reproduce any style of drawing the artist offered. Mr. Sullivan writes: "The more incompetent the (British) blockmaker the more inclined he was to take himself seriously, to make difficulties, and to endeavor to dictate to the artist as to what would 'come' and what 'wouldn't.' The American process people laid themselves out to see how far it was possible to go with him (the artist) in the direction of reproducing the most difficult task he could lay before them."

Photographs Sent Through the Air

C. Francis Jenkins, of Washington, has successfully sent through the air by radio photographs of President Harding and Secretary of the Navy Denby. The principle of the apparatus is something like this: The sending apparatus consists of a camera that flashes the image of the photograph against a selenium cell. Only a thin slice of the image is permitted to reach the photo-electric cell at one impulse through a slit covering the cell. These electric impulses are broadcasted to an ordinary radio receiver, on the diaphragm of which is a tiny mirror which vibrates with the electric impulses and reflects a beam of light through a slit over a sensitive plate. Pencil sketches have already been forwarded in this way and experiments are now being made on a way to send halftones. These experimenters should read this department of THE INLAND PRINTER for June, 1901, and see how this was done at that time.

A Photoengravers' Research Laboratory

Editor Louis Flader in the *Photoengravers' Bulletin* urges more research and development work on the part of photoengravers, and adds: "Perhaps no individual photoengraver can afford or would care to undertake the establishment of a research bureau or laboratory."

This is just to say that the Powers brothers, photoengravers of New York, foresaw the necessity for just such a laboratory and established one on Long Island some years ago. Frank T. Powers, the indomitable inventor, was placed in charge. The sums of money expended in research work there would have disheartened the photoengravers' association itself. Out of this laboratory have come the Powers plate cooler; the heater; combination plate cooler and heater; an improved etching machine; an enamel acid resist that makes it as easy to reëtch zinc as copper; a camera which would require an article to describe; an automatic attachment for centering a prism; new methods of etching; a novel halftone screen, etc. Besides these inventions many short cuts have been found through present operations. Powers offered these inventions to other photoengravers, only to find they took little interest in them. He is using them in his own four plants, three of which are running day and night, and has plans for a still larger one, to open within a few months. It is a splendid illustration of the way well directed enterprise pays.

The Chemistry of Wet-Plate Sensitizing

W. J. Smith and E. L. Turner in describing wet-plate photography, in the *Process Monthly*, thus explain the chemical action that goes on when a collodion wet plate is sensitized: "When a plate is coated with collodion containing an iodid, as for example cadmium iodid, and is then placed in a solution of silver nitrate, the cadmium iodid combines with the silver nitrate to form silver iodid and cadmium nitrate, as follows: Cadmium iodid + silver nitrate = silver iodid + cadmium nitrate. The silver iodid is the creamy colored substance that forms when the collodionized plate is placed in the silver bath, and is insoluble in water. It forms the sensitive surface. The cadmium nitrate is dissolved in the silver bath, which also contains a certain amount of alcohol and ether taken from the collodion."

The Chemistry of Developing and Fixing

Smith and Turner thus describe the chemistry of developing and fixing: "The photographic image is rendered visible by the reaction of the iron salt and the free silver nitrate solution on the surface of the plate. Metallic silver is precipitated on those portions of the film acted upon by light. The silver iodid in the film unacted upon by light apparently undergoes no change when the iron developer is poured over it. The acid in the developer acts as a restrainer and prevents the simultaneous reduction of the silver nitrate over the whole surface of the film.

"Fixing is the removal of the silver iodid and silver bromid in the film that was unacted upon by light. These iodids and bromids being readily soluble in potassium cyanid solution, potassium iodid and a double cyanid of silver and potassium are formed, the reaction being: Silver iodid + potassium cyanid = silver potassium cyanid + potassium iodid."

Rotagravure Dates for Lecturers

Professor X, Brooklyn, New York, asks for a few dates as to the invention of "rotogravure," to be used in a lecture he is preparing on this subject.

Answer.— In the first place, professor, spell the title word in your lecture correctly. Use the English word rotagravure. The Germans brought over a process in 1913 which they called rotogravure and patented the word as a trade-mark for their process. Their process failed, so there is no rotogravure used in this country. Rotagravure was invented by Karl Klietsch in Lancaster, England, and the first art prints on a web, from a roll, were sold by the Rembrandt Intaglio Printing Company in August, 1895. Charles Saalsburg's work in this country was noticed with a colored insert in THE INLAND PRINTER for

December, 1908. The Germans showed their first results in the Freiburger *Zeitung* on Easter Sunday, 1910. In the spring of 1913 the New York *Sun* printed the first rotagravure supplement in this country, which was followed by one in the New York *Times* a week later. The precise dates will be found in the library files of these papers.

Genuine or Counterfeit Engraving

The National Vigilance Committee of the Associated Advertising Clubs of the World sends out a warning against type printing dusted with resin and heated being sold as engraving. Here are a few excerpts from the bulletin of the committee: "Imitation engraving has come into the market in recent years and in many cases is being advertised and sold as genuine. The misnomers under which it has been masquerading, process engraving, relief engraving, plateless engraving, non-plate engraving, etc., are used incorrectly, and firms selling the imitation product under such names are fostering misrepresentation. Engraving has been defined as 'an impression made from a wooden or metal plate, upon which figures have been raised or incised.' This has been entirely established by custom, usage and public conception. The consumer expects engraving to be produced as described, and he is misled when he is sold anything else."

Rotagravure Machinery

The Bidart Machinery Corporation, 525 West Twenty-sixth street, New York city, has favored us with photographs of a single-width rotagravure press which the company is installing for *La Presse,* Montreal. For this press a speed of 7,500 eight-page newspaper supplements an hour is claimed. Further, it is stated that the press can be changed over to sheet-feed and different sized cylinders used for commercial work. This is to permit *La Presse* to use commercial printing as a filler between the Sunday supplement runs.

To their description of this press the makers add: "It is interesting to know that the word rotogravure is a trade-mark registered in the Patent Office and should not be used unless permission to use it has been secured from the owners of the trade-mark." Why any printer should want to use the meaningless word rotogravure for the proper English word, rotagravure, is beyond understanding.

"Proofs That Prove the Plate"

This is the claim made by the makers of the Claybourn Precision proof press. How valuable will this statement be to the engraver of the future? He can then send out proofs with the engravings with the assurance to the customer that they are absolutely flat proofs without underlay or overlay—"honest to goodness" proofs, so different from those that have gone before. Moss, the earliest photoengraver, had an artist go over the proofs carefully and touch up with pen and India ink all the breaks in the lines shown in the proofs. We blocked on mahogany wood in those days, and it required some years before we learned it was better to lay the unmounted plate on an iron base when proofing it. Then overlay cutting came in, and as the engraver with the most skilful overlay-cutting pressmen delivered the most artistic proofs he was consequently considered the best engraver. Of course the platen and cylinder pressman was at a disadvantage in trying to equal the engraver's proofs when printing the edition. Some engravers, feeling they were taking an advantage of the pressman, sent with the engraving the overlay their proofer used. With the Claybourn method all this expensive overlay cutting will be dispensed with, and as the makers say: "The proof will prove the plate."

Today's successes are built by yesterday's preparations. Tomorrow's successes will come from today's hustling.—*Adams' Impressions.*

NOTES ON OFFSET PRINTING

BY S. H. HORGAN

Economy of Offset Printing

R. B. Fishenden says some Scottish printing houses have found it extremely economical to produce reprints of novels and the like by offset methods, using one of these reprint processes which enable a finished reprint edition of a novel to be produced more cheaply than by letterpress, even if the stereotype plates of the first edition are in existence.

"The Offset Printer"

Frank O. Sullivan, with twenty years' acquaintance with lithography and all kinds of planographic printing, is editing the *Offset Printer* as a monthly department of *Printing.* A most valuable feature of this new department of Mr. Sullivan's is that it is printed by the offset method. This enables every one to make comparisons between offset and typographic printing in the same publication. The inroads offset printing may make on the typographic printer is a much discussed question at this time. There is sure to be rivalry between the printers of both sections of this publication, and it is a contest that will be watched with interest in all countries.

How Many Impressions From an Offset Plate?

This question is most frequently asked by printers, and the answers to it are as numerous as the questioners. Andrew H. Kellogg, one of the oldest offset printers, say they get 100,000 to 150,000 impressions from a single set of four-color plates. The Standard Publishing Company, Cincinnati, is said to obtain as many as 400,000 from a set of color plates. The Brandon Press also claims 400,000 as a fair run. The Offset Gravure Corporation, using the Grass method, gets over 100,000. As said in this department before, the life of an offset press plate depends first on the character of the grain on the plate and then on the after treatment of the plate by the pressman.

Reverse-Type Transfers

As is well known, a transfer printed from regular type reads right. When this is transferred to the planographic plate it is reversed and if printed from that plate direct it reads right on the paper. But were this planographic plate to print on a rubber blanket it would read right on the blanket but be reversed when offset on paper. To overcome this, Thormod Monsen & Son, 230 West Huron street, Chicago, have a great number of reversed type faces. They set copy in this reversed type and pull sharp transfers, which can be either photographed or used direct.

VOICES OF THE PRINTING OFFICE

BY GEORGE W. TUTTLE

What the new type said to the old: "You must have been in the printing office jam, judging from your face."

What the type cases said to the presses: "The proprietor must have purchased you at the Racket Store."

What the type said to the paper: "What kind of an impression are we making on you?"

What the imposing stone said to the composing stick: "You make a meal of what would be only a mouthful for me."

What the surplus ink said to the pressman: "This is too much of a spread for me."

What the sarcastic customer said to the printer, as he examined the finished work: "You certainly believe in going clear through with a job!"

What the inquisitive cash register said to the waste basket: "What is your waste measure?"

What the worn-out type said to each other: "Oh, yes, we can deface the job, but the proprietor will have to face the music afterward!"



An unusual, simple, but extremely artistic and attention-compelling cover for a house-organ, demonstrating the effectiveness that can be secured from one printing only, black over a scarlet cover stock. Plate loaned by courtesy of the McCormick-Armstrong Press.

Collectanea Typographica

By HENRY LEWIS BULLEN

Books That Printers Make

There is no frigate like a book
To take us lands away,
Nor any courser like a page
Of prancing poetry.
This traverse may the poorest take
Without oppress of toil—
How frugal is the chariot
That bears the human soul!
—Emily Dickinson.

* * * *

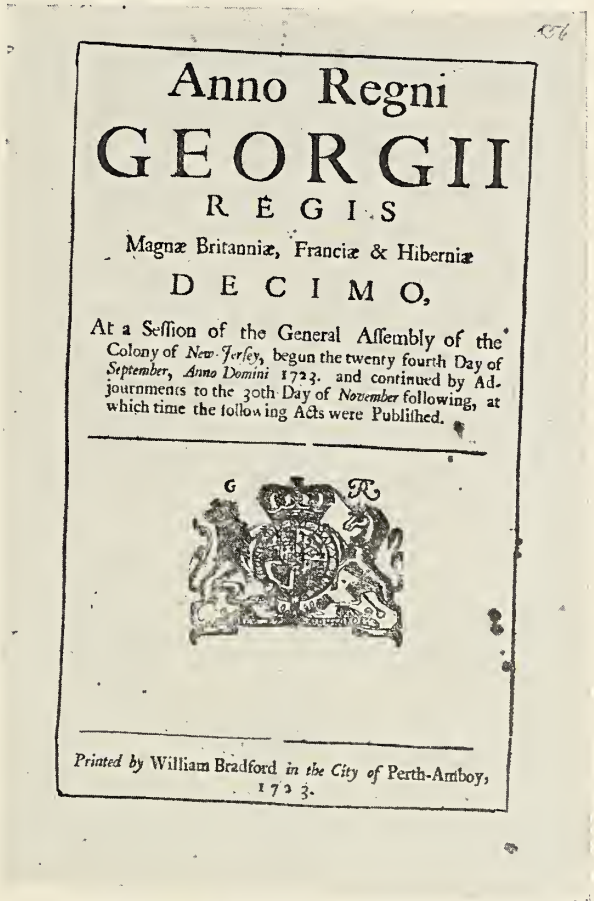
ALL the world complain nowadays of a press of trivial duties and engagements, which prevents their employing themselves on some higher ground they know of; but, undoubtedly, if they were made of the right stuff to work on that higher ground (provided they were released from all those engagements), they would now at once fulfill the superior engagement as naturally as they breathe. They would never be caught saying that they had no time for this, when the dullest man knows that this is all that he has time for. No man who acts from a sense of duty ever puts the lesser duty above the greater. —*Thoreau.*

* * * *

Early New Jersey Printing

ALTHOUGH the first printing house to be permanently established in New Jersey was that of James Parker, of Woodbridge, near Perth Amboy, begun in 1755, printing was done in the State as early as 1723. In the latter year the General Assembly of the Colony of New Jersey held its sessions from September 24 until November 30, and passed several laws. William Bradford, printer, of New York, was induced to send a press and types and a printer to Perth Amboy to print these laws as they were enacted. After the assembly adjourned the laws were collected and issued in pamphlet form, with the title page as reproduced here. The imprint reads, "*Printed by* William Bradford *in the City* of Perth-Amboy, 1723." This task accomplished, the press and types were returned to New York.

Only two copies of the Laws of 1723 are known to be in existence. One is in the library of the Historical Society of Pennsylvania, the other is in a private collection. The printers of New Jersey, at the suggestion of the Typographical Union of Perth Amboy, expect to celebrate the bicentennial of this printing event in November of this year.



Anno Regni
GEORGII
REGIS
Magnæ Britanniæ, Franciæ & Hiberniæ
DECIMO,

At a Seſſion of the General Aſſembly of the Colony of *New-Jerſey*, begun the twenty fourth Day of *September*, *Anno Domini* 1723. and continued by Adjournments to the 30th Day of *November* following, at which time the following Acts were Publiſhed.

Printed by William Bradford *in the City of* Perth-Amboy, 1723.

Reduced reproduction of the title page of the 1723 Laws of New Jersey, the first printing done in that State. Size of original type form 5½ by 9 inches.

In 1727 another temporary printing house was set up by Samuel Keimer in Burlington. B. Franklin was Keimer's journeyman. Keimer was there to print paper money for the Colony. There is now a small building in Burlington which the older inhabitants aver is the place in which Keimer and Franklin printed and lived during the time they were fulfilling the currency contract.

James Parker was a native of Woodbridge, and an apprentice of William Bradford of New York. He ran away from Bradford, who advertised a reward for his apprehension. The next we learn of Parker he was working for another erstwhile runaway printer in Philadelphia — B. Franklin. Franklin thought so well of Parker that in 1742 he supplied him with a complete printing plant, which was set up in New York, and continued under Parker's control until 1761. Parker had a two-thirds interest, Franklin retaining one-third, and assuming certain obligations. In printing and also in connection with the postmaster-generalship of the colonies, Parker was, until his death in 1770, Franklin's confidential associate.

Perth Amboy and Burlington were the two principal cities of New Jersey in colonial times. The main traffic between New York and other northeastern colonies was through Perth Amboy, largely a water route. Passengers and freight went from New York, past the site of the Statue of Liberty, up the Kill von Kull to Perth Amboy. Passengers there took the stage coach to Burlington, whence they proceeded by boat on the Delaware river to Burlington. From Perth Amboy freight was sent up the Raritan river to New Brunswick. The Province House, residence of the colonial governors of East New Jersey, is still in Perth Amboy. When Franklin's son, William, became governor he resided there.

* * * *

Smile awhile, and while you smile another smiles, and soon there'll be miles and miles of smiles: Then life's worth while because You smile.—*Selected.*

Time Flies

THE first contribution made by *Collectanea* to a printing trade periodical appeared in the *Printers' Register* of London on page 115 of the issue of September 7, 1874, forty-eight years ago. He was then an apprentice who thought pretty well of himself, and the subject was "Newspapers and Printing in Victoria." Of course, there had to be a little preaching in that essay, thus: "It is plainly desirable that some better arrangement be arrived at with regard to boy labor. . . . Many apprentices, receiving small wages, are of more use than so-called journeymen to whom employers are compelled to pay full wages, though utterly useless as jobbing hands. . . . If the typographical society were to adopt some standard of excellence in workmanship to qualify a journeyman, I believe employers would find it to their interest to employ them rather than boys."

* * * *

The Benefits of Printing

"Let there be light!" God spake of old,
And over chaos dark and cold,
And through the dead and formless frame
Of nature, life and order came.

Faint was the light that shone
On giant fern and mastodon,
On half formed plant and beast of prey,
And man as rude and wild as they.

Age after age, like waves, o'erran
The earth, uplifting brute and man;
And mind at length in symbols dark
Its meanings traced on stone and bark.

On leaf of palm, on sedge wrought roll,
On plastic clay and leathern scroll,
Man wrote his thoughts: the ages passed
And lo! Printing was found at last.

Then dead souls woke: the thoughts of men
Whose bones were dust revived again;
The cloister's silence found a tongue,
Old prophets spake, old poets sung.

Here Greek and Roman find themselves
Alive along these crowded shelves,
And Shakespeare treads again his stage,
And Chaucer paints anew his age.

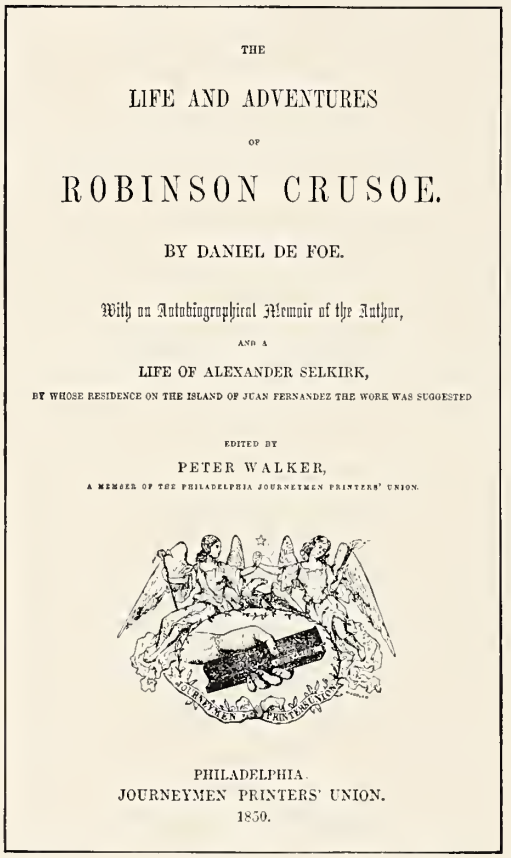
As if some Pantheon's marbles broke
Their stony trance, and lived and spoke,
Life thrills along the alcoved hall
The lords of thought await our call!

— *Whittier.*

* * * *

Robinson Crusoe and the Printers

ON June 27, 1850, there was a meeting of the dissatisfied journeymen printers of Philadelphia, at which it was resolved that "some action is imperatively necessary to improve the condition of the craft." On July 20 a new scale of prices was approved and adopted by 416 journeymen, to be put into effect on September 2. On August 10 the Journeymen Printers' Union of Philadelphia was instituted, with 444 members. When September 2 arrived a few proprietor-printers refused to accept the new scale, and nearly one hundred men were thrown out of employment. To provide for the members on strike the newly organized union printed and published an edition of 1000 copies of "Robinson Crusoe," edited by Peter Walker, a member of the union, with seven full-page wood engravings of high merit, contributed gratuitously by three artists and six wood engravers. The first edition was quickly sold, and within two months a second edition of 2000 had been sold. We have before us a copy of the third edition, issued on October 8, 1850. It is a well printed, cloth-bound book of 464 pages, the profits from which supported the striking members until they found employment, as the recalcitrant employers submitted to the new scale. This certainly was a most dignified way of procuring funds. We reproduce the title page of this noteworthy book.



THE

LIFE AND ADVENTURES

OF

ROBINSON CRUSOE.

BY DANIEL DE FOE.

With an Autobiographical Memoir of the Author,

AND A

LIFE OF ALEXANDER SELKIRK,

BY WHOSE RESIDENCE ON THE ISLAND OF JUAN FERNANDEZ THE WORK WAS SUGGESTED

EDITED BY

PETER WALKER,

A MEMBER OF THE PHILADELPHIA JOURNEYMEN PRINTERS' UNION.

PHILADELPHIA:
JOURNEYMEN PRINTERS' UNION.
1850.

Title page of the third edition of a book printed in Philadelphia in 1850 by members of the Philadelphia Printers' Union, then out on strike. The actual size of the title page is 4⅝ by 8 inches. We print a little history of this event.

* * * *

When a man is talking he is not learning anything.

* * * *

Of his gentleness,
Knowing I loved my books, he furnished me,
From mine own library, with volumes that
I prize above my dukedom.

— *Shakespeare.*

Federation of Dutch Master Printers

VERY curiously this federation is composed of three other national associations, based upon religious affiliations. There is a Catholic association of master printers, numbering about 300; a Protestant, about 150; and a neutral (largely Protestant), about 1,000. The employees are organized on parallel lines, numbering, respectively, about 3,000, 2,000 and 10,000. It is estimated that there are only about fifty printing firms outside the federation. The revenue from dues is about $50,000 a year, all paid to the general employers' federation, which allots funds, as required, to the subordinate associations of the federation.

There is a forty-five-hour week, and a maximum hourly wage of about 35 cents for journeymen compositors and pressmen. Wages vary according to location of districts. There is one wage agreement with all the labor unions involved. Process engravers, lithographers and bookbinders are not in the federation, but work in harmony with it. The process engravers' association, for instance, will not make cuts for printers who are not affiliated with the federation.

* * * *

Do and Say

Two brothers once lived down this way,
And one was Do and one was Say.
If streets were dirty, taxes high,
Or schools too crowded, Say would cry:
"Lord, what a town!" but Brother Do
Would set to work to make things new.
And while Do worked, Say still would cry:
"He does it wrong. I know that I
Could do it right." So, all the day
Was heard the clack of Brother Say.
But this one fact from none was hid,
Say always talked, Do always did.

— *Frederic Almy.*

* * * *

Collectanea has been commissioned by the Master Printers' Association of Melbourne, Australia, to purchase a small library for the use of its members. The money is in hand, and soon the books will be on the way to our good friends in the Antipodes.

* * * *

Printing is a substitute for a salesman. Consider what a salesman may cost. Consider what it cost you to produce the printing. Between these points there is ample room for an adequate profit.

* * * *

Too many printers are depending upon their hands; too few upon their brains.

* * * *

It is only by labor that thought can be made healthy, and only by thought that labor can be made happy.—*Ruskin.*

An Infallible Form-Lining Method

Correct in Principle, and Easily Applied

BY H. H. STRAIT

INFALLIBLE may seem to be a rather strong and improper word when used in connection with anything to do with lining up of forms, but after having used the method twelve years, on every job of any importance, and having never seen it fail through any fault of its own, no matter how complicated the work, the writer believes infallible to be the proper word. When a press sheet is sent to the O. K. or lineup man it is usually accepted as a true representative of the form from which it comes. It may be, but on many occasions it is not a true representative. A sheet pulled on a cylinder press is a very fickle thing. Improper adjustments, among which may be mentioned loose grippers, or too tight or too loose brushes or bands, will cause an impression to do some freakish things, and lead one to believe that the makeup of the form is not what it really is. A wave in the stock, too much gripper bite, or the crowding of the sheet — particularly if an extremely large one — into the side guide, through guides not being straight or the stock not square, are also contributory causes.

The stoneman may be sure that the form is properly lined up, and that it has the proper margins, but the O. K. man will point to the backed-up or lined-up sheet as positive proof, and say that it is not. Then a great mistake is usually made — the moving of certain pages or parts of the form to make them line up on the sheet, or to register with the corresponding pages or parts on the opposite side of the sheet — and a perfectly lined-up form may be thereby seriously impaired.

After the moving necessary to gain the required results has been done, and the sheet O. K.'d, the pressman, as well as making ready, often makes adjustments of grippers, brushes, bands, guides, etc., which, probably without his knowledge, cause a difference in the action of the sheet. A made-ready sheet is sent up for final O. K., and the O. K. man notices that it is "all out of register again," which draws from him such remarks as "those pages which were moved should be moved back to their original positions, but we will have to let 'er go now, as it is made ready," or some similar remark familiar in every shop.

There is a method — it is too simple to be called a system — which, if faithfully applied, will reverse the situation, and instead of the stoneman's trying to force the form on the press to conform to the O. K. man's ideas, he can, after ascertaining whether the form has been properly locked up on the press, say to the pressman: "There is something wrong with the adjustments on your press — the sheet doesn't back up properly," or "It is out of register." To prove his assertion he can fold the sheet carefully at a point where a discrepancy appears, lay it on the form in exact position at one side, or end, as the case may be, and he will find that on the opposite side or end the impression on the sheet and its corresponding point in the form do not register. On forms in which there is a great amount of blank space this discrepancy may amount to a pica, or even more, and is usually due to brushes or bands being too loose, or the sheet being pulled on low speed, allowing sheet to drop when off impression. This may be termed "not running true to form." If all adjustments are properly made, and the stock lies flat, the impression on the sheet will measure up exactly with the form.

The method of lining up described in this article is a correct principle, and is easily applied. The principle is correct because measurements are made from a positive uniform point, with a gage which can be made as true as the foundries can make iron or metal furniture, or quads, and which is placed in direct contact with the form, making it easy to detect the slightest variation. On book or other forms with cross bars, half of the form is measured at a single operation — not by a series of measurements, none of which may be accurate — and the outward extremities of the form are as accurately determined as are the inner edges next to the cross bars. On forms without cross bars measurements are made from a certain uniform point on the gripper side, the entire width of the form at one operation, and the same thing is also done lengthwise of the form, measuring from one end to the other.

The possibilities of the method are limited only by the care and ability of the workman. By its use the stoneman knows his form will back up perfectly if properly locked up on the press and proper adjustments made, or that it will perfectly back up another form measured in the same manner, if sheet has not contracted or expanded on account of atmospheric conditions since the first side was printed. He knows that a given point on one side of the form is exactly the same distance from the center of the form, or from the point from which measurements are made, as a corresponding point on the other side of the form. It catches the variation in wood furniture, which, if true when new, will not always remain so. It is particularly valuable in making up forms of plates on patent blocks, or electros regularly mounted on wood blocks, whose bases may not be of a uniform size, and whose margins usually vary. It makes easy propositions which would be almost impossible without it. It is the easiest thing imaginable to maintain a uniform position of any particular part of a page, such as cuts, heads, subheads, etc., by cutting a notch for the purpose. In making up color forms the workman can come astonishingly close on the first impression by using the same gage for each color. In short, it makes an absolute certainty of situations which otherwise would be mostly "guessed at" or reached through a laborious process.

Straight edges are frequently used and help considerably, but they are not infallible even if they are true, because there may be a bow in a cross bar, or the points at either side or end of the form from which alignment is made may not be relatively the same, hence the form will not be perfect.

The discovery of this method was brought about through a very unusual job which came to the writer to be locked up. It was a little book of 32 pages, 1⅞ by 1⅜ inches; type face 5 by 9 picas, and as the order was for several million it was run on a large sheet, twenty-two complete, making a form of 704 pages, parallel folded, eleven-up. The margins, of course, were very narrow, and accurate graduation was required. The graduation was easily determined by folding a sheet of the stock — cut to the size it would be cut after printing — very carefully, the same as the job was to be folded. A five-em piece of brass rule, representing the width of the pages, was placed on the first page of the folded sheet in a position where it would exactly center on the trimmed book, and with the point of a sharp knife the folded sheet was stabbed through at each end of the rule, making side margins of pages. Before proceeding further it was determined whether or not the stabs had been perfectly made by measuring the marks on the back of the book. This being done, the sheet was unfolded, and there was the absolute location of each page. Then came the proposition of transferring those stab marks to a workable

implement, which resulted in what may be called the "cardboard gage." The large notch was cut first, the stabbed sheet laid over the strip of cardboard with the inside edge against the notch, which was to be the beginning point — the center of the cross bar, form and sheet. The stabbed sheet was

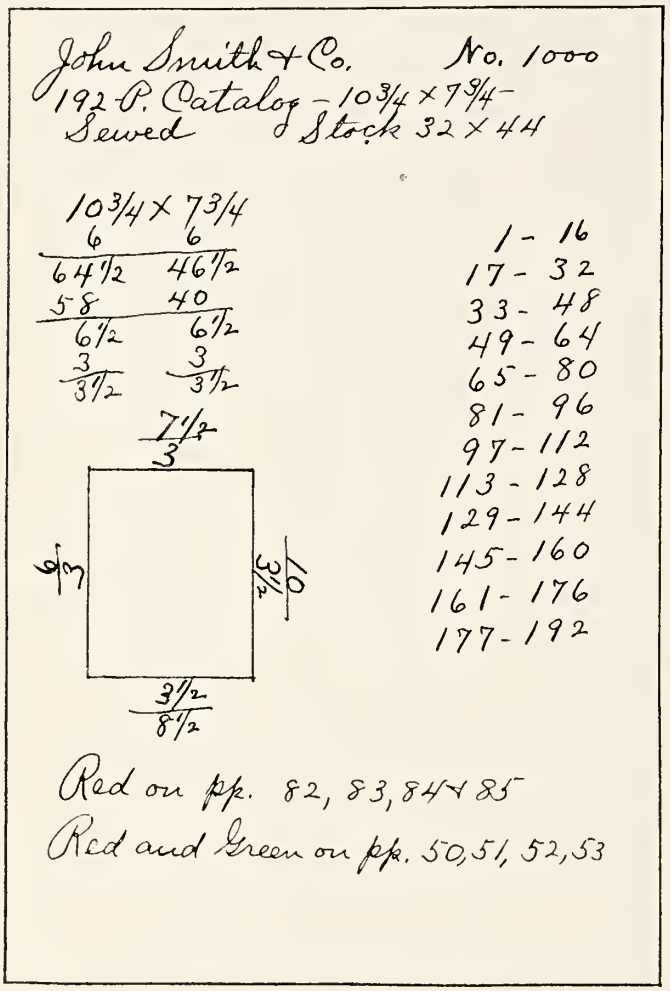


Fig. 1.

smoothed out and weighted down, and but a few minutes were required to cut through the stabs into the cardboard, after which small parts were cut away, forming the notches. All mathematical calculations were cast aside, the pages — solid metal-base electros — were laid in their proper order and gaged approximately at first, then tightened and gaged accurately sidewise. A vertical gage the length of eleven pages (one-half of the form) with which to line up the heads of the pages, was made in a few minutes. When this form was put on the press and properly squared up a perfectly backed-up sheet was gotten without a move, and when the sheet was accurately folded its margins were as perfect as the stabs from which the gage was made.

In endeavoring to convey the idea to others, let us begin at the beginning of the process of preparing a form for the press. Let us suppose that a ticket, No. 1000, for a 192-page catalogue for John Smith & Co. is given to the stoneman. The first thing to be done is to notice how the book is to be bound — whether side stitched or sewed — then to determine the margins and necessary space between pages. The following method of determining this has been used by the writer for years, and while many workmen no doubt use the same method it may be new to others. It is to put all the "dope" on one small sheet of paper (see Fig. 1). The book is to be sewed, flat open, trimmed size, 10¾ by 7¾ inches; stock, 32 by 44 inches. My method is to reduce all dimensions to picas, figuring six picas to the inch. The trimmed size of the book, then, is 64½ by 46½ picas, face of pages, 58 by 40 ems, which allows 6½ ems each way for margins, which will be distributed as follows: Three ems for binding margin; the same for the head, and 3½ ems for the outside and bottom. Hence, the total space between pages on binding side will be six ems, and allowing ⅛ inch trim at the top the total space between heads will be 7½ ems. To determine the total space between outside and bottoms of pages, add the amount of the trim to double the margin of one page. In this case the side trim is ¼ inch, or three picas for the two pages, which, added to twice the margin of 3½ picas, gives a total of ten ems; allowing ⅛ inch trim at the bottom, the total space between bottoms, then, will be twice 3½ ems plus 1½ ems, which equal 8½ ems. All this, as well as a checking list of signatures, and other necessary memoranda, can be placed on one small sheet in the manner shown in Fig. 1.

Now, with the above necessary information mapped out, we are ready to introduce the lining method, which is simply the cutting, or notching, of a cardboard gage (see Fig. 2). Strips of a good quality of manila cardboard, about ¾ inch wide and one point thick — those usually used for spacing material — are all right. The first operation is to cut a large notch ½ inch or a little over from one end of the strip, which is the starting point. From this notch measure off 44¼ ems — one-half the space between bottoms of pages — by placing this amount of space in good metal furniture or quads, and with a sharp knife mark carefully the card at this point, which gives the location of the bottom of the page next to the cross bar. Then, without removing furniture or quads by which first mark has been made, place 58 ems (length of page) against furniture or quads and mark card again, which gives the proper location of the head of the page; again, without removing furniture, place 7½ ems more in line and again mark card, getting correct location of head of adjoining page. Finally, still keeping furniture in position, add 58 ems more, to locate bottom of outer page, and mark card at this point. Now that the exact locations of the various points are marked by the cuts in the card, remove the furniture, cut through card at points marked, leaving edges as clean and sharp as possible, and cut away a small portion of the card, which

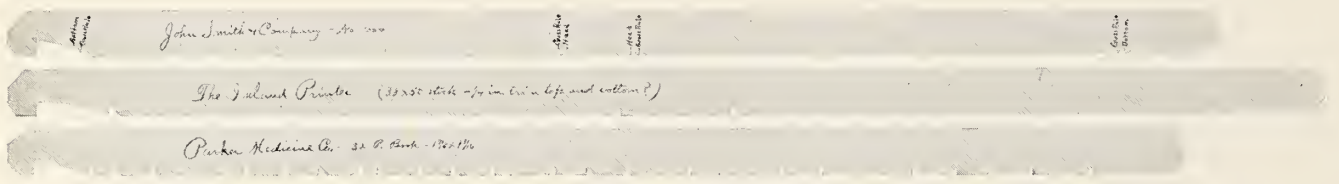


Fig. 2.— Cardboard gages for lining up forms. Reproduction is less than one-third the length of original gages.

forms the notches and makes their locations discernible. When this is done the workman is ready to go to work.

If the center of the cross bar is to be the base from which to measure, he should place high reglet, leads or slugs next to the bar to afford an abutment against which to hold piece of furniture or quad which is to mark the center of the cross bar. (It has been the experience of the writer that it is best, when possible, to make the center of the cross bar the point from

which to measure, as it is more convenient in most cases, and the best results are obtained.) The center of the bar is found by using a good piece of metal furniture, or quad, of half the width of cross bar.

When ready to begin making measurements the quoins should be tightened on both sides about the same as they will be tightened on the press. For the job being illustrated we shall assume that the cross bars are four picas wide, which would mean that a piece of furniture two picas thick will be used in measuring. Stand this piece of furniture on cross bar, and hold against high reglet with one hand, and with the other hand hold the cardboard gage by the outer end, hooking the large notch onto the piece of furniture at the center of the bar, laying gage flat on form and parallel with sides of pages being measured. The workman now has before him the exact location of head and foot of the two pages being measured. When pages run short, which is most frequently the case, the exact amount of spacing material needed to bring them to their proper lengths can be determined by placing spacing material between furniture and large notch in gage. Should the running head be short, not affording a good measuring point by which to determine whether the page is the same length on both sides, use the highest common point which extends the entire width of the page as a measuring point, cutting a notch in the gage at the proper point. Frequently cross rules are used at both the top and bottom of the page, and these make excellent points to measure.

The entire form can be gaged before unlocking, as it is a very simple matter to designate just what is to be done by laying the proper amount of leads and cardboards on the form. If pages are too short, place these leads and cardboards horizontally on the page, indicating that they are to go into that page; if too long, place them vertically on the page, indicating that that much space is to come out.

After the job is finished the " dope sheet " and gage can be preserved in any convenient way for use when the job repeats, often saving considerable time and discussion in getting started. If gage is to be used continuously, or on a very large job, it is a good plan to reinforce the large notch to preserve its accuracy, by pasting another thickness or two of cardboard at this point, making the notch two or three ply instead of one.

It is not usually necessary to use a gage for the horizontal measurement of a small book form, if type or linotype, and well made up. If good furniture is used between the pages the lineup of the form will automatically be accurate enough. But if the form consists of plates or electros, a gage should be used, which is made in the same manner as the perpendicular gage.

After becoming familiar with the method the workman can easily work out the solution of any situation, and make his work accurate and positive. It often seems to be a waste of time for a stoneman to be so particular in the matter of lining up forms — to split hairs, as it were — to make his work perfect, when it is considered that there is likely to be a considerable variation in the pressroom and bindery. The variation in the pressroom, however, need not be great, as it is possible for this branch of the work to be done almost perfectly. One of the greatest sources of trouble is from sheets not being properly slit on the press. This will make trouble for the bindery, where the work is never very accurate at its best. It is almost impossible to fold a sheet of three or more folds so that it will accurately register. More frequently the register will vary considerably — very often a pica or more, particularly where one signature adjoins another. It is my opinion that it should be more necessary for a sheet to be folded accurately so the margins will be uniform than it is for a sheet to back up perfectly. An extremely small percentage of readers know anything about the backup of a sheet, but they will notice that something is wrong if the margins are not right or uniform. No one but a printer, or a tradesman closely allied with printing, will ever hold the page of a book to the light to look at the register, and the percentage of printers who do this is also extremely small — hence the seeming superfluity of the stoneman's extreme accuracy.

When this method of lining forms is thoroughly established, it should never be necessary for a lineup man to line up a sheet, or a stoneman to make any moves in a one-color form, and this part of the duties in a print shop should eventually become a lost art.

SUCCESSFUL BUSINESS

BY G. E. PEACH

Volumes have been written in numerous efforts to explain theories and to give in detail practices and methods that assure the merchant of the attaining of success in business. After the many theories have been explained and methods expounded, one comes along and says the whole thing can be put into about half a dozen words: Getting orders, delivering the goods, and collecting payment.

The most successful of bankers have attained success largely by lending money and getting it back again with interest. The successful merchant does the same thing. He lets out money in the form of merchandise and recovers money in payment with his profit. The difference between the two is not so great as people generally believe. Many a banker fails in business by lending to the wrong people, as many a merchant fails by extending credit to the wrong people. Credit is a bad thing when given out promiscuously.

The argument of a young man who began business in a small town with small capital and make good, even though half a dozen other merchants failed alongside him, has quite a good deal of value in it and worked well in his case. He said to any one who came to buy on credit, with very carefully selected exceptions: " I am not able to give credit; my capital is small and my financial obligations are heavy. You go to your banker and if you are the right kind of man he will advance you money and charge you less interest." " Invariably," he told the writer, " the customer returned from the bank with cash and paid for his purchases, and as a result I was able to make good." This man also had his list of credit customers who paid every two weeks or thirty days, but they were hand-picked and were carefully guarded against going over their credit periods. Collections were made on time and these customers were continually conscious that they were enjoying a privilege and they respected the convenience this privilege afforded.

It is the prompt collection that makes the turnover profitable, buys cash discounts and increases the good will account.

LIVE MATTER FOR THE PRINTER

BY OLIVER BUSWELL

The way it looks to us the printer's devil usually lives up to his official title.

A printer often does more damage with one of his slugs than Jack Dempsey can do with his.

Some people spend so much time gazing at the star of their ambition that they never notice their cart is in a rut.

" The couple will be at home after March 30 to *deceive* callers "— the usual thing, perhaps, but it takes a lot of nerve to admit it.

The houses that advertise " Printing That Lasts " have nothing on the boys who printed Old Tut's obituary which was buried with him.

It is perhaps significant to note that puzzles and printing were both originated by the Chinese. It is sometimes difficult to decide which is the most complicated.

Why I Failed in Business

A Former Printer's Confession as Told to

FRANK H. WILLIAMS

I AM not looking for sympathy in making this confession. I'm fed up on sympathy. All my friends and relatives have been sympathizing with me ever since I failed in running a print shop, and with their sympathy they've been a little cynical about my failure. I'm making this confession for the purpose of helping other printers steer clear of the rocks on which I found disaster. It may indicate to some printers just what to avoid, and by doing this I'll help them on to greater success.

When I started in business in 1919 it was with the best sort of prospects. I had a sufficient amount of capital to equip my shop in pretty good shape, had a lot of friends and was well known all through the city. If I'd kept my head I would be successfully established right now instead of being out on the road selling printing for some one else. And I want to say that I'll come back — that what I've learned through experience will be of value not only to other printers but also to myself.

My first fault lay in my attitude of thinking I was just about the best there was in the city and that business would come without my going after it. I knew I had the most up-to-date shop in the city — which was to be expected in view of the fact that it was equipped new from top to bottom — and I knew that I turned out good-looking work. So I assumed the attitude of waiting for folks to call on me and ask me to do their work, instead of going out and selling them. At the start of my career a considerable amount of business did come. This, unquestionably, was due to the fact that the shop was new and that all my friends and relatives rallied to my support and did what they could toward sending business to me.

But after I'd been in business for about six months I noticed that during the previous month I'd not made any progress at all, but had, in fact, gone backward. If I'd been a good business man this would have made me get out and hustle. But instead of doing this, it angered me and made me direct my wrath at those of my friends and acquaintances who hadn't yet given me any business. I showed this spirit by treating them disdainfully when we met and by showing unmistakably that I was hurt. Now, I don't believe there is anything in the world quite so generally disliked as a poor sport. Folks like a man who's game and who takes a beating without showing that he's hurt, but for a man to be disagreeable just because he isn't getting all the business he feels he is entitled to is evidence of the poorest sort of sportsmanship.

This attitude, instead of bringing the non-patronizers around to my establishment with a lot of work, simply made them laugh and comment about my attitude. With this sort of thing going on it wasn't a great while before I began to hear folks saying I wasn't putting my business over and that I was acting like a spoiled child about it.

My second mistake was largely due to this superior attitude which I assumed, and this second mistake lay specifically in always assuming that my shop was right and the customer wrong. Of course, it is good business for a print shop to protect its printers as much as possible and to make employees feel they will be upheld when they are in the right, but printers are just as likely to make mistakes as customers are. I couldn't see the customers' side of the proposition at all, and this, coupled with my impetuous nature and quick temper, made me frequently say things to customers which deprived me of their trade forever. I figured I was saving money every time I made a customer take printing which wasn't right and which I wouldn't make good, but I forgot entirely about the profit which would come from future orders from pleased customers if I had only rectified the mistakes for which my shop was responsible.

The third mistake lay in my refusal to get out and hustle for printing myself. The shop I was running was only a small proposition, and it would have been the simplest thing in the world for me to have hired a competent girl or boy to look after the place while I was gone. But I declared I wasn't a salesman — forgetting entirely that the first requirement for the manager of a successful print shop is the ability to sell goods — and I wouldn't go out to sell. Instead I employed various persons at various times to do the selling. The majority of these men weren't much account and didn't make many sales, so I was constantly changing my representatives and each new salesman had to start in to make acquaintances. All this worked against the sales people and made it harder for them to sell printing. This gave possible customers the impression that I didn't treat my employees right and that this was the reason for the many changes. Naturally, this sort of thing further hurt business.

The fourth mistake, the worst of all, lay in wasting time and effort trying to find some glittering scheme which would make a barrel of money for me. During all the time I was in business I had my shop working on some sort of specialty or advertising stunt which looked good but which proved to be impractical as a money-maker when I tried it out. As I look back at my career as a printer it seems to me as though I must have had tons of this stuff printed up. When I think of the energy expended in thinking up the schemes and in trying them out, I feel sick all over, because if I had expended a similar amount of energy and enthusiasm in going after regular business my shop would now be going along successfully.

These mistakes drove away business and ran up expenses, and soon I found I was doing business at a loss which grew greater each month. Finally I lost my shop and had to take this job. But I'm still young and I'm coming back. And when I do come back all of these mistakes will be guide-posts to success. I'll never make them a second time and I believe I'm now qualified to escape other mistakes which might be as fatal.

KEYS TO PRINTER PROSPERITY

BY GEORGE W. TUTTLE

A clear conscience — type ditto.

Giving the minimum of ink and the maximum of service.

Keeping our promises — after giving them to the other fellow.

A few artistic ideas that call loudly: "Develop me!"

A price that allows a reasonable margin for unexpected losses, and a fair margin for expected profits.

A full stick o' courtesy.

A smile and pleasant greeting — a human "Welcome" sign, letters five to six feet.

Being prophet enough to figure tomorrow's profit as well as today's.

Refusing to follow suit when Jones, the printer, develops a consuming desire to work for nothing and board himself.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Printing on Glassine Stock

A Missouri printer desires to know what kind of inks are desirable for printing on glassine stock.

Answer.— As the printing of glassine stock is a specialty line, you should get in touch with your ink dealer on the subject. There are special inks and treatment for this grade of stock, the drying by heat after printing being a feature. We suggest that you look into the matter of mechanical driers, which are devices attached to presses to accelerate the drying of the printed sheet.

Correcting Bruises in a Damaged Electro

A Colorado printer sends several specimen sheets for examination and criticism. He wishes to know what to do where damaged letters appear in an otherwise good electrotype.

Answer.—There are a few weak spots in each of the pages which could have been corrected with patches of tissue. Wherever leader lines occur aim to have every dot show plainly, but not perforate the sheet. It is possible that as the electros are slightly defective, the low spots and broken letters are not the pressman's fault. Send the nicked plate to an engraver, who will drop solder on the damaged places and will then use the graver to cut in the lines.

Printing on Ribbon in Gold

A North Dakota printer submits a badge printed in metal leaf, and asks how to print ribbons in gold, as he is not familiar with this work.

Answer.— Badges of this kind may be printed in two different ways, one of which you could do with your present facilities. Set up the job in suitable type, avoiding light faces. Secure some yellow gold size from your ink dealer, also some fine gold bronze. Ink up the press, put on a hard tympan, and print. Use fairly firm impression, and plenty of the gold size. Apply the gold with a tuft of cotton wool, and when it has dried dust off the excess gold bronze. The other way of doing this work you would be unable to do, as you have not the equipment. This method is to print from brass type in a tip-printer's press, and apply the gold or metal leaf to the ribbon. The sample you sent was done by this method, we believe.

Tint Will Not Take Writing Fluid

A West Virginia printer, a subscriber to THE INLAND PRINTER since 1886, writes: "Please tell me the best method of printing background tints on bank checks, etc., on which it is necessary to write in ink. In most cases I find a check so printed does not take the writing ink well. Is there any way to obviate this trouble?"

Answer.—The trouble is probably due to the use of a tint carrying too much linseed oil. We suggest that you try a transparent tint body which is made from varnish and magnesia tinted with the desired color. Your ink dealer can supply you with a neutral tint body to which you may add the desired coloring matter to secure the tint you wish to produce. If the checks are now printed and will not take the ink, procure some powdered magnesia and rub every check with the powder on a piece of cotton wool, just the same as if you were bronzing the sheets. This will neutralize the effect of the tint and permit the writing fluid to act normally.

Furniture Rises in Form

A pressman asks for several reasons for furniture rising in forms which are apparently locked up correctly. He had to unlock the form frequently and push the furniture down during the run.

Answer.—The rising of furniture may be due to various causes: Sprung chase or form, warped furniture, failure of pressman to clamp the form on the press properly. We believe it is within the capabilities of almost any pressman to discover the cause of such a trouble, as it comes so frequently to his notice.

Printing Envelopes Opened

A Kansas printer asks our opinion regarding the printing of a good grade of envelope, whether it should be done with the flap open or closed.

Answer.— We consider the best way to handle this is to have the flap of the envelope open, as the makeready is then simple, having on high-cut envelopes no cutting out for the extra thickness of stock, and a hard tympan may be used. On manila and other thin and cheap envelopes you may cut out in the tympan one thickness of print paper for each single overlapping part. Many pressmen use thin sheet rubber under the top sheet of tympan. This avoids irregularity in the print where the flaps do not register with the cut-out parts in the tympan. When printing envelopes of a cheap grade it is satisfactory to have the flaps closed.

Difficulty Which a Pressman Can Not Correct

An Oklahoma pressman submits two proofs of a halftone plate and tint block. Both impressions appear equally unsatisfactory to him. He wishes to know whether it is advisable to print the tint first or last, and asks for any other information that may help him in his predicament.

Answer.— We can not see any hope of securing a satisfactorily printed job no matter which way you print it, green first or green last, as it will not look well either way. In the first place the halftone will not print well on that kind of paper with the ordinary makeready. In the next instance, the flat tint should not be used, a Ben Day plate would have been better. Again, the photograph was at fault, as the foliage and grass show too dark, and no matter what ink you use it will look smudgy. If you really want a good job in two colors you should begin with a good photograph, then have a two-color halftone made and have both about 133-line screen and etched extra deep for printing on bond paper. Then you should not have used the shades of brown or green that you did, as they do not work well together. Select another brown and a lighter green and you will get much better results.

Slur on Edge of Form

A New York printer submits an impression of a form and asks suggestions toward correcting the slurring on edge.

Answer.—The letter form where slur occurs suggests that the cylinder should be pulled down to bed bearers more firmly. Remove one, two and then three hangers from tympan, and after each sheet has been pullled out lower the cylinder a trifle on each side. With a heavy form on bed of press and with usual amount of tympan, lacking one sheet, test contact of cylinder and bed bearers by placing a narrow strip of paper on each bearer and allow the cylinder to come to impression position, then draw on strips to ascertain if they are firmly held, as they should be. If they are not held, turn impression screws to lower a trifle so these strips can not be withdrawn. This remedy, together with having the cylinder and bed bearers free from oil, should prevent further slurring.

Lapped Colors on Hard Paper Dried Slowly

A Michigan printer submits several impressions of a design in three colors and gold on linen-finished stock. It appears that the gold form followed the colors, but owing to the slow drying of the lapped parts the bronze adhered to the design in parts where it was not desired.

Answer.— Where colors lap in printing it is well known that the lapped part of a design will remain without drying a comparatively longer period than the parts which do not carry two or more printings. This is due to the fact that the first impression of the ink covers the stock and prevents the ink of the lapped parts being absorbed into the paper. A paste drier would have the effect of hastening the drying on the second printing. Lithographers take advantage of the fact that lapping of colors gives a slowing up in drying, so that where a gold area is to appear in a design of two or more colors, the artist arranges the design so that the second or third color is lapped in such a way that the part of the design which dries slowly may be bronzed one or two days later, after all the other colors have dried.

Printing on Ribbon From a Bolt

Alexander V. Jensen, 1610 Houghton avenue, Saginaw, W. S., Michigan, writes as follows in reply to the question asked by a subscriber of THE INLAND PRINTER concerning printing silk ribbon from a bolt on a platen press: "Several years ago I had considerable work of this kind, and my method was very simple. I cut two slits on each side of the form impression on the drawsheet just the proper length to admit the ribbon and the proper height to bring the impression in correct position. I then threaded the ribbon through these slits, and was ready for the run. After each impression I drew out the ribbon the desired length to the left and let the printed end down in a waste basket, where it was left undisturbed until dry enough to roll up or cut into pieces. The unprinted roll was placed in a similar receptacle on the right side, where it freely unrolled as needed. The reason two slits were cut on each side of the drawsheet was to bring the ribbon out on the surface again so as to manipulate it more easily. If the run is long and the slits wear down, a guide pin can be placed at the lower edge. Care should be taken to prevent the ribbon dragging on the press and getting soiled."

Orville Hough, Ogden, Iowa, writes: "I notice there is an inquiry from a printer who wishes to know how to print ribbon from the bolt on a platen press. There is a simple method which I have used for years and with which I have been able to develop considerable speed in making a run of ribbon badges. The job is locked so that the ribbon may be pulled across the platen from below, and a rule is locked in the form below the job, allowing the same amount of space you will have on the finished job between the lettering and the end of the ribbon. This is for a feed gage. Next after taking a proof of the job on the top sheet, cut two slits above the job and two below, the slits to be about one-half inch apart and long enough to allow the ribbon to pass through freely. Next take a piece of print paper and fold it to form a tube about one inch wider than the ribbon and long enough to reach from the lower edge of the platen to within about six inches of the floor. Get a small box, just a trifle larger than the bolt of ribbon, and place it on the floor directly below the center of the lower edge of the platen. Then run the ribbon through the tube and attach the upper end of tube to the lower edge of tympan with pins, in a direct line with the slits cut previously, the bolt of ribbon being placed in the box so that it will unroll toward the front. The ribbon is then run through the slits. When the first impression is taken draw the ribbon forward until the proper length is obtained, then place a pencil mark opposite the rule impression. All that is then necessary is to draw the ribbon forward until the rule and mark are in line and allow another impression. When the end of the bolt is reached, pin end of ribbon of next bolt and continue the run."

LETTERHEADS BUILD SALES FOR FARMERS

"Ten per cent of the farmers in Wisconsin are now using printed letterheads, whereas ten years ago there was hardly a farmer in the State who had an attractive letterhead," said W. A. Sumner, professor of agricultural journalism, University of Wisconsin, in an address before the Wisconsin Press Association. "Since the agricultural industry of Wisconsin represents a capitalization of three billion dollars, and is in fact a corporation made up of 190,000 companies capitalized at approximately $14,143 each, it follows that the letterheads and other printed matter used by the farmers should be neat, dignified and attractive.

"One criticism frequently made when farmers are urged to have a letterhead is this: 'We had a letterhead but it didn't look very good and we were ashamed to use it.' This criticism is in part justified, as an inspection of many letterheads in Wisconsin will show. They are printed upon poor paper, from one to five different faces of type are used in securing the display; halftones are used where line drawings would print better; illustrations of all kinds are used which were better unused.

"Form letters are going to be in demand in an increasing number on Wisconsin farms each year. As the farmer realizes that he can develop a market for his food products among the consumers he will use direct-mail methods. An increasing number of stockmen and growers of grains realize the opportunity which exists in direct selling, and they, too, will need effective form letters. The printer in a position to write effective sales letters and print them attractively stands in a favorable situation to his community. He can help to build up a more profitable business for the farmer who markets on an individual basis.

"Many farmers have a need for sales lists or modest farm booklets and leaflets, as well as for an effective live-stock sales catalogue. While this business at present is found only among the larger and more successful breeders, it can be gradually developed among thousands of other farmers.

"The greatest drawback of the building of a direct-mail type of booklet or leaflet is the feeling on the part of the farmer that the cost is prohibitive. He feels the cost is prohibitive because he knows the expense of getting out a large and expensive sales catalogue. He has frequently been asked to print a sixteen-page farm leaflet, when a four or eight page leaflet might do just as well. It is not always desirable to advertise in the most expensive way. The printer who encourages this effective and inexpensive direct-sales literature stands in a place where he can render an invaluable service."

Type STUDIES

BY

Albert Schiller

NEW YORK

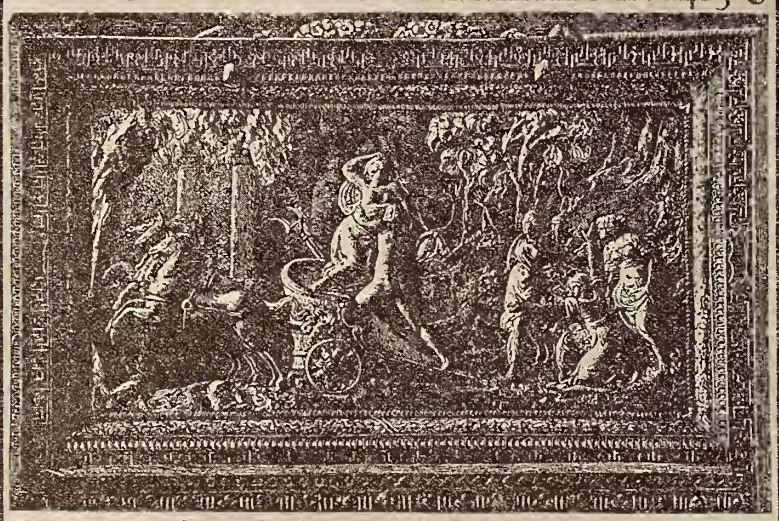
EVERY job we do in the printing business can not be a brilliant work of art, but we might at least approach it as a study, an experience: not merely in doing work for profit, but in discovering something more of the infinite possibilities of beauty which are hidden in type.

MARCH, 1923

The Inland Printer

CHICAGO

AN EXTRACT FROM CAXTON'S PREFACE TO HIS "MORTE D'ARTHUR" PUBLISHED IN 1485



AFTER that I had accomplished and finished divers histories, as well of contemplation as of other historical and worldly acts of great conquerors and princes, & also of certain books of ensamples and doctrine, many noble and divers gentlemen of this realm of England, came & demanded me many and ofttimes why that I did NOT cause to be imprinted the noble history of the Sanegreal, and of the most renowned Christian king, first and chief of the three best Christian and worthy, KING Arthur, which ought most to be remembered among us Englishmen, before all other Christian kings; for it is notoriously known through THE universal world, that there be nine worthy and the best that ever were, that is, to wit, THREE Paynims, they were before the Incarnation of Christ, which were named, the first, Hector of TROY, of whom the history is common, BOTH in ballad and in prose; the second, Alexander the Great; and the third, Julius Caesar, Emperor of Rome, of which the histories be well known and had. As for the three JEWS, which also were before the Incarnation of our Lord, of whom

My idea of an ideal type specimen in which type, border, and illustration together form a complete and satisfying effect. It escapes the limitations necessarily imposed by the makers of type on their own specimens. In this instance, it shows how Goudy Modern looks when actually in use. In the original the type-mass is blacker than here.

INDUSTRY



We hope for a year of well rewarded toil, of granaries full to bursting, of the great light of Peace shining upon the land. Let this be a year filled with good will to all.

1924

THIS NEW CALENDAR IS SENT TO YOU WITH OUR GOOD WISHES FOR 1924

THE GIBSON PRESS

EMPHASIS

Illustrated by the layout

You can emphasize an idea by setting it differently from the main text, inserting it into the body type of the advertisement as this sentence is.

THE main text may now be begun in the usual way, preferably with an initial. The utility of this arrangement will readily be seen; and indeed, it has been employed in editorial articles or the like, but nowhere is it recalled that the treatment was extended to include a complete sentence as this example does. There is no necessity for a panel around the paragraph thus cut in, and this becomes apparent if the sentence is printed in color. However, when proceeding further with the body matter, another item may come up for similar consideration. It may be introduced by a subhead (which ought to express an idea in a few words), or it may be a price mark. Here is a suggestion for securing this effect. You see, the panel in this case is both useful and ornamental.

A SECOND SUBHEAD *with Price*

$972.00

LASTLY—*If this is the end of the message, the signature or firm name may be placed here, or perhaps a line or two of less important, though necessary copy, set in italic, and* then *the signature.*

Goodlooking & Complete

AN ALL-TYPE ADVERTISEMENT

This is essentially a selling advertisement. Fit your copy to these masses as nearly as possible. The experiment will prove interesting.

I II

I: *Cheltenham Bold Extended given dignity and force through simple handling.*
II: *Certainly an advertisement, yet fresh and interesting typographically.*

THE TYPE SPECIMEN*

THE type specimen page was originally intended to show the type-face and nothing else. But today we can go a little further in presenting a new type or even an old one by using that face in an interesting and instructive way. Nowhere else are new ideas in arrangement so valuable as in the preparation of type specimens; indeed, an old type-face can be placed in a new light, given a new significance, by a fresh and sprightly arrangement on the specimen page.

The type specimen is at once a fixed, and yet a flexible, form of typographic expression. It is fixed, in that it should do no more than exhibit the type while adhering to accepted standards of design; and flexible in the sense that there are a multitude of correct ways in which to set a piece of specimen copy.

For me, this form of typographic endeavor has a fascination that is hard to resist. One's personal type feelings or preferences are bound to crop out, and, I believe, should be encouraged instead of subdued. A type specimen page that is produced in a cold, impersonal way will look flat, hard, cold, and impersonal. Too many specimen pages are made to conform to the factory policy or some such arbitrary dictum, and the result is a limitation in good appearance. Though this is unavoidable, it is too bad. Official type-founders' specimens ought to be as simple and easily put together as possible, or else they will only be misleading to the numerous printers who depend upon them for type styles.

Another interesting feature of specimen work lies in the vast possibilities of the copy. Type specimens, in copy and style, might well tend to become an elevating influence, an inspiring and refining force in the otherwise grimy business of printing. A. S.

**This note is the result of a few months' study on my part of the making of type specimen pages at the American Type Founders Company*

$2.50
Sarellah
A NEW BOOK
BY G. STURM

BREAD

is the only staple article of food that all nations of the world accept as essential. Although it takes numerous forms, it is in the best sense the universal "Staff of Life"

BREAD TALKS NUMBER THREE

EAT MORE BREAD

Furnaces

The installation of a furnace in a modern home is a matter of vital concern. James Martin is a well trained heating engineer whose furnaces are built to give full and lasting value. A good furnace can increase the worth of your home

ESTIMATES ALWAYS CHEERFULLY GIVEN AND PLANS SUBMITTED FOR EXTENSIVE OPERATIONS

James Martin

TRENTON

III

8750 Years Ahead of

Civilization

READ THIS BOOK

Secret OF LIFE HIDDEN IN SEED

HEADLINES reflect the spirit of the age better than anything else. They are usually a source of interesting and exciting information, whether one seeks the newspaper story or the advertising section. We treat here a number of heads set up in GoudyBold and *Goudy Bold Italic*

Good ATTAINED FROM Crusade

Spun Gold
Latest Fad in Wigs for Stage Folk

RADIO
Amazes Hearers at First Trial in
Quincy

SPEND
Millions of Dollars
for Health and Fresh Air

IV

III: *John Hancock in the good company of appropriate rules and ornament.*
IV: *A full and meaty page that shows the type in many sprightly combinations.*



ANNOUNCEMENT

The Temple of the Fathers of Faith announces a great revival meeting for January fifteenth, at which the Rev. Dr. Stephen Light will preach

EVERYONE WELCOME

YOUTH is the golden season of foolishness for which the wise would barter all their wisdom, the rich all their wealth, and call it a bargain, knowing the value of youth

VII

A circular ornament used in a square border with good effect; and below it, a particularly harmonious panel in Bodoni italic.

THIS IS TO ANNOUNCE

THAT we have made a series of decorative illustrations which you will recognize as just what you have wanted to help dress up jobs. They are clever and striking pen drawings; and each may be used in a great many ways. They give a page a fresh note of interest, and create a suggestion of quality when used in conjunction with most types shown in this book. How do you like the one shown here?



AMERICAN TYPE FOUNDERS COMPANY

VIII

A simple yet effective page in Bodoni with a daring separation of the headline from the text though both are connected in sense.



MY BOOKS ARE MY SILENT AND LOYAL COMPANIONS

EX LIBRIS

BOOKS

They bring us treasures of the mind, and start · A secret, hidden music in the heart

FROM THE LIBRARY OF
HERBERT GIBSON

Design

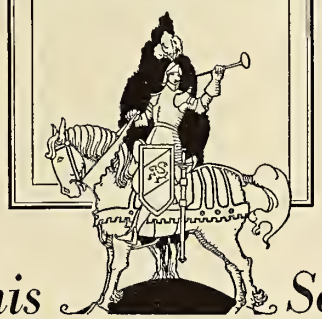
Without design, man's civilization would be an abstracted chaos of disorder. Even prolific nature everlastingly builds curve upon curve as though subject to the same unfathomable law that causes us to admire most works of art

IX

Initial ornament and tail piece used as the main features of bookplates. The bottom design springs naturally from the ornament.

Hear this clarion!

NASBY'S
Clothing House



This *Saturday*

we will place on sale 500 Irish homespun business suits priced at the reasonably low figure of $47. This timely announcement is a clarion call to men who know Nasby values and Nasby workmanship. The sale will be limited to Saturday from 10 A.M. until 6 P.M., and to those who have not yet made our acquaintance this occasion will afford a fine opportunity to do so—with everything in the purchaser's favor.

MAIN FLOOR

This page is set in members of the Bodoni Family
It has a pleasing freedom and invites reading

V

Words

can conquer the minds of men as swords once conquered their bodies. If you carry a message of good for humanity in your heart, print it with type, clearly, boldly and strikingly, so that it may reach the ends of earth, making people believe!

WE ANNOUNCE

the purchase of the entire business of the Redwood Timber Company and that now we can offer builders an unlimited variety of seasoned woods at exceptional prices

BINS' LUMBER YARD
IRVINGTON, VERMONT

VI

V: *A striking typefounders' layout made possible by casting the drawing in type metal.*
VI: *A hard-to-read type made legible by interlining, and enhanced by a suitable border.*

The Heralds of Peace



LISTEN to their joyous trumpets sounding forth across the world! The tidings flash along a thousand wires, bringing hope to the famished hearts of men.

VANITY BAZAAR

The Fashion Mirror Review announces a new department for the edification of its host of subscribers. More details soon.

PRINTING

is the golden key to civilization and the magic sceptre that has overthrown the powers of darkness and superstition

X

Another Bodoni page in which the illustration, the border, and the ornament each have a satisfactory use.

A PAGE of Cheltenham Bold, spaced and leaded properly, and in general simply handled, is as good-looking and forceful a carrier of advertising messages as anyone could wish for. The characters have a sturdy gracefulness that is very appealing and readily form words of clear-cut legibility. Printing craftsmen, with a minimum of effort, can obtain most distinctive and satisfactory effects with this striking and serviceable type face. Cheltenham Bold imparts color and strength—the two desirable qualities that invariably secure a reader's attention, and hold it.

XI

The unsuspected quality of beauty imparted to a page of Cheltenham Bold. The reduction is too great, unfortunately, to do it justice.

About LARGE TYPE

Handle large type *simply* to secure the most effectiveness. Big space is not needed for a short message; get the most out of small space. Let the type itself impress the reader with a sense of bigness and truth.

A PLAY
By JAMES ARDEN

Kidnapping Helen will be played next Thursday and Friday for subscribers only with a large cast including:

MILDRED LAWLOR
ROY RICHARDS
FIAN LA BELL
JOCK ANDERSON

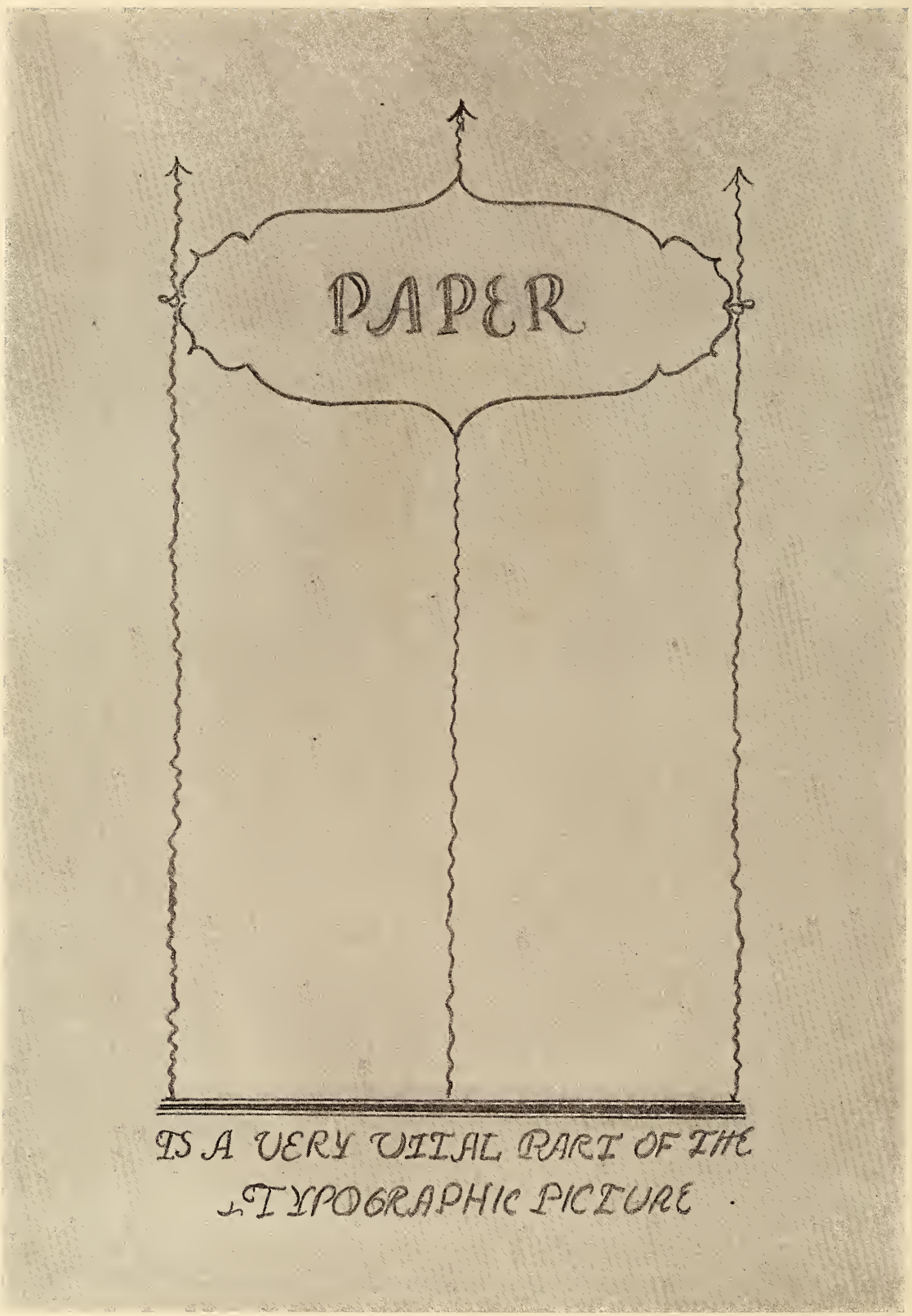
Later dates to be announced by the
THEATRE CLUB

Engagement Time
IS ALWAYS A VERY WELCOME TIME IN THIS NEW MODERN STORE. BEAUTIFUL DESIGNS TO ORDER

JOHN D. KORIN
DOLPHIN STREET
RONE, NEW YORK

XII

Three panels in Cheltenham which happily illustrate three possible positions for a piece of ornament, each in good taste.



(A pencil sketch)

Type and rules or other decorative material may be so arranged as to give the paper a very conspicuous part in the design.

Who has the right to marry?

What kind of a woman should a man choose?
How many are "mother women"—how many are "love women"?

AN ASTONISHING SERIES OF TEN ARTICLES BY

ELINOR GLYN

The world's greatest writer on modern marriage and love, author of the sensational novel "THREE WEEKS"

The author's name makes an instant appeal to newspaper readers



Elinor Glyn

Here are a few things Elinor Glyn says
in these articles about love and marriage

PERFECT love is an ecstasy, the one taste of heaven upon this earth, and therefore it is seldom permitted to be enjoyed for very long, or we should be satisfied and care for nothing beyond. Perfect love between the sexes is the mating of the spirit, not only of the body and mind; it is a trinity in which the passionate fusion is equal upon the whole three planes.

***

The "mother-women" will always continue to be mother-women, just as cows will be cows and not any other species of animal—and the "lover-women" will still continue to be the joy and delight of men. Love nowadays, with women, is not the absorbing passion, composed mostly of sentiment and idealism, which it used to be. A growing proportion of them are taking it more from a male point of view, as an ephemeral evolution, which comes and goes, according to the physical attraction of the man calling it forth.

A wife must remember that it lies with her own power to charm and hold as to whether her husband can remain faithful in the spirit to her, even though fear, or principle, or convention would keep him faithful in the body.

***

Women so often forget that man's real interest is not woman. She is the accessory, the pleasure—the "thing apart"—but not the sole goal of all his desires—and that a really great mind in a man only thinks of women in his moments of leisure and recreation.

***

Vanity is the stumbling block of all business success—so why not use your judgment to analyze it—and then your common sense to cut it out of your "make up"?

***

Some countries find the exposure of one part of the body indecent, others see nothing in it. It all lies in the symbolism attached. A beautiful, perfectly nude human form is a chaste spectacle—but put a diamond garter upon even the Venus de Medici, could she live in the flesh, and you will turn her into something which does not suggest a goddess at all.

***

The ugliest of all human passions, and the one which makes the greatest misery in the world, is jealousy. It is the outcome of egotism, the twin sister of Vanity, and its brood are all the sorrows of the human race. Men and women are jealous when another approaches the one they love—their natural egotism is wounded by the inference that this other has not realized their own worth and dares to dispute their sway.

***

Man's part in the affair (marriage) is much harder, because his polygamous instinct is Nature's prompting, and acts, therefore, subconsciously, and continuously,—and woman's instinct for polyandry is only intermittent and the result of circumstance, not a continuous nature suggestion.

THE TITLES OF THESE FEATURE ARTICLES ARE:

Perfect Love; Marriage; Jealousy; Vanity; Are Women Changing? How I Would Educate a Husband; How I Would Educate a Wife; How I Would Bring up a Boy; How I Would Bring up a Girl; Clothes—with and without; Snobs.

Make your reservations for the new Elinor Glyn series now!

KING FEATURES SYNDICATE INC. *New York City*

A decorative broadside especially interesting because the border is composed mainly of linotype material. The bold display lines at the top and bottom maintain the advertising feeling and do not conflict with the more delicate part of the composition.

FLEISCHER

What His Signature Means to YOUR Editorial Page



DR. CHARLES FLEISCHER *whose editorials make readers THINK*

IN the brilliant editorial articles by Dr. Charles Fleischer now appearing in the Hearst newspapers, there is offered you the element so often missing from American newspapers—a feature of direct appeal to the millions of readers whose newspaper is their only inspiration, and who look to it to give them guidance and consolation in the great human problems of life.

Dr. Charles Fleischer is unique in American journalism —a writer who for twenty years delivered his message from a pulpit which he had made one of the most famous in the country before he was invited to the larger duty of editorship because of the tremendous influence for good he had grown to wield.

He is the creator of that extraordinary movement in Boston, the Sunday Commons. He has the supreme gift of touching the hearts and clarifying the understanding of men and women in sincere, simple words. His writings possess in an extraordinary degree that quality of broad humanity which is a guarantee of universal appeal.

It is because he is a profound scholar, a deep thinker, and an uncompromising champion of right and justice, that he is able to instill into his writings the quality which carries them so convincingly to the millions who read them devotedly. Thousands of letters, coming to him every day, testify to the thrill of response which is evoked by his extraordinary articles.

DR. FLEISCHER WRITES SIX ARTICLES A WEEK

Each one is a clear-sighted, illuminating discussion of some one of the great elemental truths of life. Read samples on the other side of this announcement. His is the kind of feature which is certain to appeal to the class of readers who look for something bigger and better in a newspaper than a straight chronicle of the world's events and agreeable entertainment.

Get Fleischer for YOUR Editorial Page Now

WIRE FOR PRICE

KING FEATURES SYNDICATE, INC.

M. KOENIGSBERG, Pres.

241 WEST 58th STREET, NEW YORK CITY

A strong, dependable broadside, like a frank, open gesture of truth. It has a rich and interesting massiveness, and is not hard to digest because the whole thing breaks up into restful units or eyefuls that make reading easy. Undoubtedly a selling advertisement.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Direct Advertising to Sell Goods to Dealers

Merchandising today is somewhat of a Gordian knot awaiting the blow of a keen-edged Alexandrian sword to release it from itself. For one thing, the middleman is on the grid, last month we saw that the retailers were under fire, and we have carefully kept away from the pet sore of the business world — the "private brand." As you know, this is a brand made for some wholesaler, broker or other distributor under some special trade-mark and sold in competition with the well advertised brands. The better some one brand is advertised — creating sales possibilities — the more likelihood of a flock of "private brands" tagging along.

Perhaps this is a pessimistic thought with which to begin one article in a series the purpose of which is to point the way to more and better direct advertising for the benefit of the producers thereof — the printing industry. The fact remains we must give these pessimistic thoughts as a background to point out the necessity of *dealers* in almost every line of sales endeavor. With the heavy increases in hotel expenses, as well as in transportation costs and other items which go under "salesmen's expenses," there has been quite an increase in the use of direct advertising for the purpose of securing new dealers.

In other words, what we discuss in this issue has reference to *how to sell dealers by direct advertising*. We shall completely ignore the source of the goods to be sold. They may be nationally advertised goods or the purest of private brands. They may be manufactured, assembled, shipped direct by factories, or produced in some magical way we know not. In this study our problem is *to discuss ways and means of making dealers take more goods from those who would sell them.*

In our December number we talked of some typical campaigns for manufacturers, and indirectly touched upon some of the general points which we must now discuss more at length. January we talked of campaigns for wholesalers, but more especially from the standpoint of salesmen calling, following any mailings. In February we showed how certain manufacturers — or wholesalers or converters for that matter — sometimes utilized direct advertising to help the retailer (dealer) to sell more goods. We shall now try to apply the principles so that a similar solution may be worked out for the business man in almost any line who sells his product through the medium of dealers.

A Chicago concern recently secured 6,815 new dealers in ninety days, through a combination of the methods sketched in the preceding paragraphs — that is, direct advertising direct



Fig. 1.— A simple two-color, three-fold mailing card which proved profitable in selling goods to dealers. Compare this simplicity with the ornate appeals sometimes sent out and you will understand why the latter frequently fail, for dealers are busy men.

to dealers, followed and supplemented by direct advertising going to the consumers for the benefit of the dealers.

The basic idea underlying sales to dealers is "How much will he get out of it?" As we said in the December number: "Why does the dealer buy? To sell again, *and at a profit.* There you have the word *profit.* That is the keynote of the appeal to dealers, and the best way of getting orders."

Naturally, however, with so many manufacturers, wholesalers, converters, brokers, factories, and others harping on the word profit, it requires no little ability to prepare direct advertising which will stand out, be effective, and yet not too expensive. A word of warning right here: A piece that looks too expensive may repel dealers rather than sell them. It suggests that the advertiser has too large a margin of profit, as was the case with the bulb grower whose campaign of direct advertising in several colors failed miserably. Another year the same copy, utilizing only the black plates of the job, was highly successful even though the two years were quite comparable. Why? One suggested cheapness, the other expense. One drew attention and got orders on cheapness, the other drove orders away.

Frequently a campaign to sell dealers is only a one-piece campaign. By that I mean it is a unit which goes out to accomplish one aim — sell one item, or one line, or one combination, and no more. Other units throughout the year do the same thing for other items, lines and products. This is especially so on staples. A longer educational campaign is desirable on a line of novelties, as for example, selling bird cages to retail furniture dealers (see this department in THE INLAND PRINTER for December, 1922). Even on staples, as was the case with the Chicago concern mentioned in an earlier paragraph of this article, if there is a long story and an *educational* one to be told, more than one unit in the campaign will be the rule. In that campaign there was a series of three broadsides: The first approached the dealer to ask advice, the headline being "Will you help us answer this important question?" The question was, "Shall we advertise in the big magazines or spend the money with you?" Under the latter plan the money was to be invested in direct advertising pieces furnished the dealers. The second piece in the series talked of a "Profitable Partnership." This one covered the old familiar ground of *profits* in as new a way as possible under the circumstances. The third piece brought in the outside viewpoint, showing a letter from a dealer's customer to the advertiser, taking up in that letter the advantages of the average dealer handling the product.

Let's take an example: Suppose a furniture manufacturer needed some new dealers, also orders to keep the plant running. What would you advise him to do? Instead of theorizing about it, let's answer the hypothetical question with *facts.* First, of course, is the merchandising idea to be utilized. Will you try to sell the complete line? Or some special suite? Or a combination order? Or just some one item? In this case the last named plan was decided upon. The manufacturer chose a chifforobe as the leader. It was a comparatively new piece, dealers would hardly be loaded up on it, and it had the additional advantage of being a piece that could be added to suites already on hand with the dealer.

Fig. 1 represents the inside of a simple threefold mailing card, with the return card as a part thereof, utilized to accomplish the purposes just set forth. The outside, used solely to "tease" the dealer within, had a cartoon of a man hurrying through an open door to embrace a demure miss labeled "Opportunity," and the headline read "Grasp Your Opportunity." The back fold reproduced three testimonials from furniture dealers as to this chifforobe. Note this, however, the dates were shown in the setup of the letters — they were merely type, no plates — and the dealers were scattered geographically, one from Massachusetts, one from Pennsylvania, the third from Ohio. Read Fig. 1 carefully, for it shows the strategy used to get orders in this campaign of one piece. Note that the word profit is not displayed at all in this case. The price told the dealer how much profit he could make. In the second and third lines of the lead to the main copy we find: "It's a quick seller and a profit maker."

"But was this simple two-color job successful?" some one asks. The only color was the tint block used behind the headline and the word "Yes," the line "Midland Chifforobe No. 1 at $21," and the borders. Let the results tell the story. The folded mailing card was sent to two thousand retail furniture dealers, in a selected territory. *It brought back three per cent orders — that is, sixty orders — of which more than one-third were accounts which had not previously been on the advertiser's books.*

Imagine the time and expense it would have taken for salesmen to have called on two thousand dealers. Granted their orders would have probably been more — no one denies personal salesmen can sell more intensively than impersonal ones — the results of this simple campaign for dealers were highly

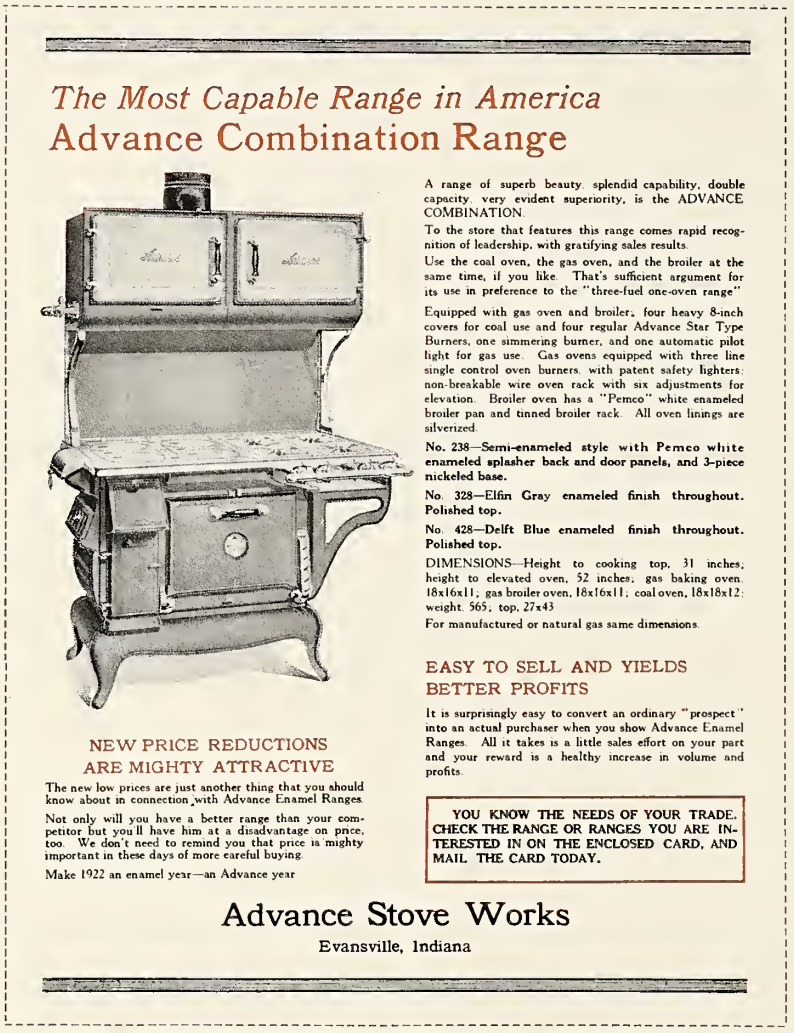


FIG. 2.—The first inside display folds of a miniature broadside sent out to sell ranges to dealers. In this case the unit was more to precede salesmen and serve as a demonstrator, hence the details of the copy.

profitable. This unit was successful because it was built on the principles we have set forth, and because it maintained simplicity and "stuck to its knitting."

"But would not regular mailings pay better?" some one asks next. For other purposes, to be sure. As, for instance, the Washington Mills, Incorporated, of New York city. This concern is a wholesale one whose business is to furnish special bargain offers *regularly* to dealers. They mail forty thousand copies of a sixteen-page bulletin type of direct advertising each month. "We frequently make special purchases of goods that have an exceptional seasonable or price appeal," states Saul Jay Levin, advertising manager of the company, almost as if in answer to the question before us, adding: "Then we get out a special mailing piece."

Timeliness is an important element in selling to dealers. The finest of Christmas merchandise offered the last week in December will not be bought at any price, comparatively speaking, for it will not sell, surely not until the next Christmas. There is before us at the moment an example of timeliness in a campaign of six thousand pieces to a list of furniture and stationery stores known to sell office furniture, especially desks. Here we have an example of the use of direct advertising as compared with trade publications. By salesmen's calls, and other investigations, this firm of manufacturers knew definitely that the six thousand names on their list actually sold office desks, and so every mailing was to a potential prospect. It was mailed out a little more than a year ago, and is of broadside form. The outside appeal was, "Six Sure Sellers." This, you observe, is another attempt to bring up *profit* in an indirect way.

Opening the broadside, folded in the usual way, we find on the small flap: "Note That Revised Price List on Our Entire Line Is Enclosed in This Folder." Coming to the first broadside fold we read: "The Most Important Summer in Fifteen Years." Under this we read:

That this is the most important summer in fifteen years is the opinion of many of America's leading business men. Business generally is on the up trend. Prospects for fall and winter are extremely encouraging. Get your full share of this returning prosperity.

Increase Your Fall Business by Getting Ready Now.

During the recent slump, business men in all lines held their expenditures down to the minimum. They have put off buying — have made the old things do. Now that business is picking up, they are putting on additional help, both in their offices and in their sales departments. That is sure to create a demand for new desks. Be ready to supply your customers' needs. Have the desk right on your floor for them to see and to buy without delay.

More heavily displayed under this general argument we read:

Pictured on the following pages are six sure sellers. Two of them are new patterns in mahogany — beauties. The other four are old patterns of proved popularity. All six are right in construction and finish and are priced in a way to enable you to meet competition and still make a nice margin of profit. Place your order today and be ready.

Opening up to the final broadside we find attractively displayed, well spaced and rightly laid out, the six desks, with complete details under each illustration, general selling talk, terms, etc., and enclosed within the fold was a regular order blank.

"Created a decided improvement in business just when the recent business depression was at its worst," is the comment of the printer-producer in submitting the broadside and details for this series. Check up its appeal with the mailing card, and with the principles set forth herein and in preceding articles.



Fig. 3.—The final inside broadside appeal of the unit, the first inside fold of which appears in Fig. 2. Better typography for the top part would have greatly improved this piece. One smashing headline across the entire top, and decreasing the size of the slogan, "There Is an Advance Enamel," would have permitted this. Too much space was wasted with "Advance Enamel Coal and Combination Ranges."

Profit is the underlying thought again. Timeliness is used. Facts are admitted — as to business depression — no use trying to fool the dealer, he knows. The simple appeal is utilized, two colors only, order blanks in one color only — why more? No fanfare of trumpets as to the profits in dollars and cents or in percentages, because the profits in this line are fixed by custom and practice, and the line is a staple one. If it were a quick-moving line, one which could be turned over in a short period and frequently, percentages and gross profits could be displayed as in the bird-cage campaign described in our December issue. The reader will recall that we took up the case of a manufacturer who sells directly to dealers. The analysis of the campaign was presented with illustrations of several pieces of direct advertising used by a manufacturer of bird cages to induce furniture dealers to handle his product — a new line for furniture stores.

The preceding all sought orders without salesmen, and yet we admitted in an earlier paragraph that salesmen could outsell the average campaign in the long run — sometimes at an increased cost, to be sure.

Now let us turn to a campaign which hinges directly upon salesmen's efforts, but which yet is to sell the dealer. This campaign is also of a single unit. It comes to us from Keller-Crescent Company, Evansville, Indiana, and was produced by them for the Advance Stove Works of that city. The outside is an example of using a "product-cover," with a bit of piquant cleverness. We see a range, reproduced in blue and white, with this curiosity-arousing headline: "Advance in 1922." Since the name and brand of the company is Advance, the cleverness is relevant. The piece is a miniature broadside, and to our way of thinking it could have been a wee bit improved by making its fold more logical. Under a displayed heading, "You, Mr. Dealer," the back fold contains the following paragraph:

> Will see the business-building possibilities that lie in the increasing popularity of enamel ranges. Undoubtedly the enamel range is the range of the future. "Get right" now with the right line of enamel ranges. As the Studebaker people said of their car last year, so we say of our ranges now—"This is Advance Enamel year." Open this folder, you'll find convincing reasons why.

The other outside fold shows a chart, in two colors, emphasizing lower prices, and quoting from Babson and others.

Fig. 2 shows the first inside opened fold. Three colors were used in the original — blue, orange-red and black. Note especially the line displayed in color: "Easy to Sell and Yields Better Profits."

Fig. 3 shows the opened broadside. [Constructively criticizing, we think the main head could have been displayed without having the important word "enamel" broken by the fold.] Note at the beginning of the third paragraph we find: "The real aim of this circular is to demonstrate that whatever your enamel range needs and those of your trade, there is a particular Advance enamel range to fill that need. . . ." In other words, though *profit* is talked of in the first spread, and appears in the second paragraph of the broadside when opened, and is the underlying thought, this mailing was to help pave the way for the salesman. Some five thousand of them were mailed to dealers in ranges in salesmen's territories. The mailings were so timed as to arrive approximately ten days prior to the salesman's scheduled call.

A return card was enclosed with each broadside, which card was designed *not* to get an order in this case, but to secure a request for more information. The salesman calling a few days later, according to a schedule, seemed to be calling in response to the request for additional information. The producers of this broadside write us: "Advertiser says produced fifty per cent better results than any plan previously used."

Sales to dealers are often increased by contests and campaigns for the benefit of their sales force; interest in any firm or product may be kept alive between times by such a publication as a house-organ, company magazine, etc., but to sell goods to dealers you will find that the following physical classifications stand out:

Letters — especially novel and printed ones.
Mailing cards.
Broadsides — all sizes.
Folders, used to designate intricately die-cut or folding units.

Whatever the physical form, the message must make it clear to the dealer that what is offered for sale will in turn sell, sell promptly (with all the circumstances in mind) and at a profit. Fads come and go — because dealers have something to sell. Dealers have that something to sell because some manufacturer, wholesaler or other producer or factor has found something which they want to sell. Producers of direct advertising, "Go thou and do likewise." Thus, and thus only, will the stream of production be kept flowing.

Yet in closing, let it be added that wise manufacturers know that goods sold only to the dealer are, as a rule, only half sold.

A PRINTER'S PROVERB

"A Tactless Printer Is Like a Sailless Vessel"

BY GEORGE W. TUTTLE

Why do I patronize Smith, the printer, instead of Brown's Printing Shop? Well, there is practically no difference in promise and performance, in conscientious work and square dealing, in the two places, but there is a mighty sight of difference in the personality of the two men!

When I walk into Smith's he says: "Hello, Mr. Travers; people developing any appetite for hardware nowadays?" or he says: "Great wrinkle, that last idea of yours in window trimming. Had to eat a cold dinner because my wife was so interested in that display that she did not realize that it was time to hurry home and use what hardware she had already purchased from you." Then he smiles again and says: "Anything that I can do for you this morning?"

Certainly Smith can do something for me; that is his purpose in running a printing business! It would give me genuine pain to say "Nothing." Talk about applied psychology, Smith is it! His printer-ship will never sink from lack of tact-ballast, nor human bees ever turn away from his printer-honey.

Now Brown is different — so different! When I step into his office he says "Good morning," but his dental-chair expression makes me long to say: "Brown, you have mistaken your calling!" He never says, "How is business?" in such a heart-warming way that I forget that my typist is threatening to leave unless I pay her $10 a month more than she earns, and that the Universal Hardware Emporium has opened a great store just across the street from my modest business.

Brown is willing to do my work — am I not perfectly welcome to place an order if I have an irresistible, uncontrollable desire to do so? He will cheat no man, his business dealings are honorable, but will he ever learn to give prospective customers first aid? Brown needs to take a course in "How to Arouse Human Interest."

Tactless printers and pointless tacks fail to make the connection. Brown makes a bare living, but his impression on his customers is very imperfect, while his human-nature ink soon fades. On the contrary, the thought of Smith's cheery personality is a magnet to turn the feet of business men Smithward. Hark, the merry ring of their feet on the pavement seems to echo: "Going to Smith's! Going to Smith's!" Smith has a six-cylindered bank account and an ever-increasing business.

He's a poor business man who won't pay a good man more money than a poor man.—*Ad-points.*

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Order and Emphasis in Display

It is a principle of display that the item of greatest interest in the copy ought to be given the most prominence. It is likewise a principle that the major display should relate to the subject, or, in other words, the article, service or what-not advertised. This does not necessarily mean that the name "Beans" ought to be largest display in an advertisement on beans. Advertising, to be of maximum resultfulness, must appeal to some instinct or instincts. It follows, therefore, that the major display of a bean advertisement might be "Watch the Kiddies Grow Vigorous and Strong," appealing to the family instinct, or "More Food Value Per Dollar," appealing to the instinct of economy. Both the above suggested headings could be tied up with beans and would exert a stronger appeal than such a head as "Johnson's Navy Beans."

However, when it comes to advertising of the announcement type, where no worded appeal to any of the instincts is made, and which concerns itself merely with naming or "flashing" important points, the name of the thing ought by all means to be foremost. The prescribed order of display, (1) Who or what? (2) When? and (3) Where? ought to be the rule that governs in setting that provincial yet sometimes unavoidable style of advertising.

Saturday, December 16th

7 P. M.

Annual Formal Opening Dinner Entertainment and Ball

Maryland Hotel

Special Features Throughout the Evening

Fig. 1.

These thoughts are suggested by advertisements, Figs. 1 and 2, accompanying, sent by one of our readers with a request that we tell him which is the better. Many interesting points are brought to light by these two advertisements.

Neither advertisement is a good one. At best they are passable, as are most of the few advertisements that are not really bad which we find in small-town papers. This statement is made in all candor by one who has ever fought against being hypercritical and who has ever made allowances for the equipment at the disposal of those who set advertisements in "country" newspapers. In this the writer confesses to being more than lenient, for, in most cases, marked improvements have been plainly possible with available equipment. Such, undoubtedly, was the case with respect to the compositors of these two advertisements, presumably taken from competing papers.

Considered strictly from an esthetic standpoint, Fig. 1 is the more characterful and more pleasing. On the other hand, from the advertising standpoint, it is wofully weak, except in so far as a certain measure of attractiveness and somewhat unusual treatment will obtain attention to it in many instances. Attractiveness of form is undeniably an asset. Fig. 1 is an arrangement more suited to a title page, although the bands of "checker board" squares are quite too prominent for that.

As an advertisement Fig. 2 is superior, yet possibly you may not be so readily and easily convinced of this as of the superiority of Fig. 1 in appearance. Where Fig. 1 attracts because of its unusual arrangement for an advertisement, Fig. 2 attracts by the size and clearness of the type in it. Consider the two equal, then, in that respect. Fig. 2 scores above Fig. 1 in the clarity of the type used, and this is really a great advantage. It seems more "alive" because of the fact that emphasis is increased by greater changes or contrasts.

Going back to our introductory remarks concerned with the order of display, we find upon analysis of the copy that no question can arise as to what should constitute the major display. This is manifestly announcement copy, so the words are "Formal Opening Dinner, Entertainment and Ball," answering the "what" question. Our readers will note we omit the word "annual" from the "title," whereas both compositors whose work we are considering included it. The reason

for this is that the word "annual" contributes nothing of real interest or value, yet exerts the effect of weakening the display force that is possible without it as a part of the major display. In effect it is in display like an adjective that modifies, and is subordinate to, a noun.

Here, in the two advertisements, we run into an especially interesting point. On first consideration it might be thought that the title is better in Fig. 1 because, there, it is set in larger type, but (try it now!) do you get these words from Fig. 1 any more quickly than you do from Fig. 2? The title in Fig. 2 has features to offset the larger size of the same words in Fig. 1. The first of these is isolation; they stand farther from other words and so are less confused. The second feature is that the words are set in clearer type. The third, and here is a most potent one, they afford by their smaller size a rather striking contrast with the larger type above and below. Contrast is the basis of emphasis, and emphasis is just as much the life of an advertisement as it is of a speech. In Fig. 1 the speaker talks too much in monotones. Here in Fig. 2, the speaker accustomed to using loud tones lowers his voice as he utters the important words and so they are emphasized. Incidentally, and we dislike to mention it, for it is a practice we do not like for esthetic reasons, the underlining of the words of the title in Fig. 2 adds to their prominence to an extent, we believe, that would not be accomplished by larger type. The underscores distinguish the words from lines not so treated and, furthermore, if type of a size equal to the height of this type plus the thickness of the rules were used, contrast with the other lines would be weakened. Even the little "dingbats" beneath the second line of the title have an influence in drawing the eyes to the lines above them, yet they are an affront to good taste in type display. On the other hand, the ornament in the center of Fig. 1 contributes nothing of value and by its prominence detracts from all the type. Incidentally, the thin rule above the line "Special Features Throughout the Evening" might be said to draw attention to that line, which, it will be seen, is given greater importance than in Fig. 1. Indeed, this is the only matter in the copy which might be said to have a sense appeal, that of curiosity, and so we could not quarrel with the designer had he given it even greater prominence than he did.



Fig. 2.

We have said that Fig. 1 is the neater and more attractive composition, that as an advertisement Fig. 2 is the better. We will stand our ground and award the palm to the latter, the more emphatically because the date and the name of the hotel in combination in big type have a display value that will get the attention to those who, as a habit or on occasion, attend affairs at the hotel.

The reason we deny to both these advertisements the right to be called *good* is that neither is all an advertisement ought to be. An advertisement must attract attention and get itself read by a great majority of a newspaper's readers. To do that it must look good and it must be easy to read. Furthermore, in the case of an advertising announcement, it must "flash" its content so the reader gets the important facts at a glance. It must contain the good points of Fig. 1 and those of Fig 2 — and some more besides!

Fig. 3 represents our idea of a better handling of this copy, particularly along the lines of our introductory remarks, concerning the order and prominence of display. We fill the space reasonably full with type, thereby gaining the advantage which size provides, essential in small-space advertisements on a newspaper page.

First, let it be noted that the title is placed first, thus giving it prominence of position, which accentuates the prominence gained by its being set in the largest type of the display. Thus, we conform to the logical principle of giving greatest prominence to the item of greatest importance. The issue is not confused, for readers know at a glance what the advertisement is about. Those interested in that will read the rest, which, therefore, need not be so prominent. The handling of the word "Annual" serves a double purpose. It permits of a more orderly and logical arrangement of the title and of setting the main and most important line of the title in larger type than possible with the word "Annual" on the same line. By isolation the word is prominent despite its smaller size, while the white space at either end of it serves to emphasize its prominence and also bring out very prominently the message in the important line just below, as the reader will readily observe.

The "when" and "where" features are combined, as is logical, instead of being divided, though there can be no particular objection to dividing them except that in the two advertisements, Figs. 1 and 2, the division, by placing one at the top, detracts from the prominence of the more important display. In the interest of order they are best when combined.

In consideration of the appeal to the instinct of curiosity, we have given the last line greater prominence than accorded by either designer whose work we are rebuilding. Attention, too, is directed to the fact that by changes of letter forms within a single type family each and every line is given a certain distinction and so it may be said to "talk," which attribute can not possibly be credited to Fig. 1.

We should like to hear from any of our readers who have thoughts on matters relating to these advertisements. They are of a style quite general in the smaller newspapers and frequent in the metropolitan dailies. To those of our readers who find time hanging heavily upon their hands, we should like to say why not reset the advertisement and offer improvements upon our own suggestion as to how this copy ought to be handled. Understand, what we wish is not a resetting that merely improves ours from the standpoint of appearance, as by the

use of more attractive types and borders, but one that improves it from the publicity standpoint, that makes for increased clarity and easier comprehension. Understand, also, it is to be a labor of love on your part, a desire to improve yourself and to assist in the uplift of your craft. If a sufficient number respond to this invitation, and other points of value are brought forth, we shall in some later issue amplify this brief item into a comprehensive article on the composition of the announcement type of advertisement. Such an article, we are sure, would exert a far-reaching influence for good.

In numerous discussions with publishers of small-town newpapers the question of better typographical appearance has often met with an answer to the effect that the mechanical equipment of his little plant, the low rates received for the advertising space and the condition of the type and press were such that the publisher faced a physical impossibility should he attempt to make the general appearance of his paper more inviting. Country publishers, and a large percentage of publishers in cities where local dailies flourish, contend that the mechanical limitations make it impossible to get away from the run of "boiler-plate" appearance that is now so widely prevalent.

"Silence is more eloquent than words," said Carlyle. What is needed for improvement by most of the advertisements of slip-shod appearance in newspapers is a generous dose of *silence* — that is to say, they need more *white space.*

Here is a simple test you can make on your newspaper right now: Take your blue pencil and delete from the advertisements every space-filling bromide, every extraneous, meaningless phrase that clouds the message in the advertisement. Cut out the usual so-called slogans, such as "We solicit your patronage," "Money back if not satisfied," "If our goods don't make good, we do," "Satisfaction guaranteed," and the like, that clutter up and blur the appearance of countless advertisements.

White space, like silence, is not only more eloquent than hackneyed, space-filling phrases, but it compels the reader's attention; it helps get the message to the reader — and that is the only reason for its being in the paper. Careful editing of all advertising copy is a matter that can be done without adding a cent to the expense of production. In fact, it makes for economy and effectiveness in composition.

Annual

Formal Opening Dinner Entertainment and Ball

MARYLAND HOTEL

Saturday, December 16

7 P. M.

Special Features Throughout the Evening

FIG. 3.

CALENDARS RECEIVED

Interesting indeed is the study of the different ideas that are worked out in the many and varied calendars produced for advertising purposes. As a medium of publicity the calendar is excellent, when properly arranged with a view to easy reference as well as attractiveness, because it is bound to find a place where it is seen constantly, not only by the one to whom it is sent, but also by those calling at his office. For printers, the calendar presents an excellent opportunity to show a good specimen of their work, to demonstrate their ability to plan, design and produce a worth-while piece of printed matter.

THE INLAND PRINTER has been exceptionally favored this year by the receipt of a large number of calendars, many of them splendid specimens of the printer's art. We regret lack of space prevents commenting on them individually and reproducing a number. We acknowledge with appreciation the receipt of calendars from the following:

Critchell, Miller, Whitney & Barbour, Chicago; Cross Paper Feeder Company, Boston, Mass.; James McMillin Printing Company, Pittsburgh, Pa.; Enterprise Publishing Company, Burlington, N. J.; Ohio Printing & Publishing Company, Massillon, Ohio; Stettiner Brothers, New York city; Case, Lockwood & Brainard Company, Hartford, Conn.; Eagle Printing Ink Company, New York city; Typothetæ of Philadelphia Printing Trades School, Philadelphia, Pa.; Wm. F. Fell Company, Philadelphia, Pa.; Eilert Printing Company, New York; Wild & Stevens, Inc., Boston, Mass.; Hampshire Paper Company, South Hadley Falls, Mass.; Roberts Numbering Machine Company, Brooklyn, N. Y.; Globe Engraving & Electrotype Company, Chicago; Herrick, Auerbach & Vastine, Chicago; Poor Richard Corporation, Chicago; Peerless Press, South Bend, Ind.; Buffalo *Express,* Buffalo, N. Y.; Hammersmith-Kortmeyer Company, Milwaukee, Wis.; R. R. Donnelley & Sons Company, Chicago; Eddy Press Corporation, Pittsburgh, Pa.; Canada Printing Ink Company, Toronto; Denver Rock Drill Manufacturing Company, Denver, Colo.; Davis Press, Worcester, Mass.; The York Printing Company, York, Pa.; W. B. Conkey Company, Hammond, Ind.; Gaw-O'Hara Envelope Company, Chicago; Anthony & Egloff, Rochester, N. Y.; Crane & Co., Dalton, Mass.; The *Gazette,* Montreal; American Electrotype Company, Philadelphia, Pa.; Commercial Printing & Lithographing Company, Akron, Ohio; Loring-Axtell Company, Springfield, Mass.; W. C. Gempel, Adrian, Mich.; Wagoner Printing Company, Galesburg, Ill.; J. M. Huber, New York city; Morris Reiss Press, New York city; Thomas Todd Company, Boston, Mass.; Insurance Press, Incorporated, Boston, Mass.; American Art Works, Coshocton, Ohio; Bishop & Garret, Paris, France; MacNutt, Waters & Tankard, Incorporated, New York city; The Niles Press, Philadelphia, Pa.; Castle-Pierce Printing Company, Oshkosh, Wis.; Emil H. Bluemel Company, Los Angeles, Cal.; Strobridge Lithographing Company, Cincinnati, Ohio; Advertisers Engraving Company, Seattle, Wash.; John A. Roebling's Sons Company, Trenton, N. J.; Libbie Printing Company, Boston, Mass.; Gatchel & Manning, Incorporated, Philadelphia, Pa.; Arrow Printing Company, Incorporated, Rochester, N. Y.; Grand Central Printers & Stationers, Incorporated, New York city; Herschman & Cardy, Chicago; Holmes Press, Philadelphia,

Pa.; Lincoln & Smith Press, Boston, Mass.; Gage Printing Company, Battle Creek, Mich.; Paper House of New England, Springfield, Mass.; Tokyo Tsukiji Type Foundry Limited, Tokyo, Japan; Forbes Lithograph Manufacturing Company, Boston, Mass.; Paper House of New England, Boston, Mass.; Commonwealth Press, Worcester, Mass.; Sutton Press, Pittsburgh, Pa.; Metropolitan Life Insurance Company, New York city; Whitaker Paper Company, Chicago; Brown & Bigelow, St. Paul, Minn.; Townsend Printing Company, Kansas City, Mo.; Bourke-Rice Envelope Company, Chicago; Parker, Thomas & Tucker Paper Company, Chicago; Marken & Bielfeld, Frederick, Md.; Knoff Printing Company, Seattle, Wash.; Ecker & Co., St. Louis, Mo.

STATUS OF FRANCE IN THE GRAPHIC ARTS

Peace hath her victories
No less renown'd than War.— *Milton.*

France, whose military genius manifested in her life and death struggle with Germany during the Great War amazed the whole civilized world, has laid aside her weapons of destruction. This is true even though the current manipulations of her diplomats and politicians tend to prove otherwise.

Despite her irreconcilable Poincare, Tardeau, Millerand and Foch, France, who throughout her glorious history has ever been a world leader in the realm of fine arts, even now retains that august position. When the Treaty of Versailles was signed, France took off her armor, put on her apron and got back to the job left vacant in 1914.

While those belligerent leaders of the Republic who led the forces that triumphed in the world conflict are still hugging the headlines of the daily press, French genius is today directed in the arts of peace under such leaders as Billoux, Tanchon, Maillet, Michel, Marotte and an illustrious company of others of like caliber whose names are excluded from the news cabled to the American press from Paris.

This conclusion is inevitable to one who has just read a copy of the Christmas, 1922, number of the official bulletin of the master printers of France.* Prior to 1914, the Christmas number of the bulletin served as a review of the status of the graphic arts in France and it recorded the achievements in *le domaine des belles impressions artistiques* of the previous year. The current number is the first to be issued in nine years, and it is ample evidence that France has gone back to work with real enthusiasm.

In this work which is a glorious monument to the graphic arts, France cheerfully concedes to Teuton and Anglo-Saxon the honor that is due to their national genius; she pays full homage to Gutenberg and Senefelder, to Rolffs and Nefgen; she salutes Briton, German and American for their distinct and several contributions in the discovery, invention and development of the mechanics with which modern printing is done. In the graphic arts France excels not so much in bringing forth mechanical innovations; her sphere, rather, has been that of the perfecter of processes and devices.

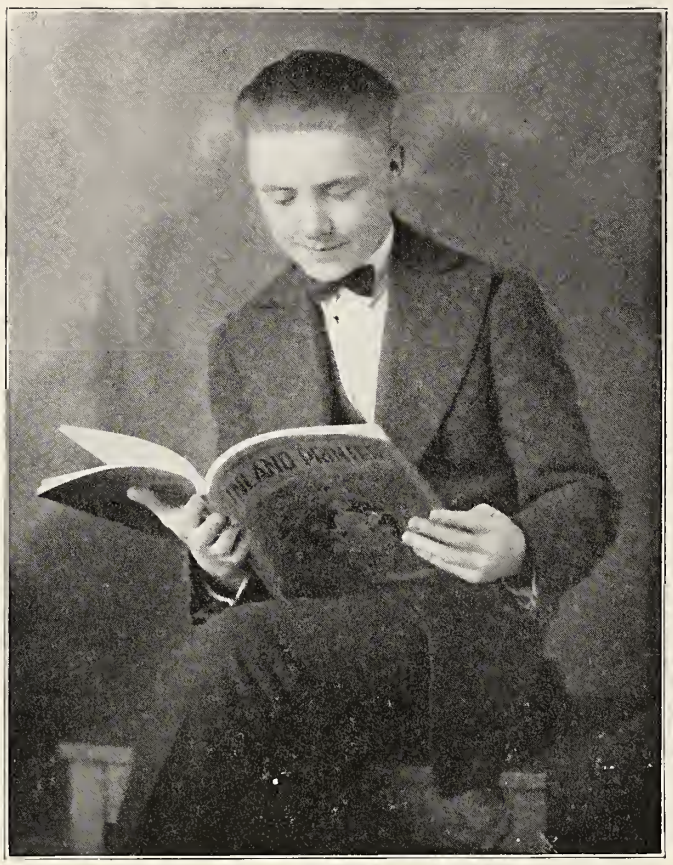
Mere words are altogether inadequate with which to convey even a vague idea of the beauty and splendor of the examples of fine printing as shown in this volume. To view the specimens of reproductions of world-famous paintings therein contained affords a thrill that is not unlike that experienced at one's first visit to the Louvre itself. It is a volume that every American who is vitally interested in beautiful reproductions should like to see; it is a volume that every high-class printer-engraver in the United States ought to procure.

Copies of this epoch-making specimen book may be procured for fifty francs sent to M. Rene Billoux, 7, rue Suger, Paris, France.

*Numero de Noel, Bulletin Officiel de Maitre Imprimeur de France.

A COMING MASTER CRAFTSMAN

The splendid results possible through intelligent application and study of the course in printing offered by the International Typographical Union are shown to good advantage in a brochure of specimens of typography submitted to The



George Dewey Nodland Student Typographer, Reading His Text Book

Inland Printer by George Dewey Nodland, apprentice typographer, of Marshalltown, Iowa. A review of these specimens will be found in the Specimen Review department of this issue.

A casual survey of the work accomplished by this student-printer indicates that he has mastered the fundamentals of the craft; his work shows balance, good taste, harmony and a feel for type that bespeaks the coming master craftsman. In his letter to The Inland Printer Mr. Nodland says: "I have been working at the printer's trade about four years. I find the I. T. U. course in printing very helpful and interesting to the student who is anxious to get to the top in the printing business. I also find The Inland Printer very instructive, and its help, I believe, has greatly improved my work in this course in printing."

FOREIGN TYPE HEIGHTS

Following a suggestion which was presented in The Inland Printer for January, in which the micrometer measurement of height of type in both America and England was given as .918 inch, A. W. Michener, of the Challenge Machinery Company, Grand Haven, Michigan, has forwarded us a list of the type heights that prevail in various foreign countries, which we take pleasure in passing on to our readers: Africa, .918; Australia, .918; Bulgaria, .936; Canada, .918; Denmark, .987, .986 and .982; France (Didot system), .928; Mexico, .918; Russia, .989; South America, .918; Sweden, .928. Note that the height of type which is our standard, .918 inch, is in use in all British dominions, in Mexico and in South America.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

"Year Book of the American Institute of Graphic Arts" for 1922-1923 has been received. That it is a beautiful piece of work can be seen from the reproduction of the page herewith made, though one must visualize the pages full size, 5 by 8 inches, and printed on deckle-edge antique laid stock, to fully appreciate its beauty. The layout is unusual and is featured by an unusual application of initials. Credit for the book's fine appearance goes to Edmund G. Gress, editor of the *American Printer*, and chairman of the Publicity Committee of the Institute.

Edwin H. Stuart, Pittsburgh, Pennsylvania.—Your blotter, "The Hungry Waste Basket," is indeed clever. We do not recall having ever seen a waste basket so treated as in the illustration on this blotter. The picture represents the waste basket as the mouth of some horrible scaly animal, apparently a composite alligator-octopus. It puts the idea across most effectively of the "terrible" end of all ineffective printing and advertising. That the blotter is well designed and printed, and in pleasing colors, goes without saying, because Stuart did it.

Michael Sverak, Chicago, Illinois.—Your blotter containing the calendars for January and February is especially attractive, the conventional decoration demonstrating exceptional ability along this line. As a consequence we believe the blotter ought to prove productive of orders for your service as a letterer and designer of effective advertising.

P. B. Yates Machine Company, Beloit, Wisconsin.— *Yates Quality* is one of the best house magazines we have ever seen. The makeup is in keeping with the best national publications, editorially it is interesting and alive, while the printing, by the Commonwealth Press of Chicago, is perfect. The numerous halftone engravings of machinery are rendered so well that the most minute details are plain and clear. The publication quite happily suggests the title "quality," and we doubt if any recipient would lay it down until he has read it through. It is just that inviting.

Greenwood Press, Millville, New Jersey.—There is a wide variation in the quality of different specimens in the collection sent us. The folder, "A Profitable Talk on Printing," is neat and attractive, the title page being especially so. On the other hand, your invoice is very bad. Set in panel style, in shaded Copperplate Gothic and Cloister Old Style (capitals) throughout, it suggests difficult reading, particularly as there is a great deal of copy. The complex appearance is accentuated by printing in three colors. On the whole, however, the work averages "good."

M. R. Stevens, Afferton Press, New York city.— Specimens are excellent in design, typography and presswork. Particularly interesting is the booklet, "Leonia, the Place to Make Your Home." The cover, designed with broad solid masses showing little detail and printed in striking colors, is particularly effective.

S. E. Tilton, Topeka, Kansas.—The specimens are neat, so the shortage of material complained of must be in size of fonts rather than in their quality. The work sent us is executed mainly in Caslon, which means you should scarcely feel the need of other faces. The covers of the *Chronicle* are quite pleasing and striking, which is the more commendable in view of the fact that they are wholly typographic. The one for October-November — printed in blue, except for the monogram which is in gold, and embossed by the powdered resin method — is excellent. The December cover would be equally pleasing had the inner rule of the border been two-point instead of six-point. As printed there is quite too much red in the scheme.

Frank S. Livermore, Fitchburg, Massachusetts. — Specimens done under your direction by students of the Junior High School are above the average quality for school work. Excellent taste is indicated in the selection of colors. The leaflet "But Once" is disorderly, and the ragged edge of the type group at the right-hand side looks very bad indeed. It is difficult to set so large a face in such narrow measure. When letter-spacing short lines does not bring them to the measure of the longest one, thereby making all uniform length, we suggest smaller type or a different format. The initial is poorly placed and the ornaments placed below it detract from rather than add to the appearance. It is not good typography to set a squared initial in the margin. Again, the leaflet is not well whited out, the type matter seeming to crowd the border at the left quite too closely.

Ben B. Lipsky, Hotel Pennsylvania, New York city.—The *Register*, the employees' paper, is quite satisfactorily gotten up, while the program of the Christmas entertainment is excellent.

Allentown High School Print Shop, Allentown, Pennsylvania.— The *High School Press* is an especially attractive school paper.

Ricaredo Repide, Santiago de Cuba.—We find the specimens, the first we have received from Cuba, quite interesting, although they can scarcely be classified as quality printing. While the Hoho type has a characterful appearance, which makes it a good one on rare occasions, it is not a satisfactory face for general use. On the title of the folder, "Le Interesa A Ud?" it works well, the title being printed in deep green and red on strong yellow stock. It is acceptable, perhaps, for the display of this folder, too, but the great point of weakness is that the body type is too small. There was ample room for type one size larger.

Morrill School of Mechanic Arts, Concord, New Hampshire.— We do not admire the border employed on the calendar featured by a portrait of Franklin; it has little artistic merit. Furthermore, there is too much red on the mount, and the red, having a purplish hue, is not so pleasing as one leaning toward orange. The remaining specimens are neat.

Nixdorf & Bard, Lancaster, Pennsylvania.— Except for a tendency to employ swash italic characters to excess, particularly in groups set wholly in capitals, your work is excellent. Specimens free of that criticism are among the best we have received the current month.

EXHIBITIONS

September, 1922: Drawings of Joseph C. Coll and Frederick W. Taylor

October, 1922: Recent Work of Members

November, 1922: History and Development of Wood Engraving

December, 1922: Writing Books of the Past Four Centuries

January, 1923: Modern Lithography

February, 1923: Printing Previous to the Nineteenth Century

March, 1923: Foremost American Prints of 1922

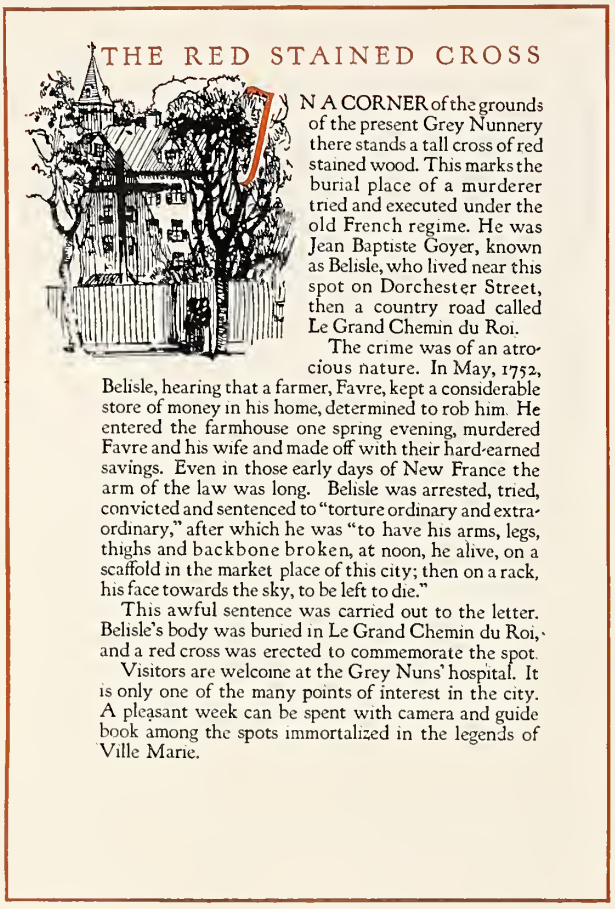
April, 1923: Historical Development of Process Engraving (Contemplated)

May, 1923: Work by Industrial Students in Typography and Design (Contemplated)

Each of the exhibitions is opened with a meeting of members and their friends, the program in each case being devoted to the subject of the exhibition.

8

Unique page layouts feature the 1923 year book of the American Institute of Graphic Arts, a characteristic example of which is shown above. Initials were similarly used on the pages giving the names of members, which were arranged alphabetically. Fine quality papers were used, the work on the whole being a credit to the designer, Edmund G. Gress, chairman of the Publicity Committee.



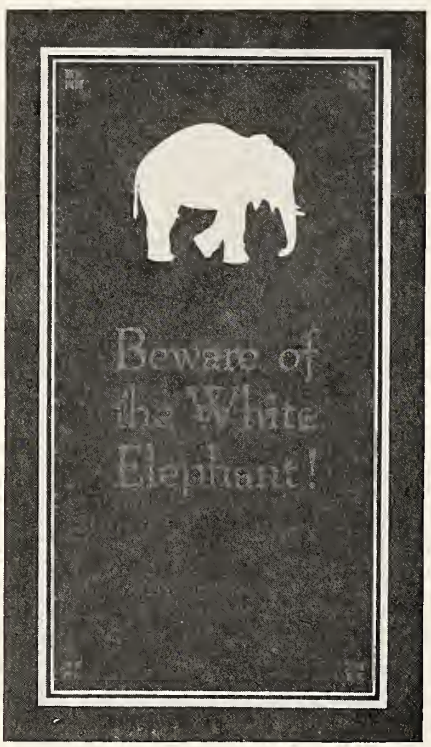


Pages from a booklet designed by B. W. Radcliffe, of the Ronalds Press, Montreal, Quebec. Points of especial interest are the margins and the treatment of initials. The original was printed in olive and black on old ivory dull coated stock.

D. W. Paterson Company, Melbourne, Australia.—Your advertising folders, presumably used as envelope stuffers, are above all else snappy and alive in appearance. Each has an individuality all its own, none would surmise they came from the same house. The most interesting and unique item is the folder, "Beware of the White Elephant." Reverse zinc plates printed in black ink on white stock show the rule page borders and several silhouette elephant illustrations in white. Over the black the type matter was printed in gold, the effect being of white and gold printing on black paper. We reproduce the title page to give an idea of the character of the work, trusting to luck that there will be enough distinction between the gold and black to make a presentable illustration.

Stewart-Simmons Press, Waterloo, Iowa.—The cover on your book, "Printing That's Got a Pull to It," featured by a striking design in strong colors, embodying an illustration of a large magnet, will surely wake 'em up. The treatment certainly fits in with the theme and with the many examples of impressive publicity done for various clients which you have reproduced throughout the text. The effect is virile all the way through and the craftsmanship in design and mechanical execution is decidedly praiseworthy. It ought to prove productive of a lot of good orders if those who receive it are any judges at all of what constitutes effective publicity.

Trelyon Browne, Black Mountain, North Carolina.—While in no sense outstanding, largely as a result of the fact that your type equipment is not particularly choice, we believe you have done the very best possible with available material. The specimens are satisfactory. "Hemlock Twigs and Balsam Sprigs" is an attractive booklet, the cover and title pages being particularly attractive and the presswork excellent throughout. The character of the type, Penprint, an old Inland Type Foundry product, while not at all suited to book work in general, seems apropos in this instance, as reference to the title will suggest to our readers. The one serious fault with the book is that margins are bad. Take page 17 as an example. Top and bottom margins are extremely wide, while front and back margins are as extremely narrow. The measure of the type on this is too wide; if set in a narrower measure the type page could be made to approximate the proportions of the paper page and we would have more pleasing margins, because of the better distribution of marginal space. The points made with respect to that one page apply to others in the book to a greater or less degree. The poem is placed too low on page 11. Nothing should be centered vertically, as, then, balance seems insecure because of an optical illusion which magnifies the upper white space and therefore makes such a group appear below the center. Again, in the interest of proportion or variety there should be even more than enough difference between top and bottom margins to overcome that optical illusion; the top margin ought to be as two units compared to a bottom margin of three units.



Title of unique folder from the D. W. Paterson Company, Melbourne, Australia. Reverse zinc etchings were printed in black on white stock, suggesting black paper and white ink. The type matter was printed over the black in gold, giving a most pleasing and effective appearance.

Jay D. Rudolph, Oswego, New York.—The "Vocational Teachers Review," the product of students of the printing class of the State Normal and Training School, of which you are instructor, is the best piece of work you have ever sent us. Set throughout in that excellent and readable face, Cheltenham Wide, the effect is both pleasing and inviting. The cover title, on which a halftone print of one of the school buildings is tipped, is very attractive indeed, and the presswork, even on the process print tipped onto the first inside page, is remarkably good. Such work is an example of painstaking care that will bear fruit year after year in the form of better work on the part of those participating in the execution of this handsome book.

Tremont Printing Company, New York city.—The three blotters sent us are fair. On the one featuring the lettered name line the yellow is so weak there is a striking lack of tone balance. The largest item of the design, this lettered name line, seems to stand back of the remainder of the design, printed in a rather strong purple. Even though colors are harmonious the effect is not necessarily

good in all respects, as this blotter illustrates. There must be the proper amount of the different colors depending upon their brilliance and they must balance as to value. The effect is just as bad as if the body of the blotter had been printed from an extremely bold type and the display in an exceptional light one. Happily, you made a printing delightfully soft and artistic. All in all, we have yet to see a line of motor car advertising, notable as a class for excellence, more thoroughly expressive of quality than these Auburn folders. When an advertiser is willing to pay the little more required for a quality job and will select his printer with care, as the Auburn people have done, he volve more attractive type faces. The styles at your disposal are not of the best design, but getting good results from them means you will obtain exceptional results when your facilities are improved.

MAXWELL DROKE, Indianapolis, Indiana.— "The Book of Maxwell Droke" interests us greatly, not only as an example of fine booklet making, but as

THE CARLYLE-LABOLD COMPANY

Makers of Face Brick & Clay Products

PORTSMOUTH, OHIO

William Eskew, Portsmouth, Ohio, is a clever designer of typographic letterheads. The above heading illustrates an original use of rule and ornament, which add class and distinction without seeming obtrusive.

of this design with the name line in purple, yellow being used only for the rules. The effect is much better.

WILLIAM ESKEW, Portsmouth, Ohio.—Specimens are excellent, the letterheads being particularly attractive. You have the happy faculty of applying ornament to letterheads in such a way as to add character and distinction without becoming obtrusive in the least. The heading for The Carlyle-Labold Company is a case to the point.

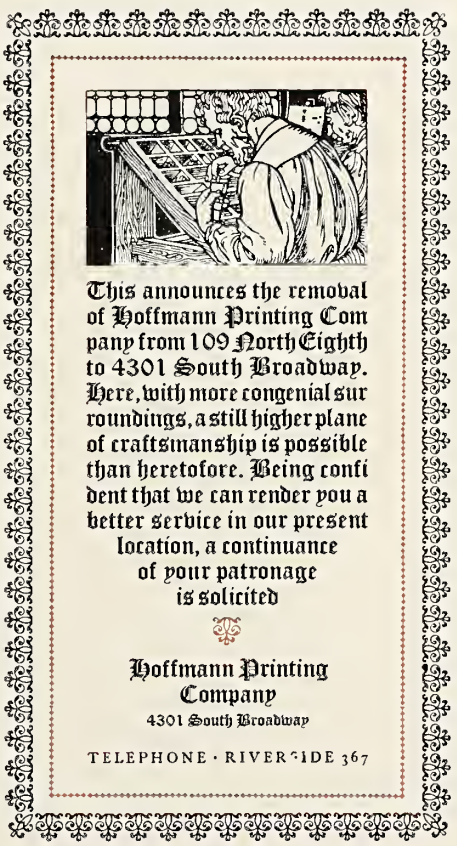
C. M. BENNETT PRINTING COMPANY, Springfield, Ohio.—The halftones in the booklet of the Holland-Flynn Company, showing fences and gates, are quite too large for the page. On this job, too, there is no style; the type matter and the cuts do not conform to the page proportions. White space is carelessly distributed and the margins are, therefore, decidedly displeasing.

WILLIAM B. HANSFORD, JR., Wilmington, Ohio.—The October bulletin for the Western College for Women is a handsome and attractive book. Illustrations, format, design and printing combine to create a quality product. With the sole exception that presswork on the halftones in the booklet, "Gobbler Feather," is not well done, the remaining specimens are of good quality. The portraits are gray and weak, lacking that contrast between high lights and solids so essential to a snappy halftone print.

PRINTING CLASS, Barberton High School, Barberton, Ohio.—The *Magician* is a very neat little paper. From a strict esthetic standpoint the body type is relatively a little large for the page, but if it does appear a little out of proportion we believe there is adequate compensation in the fact that it is easier to read. We note that some advertisements are set without borders and, as these tend toward an effect of disorder and confusion, we suggest that you make it a rule to have borders on all advertisements. Plain rules, two-point, would make the best border for a paper of the size of the *Magician* and we suggest that the two-point size be used consistently. Decorative borders are more pronounced on a small page than on a large page, so you can less afford to take chances on them than if yours were full-size paper of six or seven columns. The makeup is very good. We appreciate the attempt you have apparently made to pyramid advertisements, a difficult thing on a three-column paper.

QUICKPRINT COMPANY, Virginia, Minnesota.—The post card invitation to the local Christmas festival is excellent.

L. A. BRAVERMAN, Procter & Collier Press, Cincinnati, Ohio.—The Auburn motor car circulars are beautiful. Art, layout, typography and presswork are representative of the highest standards of quality. Particularly attractive are the folders printed on dull coated buff stock, the effect of the process printed illustrations thereon being



Interesting announcement folder by the Hoffmann Printing Company, St. Louis, Missouri. On antique white stock, outside edge deckled, the effect was even more pleasing than our reproduction, which, however, is only slightly reduced from the original.

obviates that disappointed feeling that always follows the skimping of quality and the failure to recognize the vast difference between printers.

GEORGE D. NODLAND, Marshalltown, Iowa.—Your portfolio is handsomely bound and executed in good taste. The mounted specimens of commercial printing, presumably examples of your work on the printing course now conducted by the I. T. U. from its Indianapolis offices, are well arranged and displayed. You have, as a rule, confined each job to a single series, resulting in good harmony, which means the only improvements possible would in-

a most effective piece of advertising for a specialist in unusual advertising literature.

HUGH STEPHENS PRESS, Jefferson City, Missouri. — It is now pretty generally recognized that as far away from the marts of trade as Jefferson City, Missouri, the Hugh Stephens Press is executing a grade of printing unsurpassed anywhere. We'll not pick any flaws with any of the three specimens you have most recently favored us with, for the simple reason there are none to pick. Indeed, "Design Oak Flooring by Bruce" is a beautiful book. The catalogue for the Neosho Nurseries Companies contains the very best halftone printing we have yet seen on machine finished stock. The *Imp* continues to be a sparkling, happy house-organ, as cleverly designed as it is edited, and as well printed as it can possibly be.

G. H. KIMBALL, Little Rock, Arkansas.—As an innovation the advertisement of H. G. Pugh & Co., titled "The Printer's Menu," published in a program, scores high. Arranged in the form of a menu, as, for instance, "Printing" then in smaller type, "Cards, Circulars, Everything," etc., down the space, all the departments are given prominence and the scope of the firm's service emphasized in a most effective way.

SOUTH DAKOTA STATE COLLEGE, Brookings, South Dakota.—Typography is neat and the printing good. In fact, the only serious fault to be found with the specimens sent us is that sometimes the forms have not been carefully folded and we find skewered margins, the worse because covers are sometimes affected.

CLAREMONT SCHOOL PRINT SHOP, Bronx, New York.—The calendar is interesting, a panel above each month's block being devoted to an article on the month in question. The body of the booklet, "Observations of a Retired Printer," is decidedly attractive in typography and layout, but the cover design is commonplace and not at all in keeping. The lines of the title are not large enough in relation to the subordinate matter, rather — and specifically — the subordinate lines are too large and the border too prominent. The only weak spot of the type specimen book is also the cover, the inside being well designed and composed and likewise well printed. The title lines are too low and, set in Parsons, lack the dignity suggested by the remainder of the scheme. A design should be formal or informal throughout, not half and half like this one. The best specimen of the lot, taken all the way through, is the hanger of individual leaves entitled "Types," each page of which bears a motto set in different faces in the school's plant. The typography of this piece equals that of the best-grade commercial plants.

FEDERAL PRINTING COMPANY, Des Moines, Iowa.— As examples of the everyday run of commercial printing, executed on a price basis, the work is of good quality.

The best feature is the presswork, very good halftone printing being done on machine finished and s. and s. c. papers.

B. W. Radcliffe, The Ronalds Press, Montreal, Quebec.— Glad to hear from you, old friend, and to know that you are "hooked up" with one of America's most forward-looking and aggressive printing and advertising organizations. The union is a happy one, no sacrifice seems to have been made on either side. The specimens sent us have the same virile look that has ever characterized the Ronalds product combined with, but not in the least minimized by, the Radcliffe taste. To single out any one example for specific mention would be an injustice to others equally good, for the standard of quality is uniform. So, just because to us they seem more interesting, we single out the announcement, "Jacques With the House of Peck" and two pages from the booklet, "Where Old and New Worlds Meet," for reproduction.

Eugene Ehrhardt, St. Louis, Missouri.—The fact that you experience difficulty in educating buyers of printing in St. Louis to the standard of printing executed by the Hoffmann Printing Company is reflection upon the taste and understanding of the customers, not on you or your house. As long as the majority of printers do inferior work, and as long as advertisers continue to ignore advances that have been made in the art of printing and typefounding, the good printers will have some trouble along those lines. However, great strides have been made in most localities, and we hope and trust, ere long, we shall see a better quality of work coming from St. Louis. So far as we know, you and your house are among a few pioneers in raising the standards of typography there. More and more buyers will see the light, however. Pride in one's work is one of the major incentives to good work; pride in one's printing has ever been an influence toward sending it to The Inland Printer. From San Francisco and Cleveland we receive more printing for review in a single month than we do from St. Louis and New Orleans in a year. The standard is far higher in the former cities than in the latter. Your work, however, is of the same fine quality as characterizes the best from Cleveland and San Francisco. More power to you!

A. M. Dorman, University of Chicago Press, Chicago, Illinois.— Our compliments upon the neatness of the several specimens. The letterhead of the Press is exceptionally good, but that goes for the other examples, too. The *Men's Club Booster* containing an article on the Press, which we have enjoyed a great deal, is neat and interesting in makeup.

Acorn Press, Omaha, Nebraska.— The *Acorn* is an attractive and interesting house-organ. Comprising four 8½ by 11 inch pages, and printed in attractive colors, it is a pleasing example of fine printing. Its chief distinction, however, lies in the brevity and character of its editorial content. A previous issue was devoted to the local Chamber of Commerce, portraits of officers being prominent. In this, the January, issue the local Advertising-Selling League is similarly treated. Obviously, such a plan pleases men prominent locally, men who are among the largest buyers of printing in the city. For that reason a similar plan could be adopted by printers in other cities, with assurance of profitable results. The "booster" feature will have its influence with those patriotic citizens who are not given individual mention in the paper.

Coverdale Company, Incorporated, St. Louis, Missouri.—The folder, "Meeting the Public Demand," can not be classed as bad, yet in view of one particular weakness it can not be classed as wholly good. As a job of printing it is neat and easy to read. The weakness is that it is lacking in force and does not have an interesting appearance. The title on the front, the commonplace phrase quoted above, is set in thirty-six point caps. and small caps. (thirty-six point and twenty-four point) of Cheltenham Old Style. These words in the upper left-hand corner, inside a double-rule border printed in red, and three geometrical figures in the lower right-hand corner are all that appear on the 7½ by 10½ inch page. Indeed, the appearance is dull-looking like a scientific paper. More



Unusual treatment of broadside, or mailing folder, executed by the Ronalds Press, of Montreal, Quebec. The original was printed in red-orange and black on dull coated sepia stock.

to the point would have been a head that would give some insight into the nature of the advertised article, as, for example, "Four-Passenger Coupe De Luxe, $2990," attractively set forth with an illustration of the coupe body. While the inside is quite passable and would be satisfactory in company with a more aggressive and interesting title, it seems to accentuate the dullness of the first impression. Either larger body type ought to have been used or a more unusual distribution of white space achieved to make the inside look more interesting. The presswork is excellent. While it is outside the line of this department to comment upon the copy we note one grievous mistake in tactics. Where distinction is made between the type of coupe made for business use and the one for family use the statement is made that the former "is not presentable enough." Why make such an admission? Rather than put it that way you should have emphasized the *added* attractiveness of the better model.

John L. Clarke, Pittsburgh, Pennsylvania.— Specimens are neat and attractive, characterful, too, and we have no fault whatever to find with any of the pieces of printed matter in the interesting collection which you submitted for review in this department.

Printers who hesitate to issue a calendar through lack of art and engraving facilities, because of a dislike to use the stock variety or because of the expense of having color illustrations and engravings made for them ought to wake up to the possibilities they have right at hand. Some few printers issue purely typographic calendars, most of them small and inconspicuous, and a calendar to get a place on the wall must have size. Morris Reiss, who operates a relatively small plant in New York city, gets out a big calendar of an unusual type, his 1923 edition representing no trifling cost. However, we have just received a calendar from the Lincoln & Smith Press, of Boston, that represents what in our opinion is an ideal form of advertising for the printer. The size of the mount is 12 by 20 inches; that is sufficiently large, yet not so large that available type faces are proportionately too small. The attractive design was printed on about the whitest stock we have ever seen, in the densest black ink imaginable. With Bodoni type in use the effect is beautiful. Type, ornament and rules harmonize perfectly; it is an ideal Bodoni composition. We should mention, too, that the paper bearing the printing was mounted on a heavy sheet of binder's board, the edges of which were beveled, thereby adding to the quality of the effect. In the execution of this calendar the Lincoln & Smith Press has shown what can be done in the way of purely typographic calendars. Indeed, we believe a chaste and dignified calendar like this one will be hung up where the more common pictorial kind would not. Let's see more printers issuing home-made calendars, thereby more effectively demonstrating the beauty of good typework.

Lincoln High School, printing department, Cleveland, Ohio.— Of the several wall hangers sent us we like best the one entitled "A Creed for Instructors in Printing." The illustration, however, seems too small in relation to the size of the sheet, although it serves as a decorative unit quite satisfactorily as it is. Another especially interesting specimen is the calendar combined with a "Code of Morals for Children," each leaf of which contains a little preachment on some subject beneficial to the child, such as the "Law of Self-Control" and "Law of Clean Play." The typographical style is safe and sane, the legible Century type face being most generally used. The borders, mostly of the Indian or geometric style, are interesting for the reason that they were designed by students and cut from linoleum. They are not especially pleasing, and it is only because of the fact that the typography is so clean cut and the margins so wide that results are good.

William G. Johnston Company, Pittsburgh, Pennsylvania.— One of the most attractive and at the same time most striking booklet covers we have seen in a long while is on the booklet, "Electric Sheets," done for the Follansbee Brothers Company. The design is bold and strong, yet printed in soft artistic colors, which accounts for the unusual combination of qualities generally considered to be in opposition. In view of the strength of the cover design the selection of the Bookman type face for the body of the booklet indicates an understanding of the requirements of consistency, quite obvious, of course, yet all too infrequently seen. The small specimens done in Caslon are likewise decidedly attractive.

Walters Printing & Manufacturing Company, Roanoke, Virginia.—The whole series of blotters averages very good indeed. We do not like the one for March and April (1921), however, as there is too much display and also because the arrangement is not orderly. In addition, too much of the matter is set in capitals, which not only look to book is filled with poems — the first being prose — and some of them are very short. As you have lined up all pages at the top, regardless of the length of type pages, these short ones leave a vast expanse of white paper below them. Now, with cheap paper in use this would not "get over," but with such fine paper the paper really becomes part who will forward the price. However, all books published by Ransom are limited editions.

Arthur C. Gruver, Pittsburgh, Pennsylvania.— We delight in looking over specimens of your work, which you are kind enough to send us in liberal quantity. The ordinary everyday run of work, programs for Christmas exercises and the like, is given

ORGANIZED AUGUST 2, 1884 INCORPORATED SEPTEMBER 25, 1886

Americus Republican Club

OFFICERS

J. L. Kendall	President
T. M. Rees	1st Vice President
John A. Sharp	2nd Vice President
W. K. Gamble	Treasurer
Stanley R. L. Neely	Major
T. L. Harper	Secretary

BELL PHONE 4215 COURT
P. & A. PHONE 2836 MAIN

BOARD OF GOVERNORS

J. L. Kendall, Chairman

Paul Didier	Otto Horix
W. D. Friend	B. F. Jones, Jr.
Henry E. Farrell	John C. Kohne
Joseph L. Goss	A. C. Opperman
A. C. Gumbert	W. C. Reitz
Amandus Horn	E. M. Wagner

NEW CLUB HOUSE, SMITHFIELD STREET, SECOND TO THIRD AVENUE
MEETS FIRST SATURDAY IN JAN., APRIL, OCT. AND DEC., 1922, AT 7:30 P. M.
PITTSBURGH, PA.

MEETS FIRST SATURDAY EVENING IN JANUARY, APRIL, OCTOBER AND DECEMBER, 1922, AT SEVEN-THIRTY

Bell Phone, Court 4215 · P & A Phone, Main 2836

Americus Republican Club

ORGANIZED AUGUST 2, 1884
INCORPORATED SEPTEMBER 25, 1886

Officers

J. L. KENDALL . . . . . *President*
T. M. REES . . *First Vice President*
JOHN A. SHARP, *Second Vice President*
W. K. GAMBLE . . . . . *Treasurer*
STANLEY R. L. NEELY . . . . *Major*
T. L. HARPER . . . . . *Secretary*

Board of Governors

J. L. KENDALL, *Chairman*

PAUL DIDIER	OTTO HORIX
W. D. FRIEND	B. F. JONES, JR.
HENRY E. FARRELL	JOHN C. KOHNE
JOSEPH L. GOSS	A. C. OPPERMAN
A. C. GUMBERT	W. C. REITZ
AMANDUS HORN	E. M. WAGNER

NEW CLUB HOUSE
SMITHFIELD STREET · SECOND TO THIRD AVENUES
PITTSBURGH, PA.

The advantages of good type and the use of a single series could scarcely be better demonstrated than by a comparison of the two letterheads above. Arthur C. Gruver, of the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania, designed the lower one, using the one above as copy.

be, but actually are, hard to read. For a blotter, and for blotter advertising, the one entitled "Bring Your Printing Troubles to Walters," on which those words effectively displayed with the signature and trade-mark device constitute the copy, would be difficult to beat. Compare the two above mentioned and you'll get an idea of what we are driving at. The average person likes a blotter with little printing on it better than one covered with type. If there is little printing what there is will be more forcibly impressed upon the user. The thought expressed in brief copy is repeated and reimpressed upon the mind of the user as by a flash without his being conscious of having read it.

Will Ransom, Chicago, Illinois. — Books that are real works of art come from your private press. Indeed, it is remarkable what fine results you are obtaining from that font of Garamond type and the little hand press. Beautiful type, simply set and perfectly printed upon handmade papers, results in books wholly desirable apart from their contents. "The House of Endless Doors," we believe, is the most attractive small book we have ever seen. It is beautiful. In striking contrast — not, of course, in quality — is "Orioles and Blackbirds," a book of poems. The cover of the latter is a bright orange, with black over the hinges, whereas, on the first named volume, the sides are covered with light gray (buff hue) with light blue over the hinge. Again, the second named

of the picture — and a mighty pleasing picture it makes, too. The average printer does not appreciate the vast importance of paper in the scheme. Indeed, we do not believe any single item contributes *more* to the success of a piece of printed work. A composition that would be passé on ordinary work becomes a work of art on fine paper. The best design imaginable is nothing on cheap, shoddy paper. We regret exceedingly that our readers can not see these books — rather that they *do not*, or that we can not adquately picture them here, for they are available to any lover of the beautiful in printing

the same treatment by you as the extraordinary job. The result of consistent quality must tell in the volume of business done by your employer, the MacGregor-Cutler Printing Company. Just to show what we mean we are reproducing two arrangements of a one-color letterhead used by the Americus Republican Club, the old one from which you worked as copy and your resetting. You were bound by the same restrictions as was the designer of the original, that is, you were not allowed the use of a second color or to modify the copy, yet your heading expresses skill and taste, and something unusual, whereas the original is just another "job of printin'."

Fairmount Printing Company, Fairmount, West Virginia.— The blotters are pleasing in appearance and well executed, the printing of the building in colors being excellent. The only feature about them we do not like is the fact that the text is not so easy to read as it might have been made, the body of one being set in Bodoni italic and of the other in Packard.

Democrat Publishing Company, England, Arkansas.—Your blotters are interesting and unusual. Designs are "catchy" and colors pleasing and attractive. The generous size of some of them will win favor, at least among certain people. The body type might well have been a little larger on those entitled "Away With the Lazy Man's Load" and "Carry Your Own." They are neat and attractive, however.

The Printing Machinery Company
Warnock Blocks
Aluminum Alloy Furniture
45 West 34th Street · New York City

William A. Waas
Eastern Representative

Attractive and characterful business card in the new Cooper Bold series, by Arthur C. Gruver, Pittsburgh, Pennsylvania. The effect is suggestive of a hand-lettered job, the nature of the advertiser's business permitting the use of such a bold style of letter.

How Good and Bad Printers Are Made

The School-Trained Versus the Apprentice Printer

BY EDMOND G. HAMMOND

THE boy just out of high school enters the printing office as an apprentice in a newspaper office of the average town, three thousand to five thousand population. He wants to learn the printing business, and is under the impression that in about two years he will be able to draw a man's pay. The facts are plainly evident that the boy is thinking an untruth gained perhaps from an older person as ignorant about printing as he is himself. The average apprentice has only a very slight knowledge of the requirements of good printing. He has no conception of the amount of time a certain job should consume. The nature of printing, and what printing demands of one who is to have a man's pay is not known to him with any degree of certainty.

These facts must be gained by the apprentice from a reliable source during the first few months of contact with the work. Just how the boy is to comprehend this important foundation of his education is a question many an employing printer can not answer satisfactorily. The apprentice is, as a rule, engaged only a very short period of time each day in actual productive printing. The greater part of the time he does the work of the janitor. When the boy entered the office he promised to do "the cleaning up," but he was certainly not under the impression that the cleaning up consisted of several hours of dull drudgery each day. This experience added nothing to his knowledge of printing. The small shop needs some one to do the janitor work. Then why not the devil? This is all too often the argument of the back office as well as that of the employer himself. The janitor should do the janitor work, and the apprentice should learn the printer's trade. A boy with a good education can not help but feel degraded, in a degree at least, by the necessity of performing such work as paper baling, mopping, sweeping and cleaning.

A boy who must do this work in order to hold the job so that he may learn whatever he can of printing is the apprentice of today. Learning the printing trade does not consist of doing janitor work neatly and promptly. To have an idea of the work a good janitor must perform is praiseworthy, but the time taken in such training must be confined to the first year and should be limited to one hour a day.

A good magazine has helped many a boy on to a better appreciation of the arts and crafts. After a year or so of faithful service in the capacity of janitor, delivery boy, property man, bad-debt collector, and so on, the boy becomes a printer of the kind described by the foreman's saying, "By guess and by gosh." But the foreman should not be blamed. He has the work of two men. Really, one can not expect any man to teach an apprentice and perform the hundred and one duties which are thrown upon his shoulders.

A year of apprenticeship has come to a close. The new year brings more work which gives the boy more actual printing practice. The boss discovers, from the time tickets, that his apprentice earns his check plus a good profit on the press-feeding accomplished, to say nothing of other benefits derived from distribution and bindery jobs.

A certain change was noted in the demeanor of the apprentice. Now would be the psychological time to subscribe for the trade journal which the foreman has spoken of for some time past. This extra reward would certainly spur his apprentice on to greater heights of success, so reckons the boss. The boy accepts the gift as a matter of course, thanking the employer kindly. The truth of the matter must be confessed: The trade journal had been in the apprentice's mail for many months through his own effort and expense. His attitude toward the front office does not change materially. The check is now $13 for the week; in the past it was $10 a week.

Next morning the boy arrives at the office at a quarter of seven, the usual time of starting the day's work. By fast work most of the sweeping, the lighting of the linotype burner, etc., is done by eight. At eight the boss makes known his presence and unlocks the front office. The cuspidors are properly cleaned and polished, the paper baled, and the sink scrubbed. It is time to go to work. During the busy season as many as twelve hours and never less than nine constitutes a day's work. When is reading to be done? During the night, if the eyes do not pain or if sleep does not overcome.

Is this mad rush getting the boy anywhere? Yes, but not far. If he keeps it up for long all hope of a bright future is dissipated. There is one bright hope in the anticipation of an increase in his weekly wage. But, alas, the mark has already been reached. There are plenty of others of his class obtainable at a wage of $13.

There are comparatively few radicals among school-trained printers. This can not always be said of other printers. There is a reason. Where were the tramp printers educated? Not many were educated in the vocational schools under the guidance of competent instructors. The old-fashioned apprentice is like the horse on the merry-go-round; always on the go but never catches up to the horse just ahead. There is no comparison possible between the school-trained printer and the old-time apprentice, but the difference is marked.

The school-trained printer is the product of voluntary action. Information as to the nature and requirements of the craft is at once within reach. His advance is certain and he is made to realize that printing is more than a money-making proposition. Theory is clearly defined and practice is carefully guided. The proper and approved methods are taught. Blacksmithing does not pass. Time is counted, but slip-shod methods are barred. Quantity is good but quality is better. He knows what his work is worth and is more likely to get it. Students automatically become true gentlemen and are thoroughly Americanized.

THE MASTER OF TYPOGRAPHY

A master of typography, in addition to being well versed in the details of the subject, must also be a student of psychology, as his business pertains to creating an impression in the minds of persons he never sees. It has been demonstrated that in reading the eye will grasp easily in a glance about two inches — the width of the newspaper column. It has also been demonstrated that a line of type set in capitals is much harder to read than the same line set in upper and lower case; further, that a line of type set in italic is harder to read than a line set in roman.

The eye of the intended reader may be repelled by lack of harmony in a type page and may turn from the reading of the message. The desire of the student of typography should be to attain that knowledge by which he can decide what will be correct or harmonious, and application to the subject will accomplish this end.—*From the bulletin on the new course in typography instituted at Columbia University, New York city.*

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Speed and Accuracy

Decidedly the most valuable accomplishment for a proofreader is accuracy, and next to accuracy is speed. The whole purpose of proofreading is the elimination of inaccuracies, or errors as they are commonly called, and more especially of errors made in setting the type, though the truly competent proofreader will always correct anything undoubtedly wrong in copy that can not possibly be subject to any but one correction. Of course in cases where there is the least doubt as between two ways, in reading books, the proofreader must only query, no matter how sure he may be that the form queried is wrong. Such questioning is importantly incident to accurate work. We mention only one phase of accuracy as an example of many points which it may involve, but which can not be included in such a note as this, but we may call attention to the fact that mechanical accuracy is of high importance, even the detection of faults like wrong spacing, wrong type, etc. Seldom does one become a competent proofreader without the technical knowledge acquired through regularly learning the trade of typesetting, but certainly it is possible, as an occasional person succeeds without technical training. Taking for granted sufficient technical knowledge, the young proofreader is likely to imagine that speed is the most desirable qualification to be cultivated, especially as he finds that the one who does the largest amount of work gets the highest pay. But he soon learns that great speed is not desirable when it involves inaccuracy, as it is most likely to do. Speed is valuable as secondary to accuracy, but worthless without it. Usually the largest amount of good work is done by the steadiest worker, not by the one who counts speed as most important. The wise employer will never insist upon speedy work, but every employer is entitled to the steady uninterrupted work which is productive of the best result.

Sending Out Proofs

Theodore Low De Vinne said in his book, "Correct Composition," some things strangely restricted by his own practice, with no notice of other practices more common, among them this about sending out proofs: "Readers should keep a book containing the name and the address of all persons to whom proof is to be sent. They should make themselves familiar with postoffice laws, and make up the packages to be sent by mail in such a manner that the office will not suffer from delay or needless expense in postage. The readers should try to arrange all their work so that proofs can be despatched before the closing of the last mail. The foreman should see that the readers are provided with postage stamps and envelopes of graduated sizes, and that all packages are neatly made up and properly addressed."

The natural inference from this is that it is part of every proofreader's duty to attend to mailing author's proofs. Probably De Vinne did not mean this, for he would have been the last one to tax a proofreader with such extra duty. His own readers never had such an added burden, except that it may have been so many years ago when his business was small enough to permit it. Later, when the work done had increased greatly, he made other provision for mailing, leaving his proofreaders only their reading to do. What those arrangements were I do not know. Large offices may — probably do — differ in method as to mailing proofs. The one thing essential is that they have a method, which is necessarily determined personally. It may be left to the head proofreader, although in a place employing many readers the head reader is busy enough without such duty, though he may have a special copyholder who can attend to mailing and to the filing of proofs for keeping. But this is not the only way to handle mailing.

The one thing that elicits this note is the dictum of an authoritative writer apparently adding to the duty of every proofreader a burdensome work which no proofreader should have to do, unless in some small office where the regular reading does not keep him busy. A busy proofreader has quite enough to do without extras.

Statu Quo

W. N., New York, writes: "A discussion has arisen as to the Latin form of *statu quo* in the following sentence: 'They desired strength; and to them to desire strength was to admire strength; to admire strength was simply to admire the *statu quo*.' I hold that, if we consider *statu quo* as being in the ablative case, it has no meaning as used here. Even should the preposition *in* be used the phrase still is meaningless if we consider it in relation to the preceding English. I believe that there should be a natural transition from the Latin to the English. But here is the real point: *Statu quo* is used consistently throughout the book where to all purposes the form should be *status quo*. My belief is that the author's form is correct, but that it is a Greek form of the Latin word, such as Jesu, an old Latin form, or a form used for the sake of euphony, but I have not been able to find any information in Latin or English dictionaries. I can not think of such a form being printed without some reason. The book from which it is taken is G. K. Chesterton's 'Heretics.'"

Answer.— It seems unlikely that the form questioned is the one used by Chesterton, although, being in his book, it is very natural to count it his. Dictionaries do not explain the grammar of foreign phrases, and even the fullest explanation might not be convincing in this instance, so it is possible that some proofreader was misled by what he found in an English dictionary. *Status quo* is the better form for use in the sentence quoted, being the Latin accusative, therefore more correct as English objective, which the phrase stands as here. As already hinted, Chesterton would probably write it so. If he did, he failed to correct it in proof. Authors are not all good proofreaders. If a proofreader took out the missing letter, he probably did so because he had seen it so in the ablative phrase *in statu quo*, and mistook the preposition as English, whereas it is really Latin, and an actual part of the Latin phrase, accusative *status in quo*. The proofreader, if he made

the error, overstepped his proper duty. If he " corrected " the phrase as found in copy, properly, it would be by inserting the missing letter if it was not in copy. But ordinarily the proofreader in reading foreign phrases is not expected to do anything more than follow copy, or at most to query to the author. There is no cause for conjecture as to Greek forms, euphony, etc., the forms of the phrases being in the regular Latin declension.

Author and Printer

BY F. HORACE TEALL

I NEED not say that this is written with the printer's interest keenly prominent, though I trust it will not be found unduly so. The author is mentioned first because he originates the work of the printer. It may be well to explain that occasionally the word author is used with freedom of application, as in speaking of author's proofs, which sometimes are not seen at all by the actual author. Printer also may be used with freedom, but usually applies to the employing printer.

An author naturally is jealous of his work, lest some one make him say what he did not mean to say. He may write perfectly expressed sentences and find them changed in sense by the insertion or omission of a comma or the substitution of a word thought by a proofreader to be more fitting than the one he wrote. I remember that once in reading the proof of an editorial article I struck out a comma which the editor restored, which made a striking change in the sense that I had not recognized until he explained it to me. That lesson had a lasting effect. It made me careful always to be sure that a comma was actually wrong before taking it out. This is one reason for my repeated insistence on following copy.

An author is quite justifiable in the demand that everything he writes be exactly reproduced in print, even to the points he inserts, so far as the printer is concerned. He may be overruled by the publisher, and then the publisher assumes his authoritative place in relation to the printer; but even the publisher would not authorize any important change of words without the author's consent. But that must not be too literally understood. Here is an instance at hand where even the printer's proofreader might well make the correction needed, if he happened to know the story, but where no one could fail to recognize the mistake as the writer's, and not the printer's. In a book mentioning a boy's reading of Cooper's novels, is this: " ' Oak Openings ' and ' Satanstoe ' came conveniently in one volume. . . . In ' The Littlepage Manuscripts ' the breaking up of the ice on the river, or Dirk's daring rape of the holiday dinner, or his doing to death by the redskins." The incidents named are all in " Satanstoe," which is called on the title page " Satanstoe; or, The Littlepage Manuscripts," and the hero in all of them was Guert Ten Eyck, not Dirck (so in Cooper), who was in the scene on the river, but not in the others. The error that any one might have corrected is " Dirk," which should have been " Guert."

A small book on geology had so many errors in natural-history names that the work was absurd. A marked copy was sent to the publishers, who excused the mess of errors with the pitiable plea that the author had not read it in proof. The book was a reprint from an English work, and the errors were all probably copied from the original print, where they were principally the fault of the author, probably through bad handwriting. One of the errors was *Plerichkeys,* which any good proofreader might have known was meant for *Pterichthys,* and many others were equally obvious.

An author will get his work printed right most surely by taking the trouble to revise his manuscript as closely as possible and making every letter in it plainly what it is meant to be. Very few authors write everything so plainly at first that it can not be misread, and one who cares to be right ought to care enough to revise minutely and make everything right before his copy goes to the printer or to the typist. Typewriting needs such close revision even more than handwriting.

The printer is not in the least degree responsible for the literary quality of what he prints. Even in the matter of spelling, it has recently become common in large printing establishments to order strictly that no correction be made, no matter how obvious the need, without the author's consent, written in answer to a query. A proofreader employed in an office doing much work for prominent publishers told me recently that he was ordered to query to the author even so ridiculous a blunder as " their going," where it meant " they're going," and not to make the correction without the author's consent, although the author's intent was evident. The proofreader had to write himself down an ass, notwithstanding the fact that he was a man of much more than usual mentality. Such things are more frequent than formerly, largely resulting from the change to machine work.

The printer may be, and often is, better equipped mentally than many of the writers for whom he prints. But he is not in business to supply editorial work for nothing. His business object is to earn money. His business consists in the reproduction of what is written. His pay is based, for this part of his work, on the cost of composition, made accurate through reading, and the extra time consumed in making alterations ordered by the author. As a result, the bill for printing a book is seldom paid without question. When Roswell Smith saw an assistant editor of *St. Nicholas* questioning some time charges on a bill from De Vinne's, he said: " Don't do that. You'll hurt Mr. De Vinne's feelings." Not one author among thousands could afford to do so. The printer must charge for all work done if he makes it pay him, and the one who pays the bill almost always thinks he is overcharged.

When authors make their copy correct in every particular, the bills are far less likely to seem exorbitant.

NOT FOND OF HIS POLITICAL ENEMIES

One of the most curious of the early advertisements appeared at the end of the " Ninth Collection of Papers relative to the present Juncture of Affairs in England," a quarto that was published in 1689, about the time of the death of George Jeffries, commonly known as Judge Jeffries, the infamous lord chancellor and adviser of James II., whose sanguinary and cruel actions have rendered his name detested. The following is nearly a verbatim copy of that advertisement, or as nearly as it can be rendered in present-day English: " Lately published, *The Trial of Mr. Papillon;* by which it is manifest that the (then) lord chief justice Jeffries had neither learning, law, nor good manners, but great impudence (as was said of him by Charles II.) in abusing all those worthy citizens who voted for Mr. Papillon and Mr. Dubois, calling them a parcel of factious, pragmatical, sneaking, canting, snivelling, prick-eared, crop-eared, atheistical fellows, rascals, and scoundrels, as in page 19 of that trial may be seen. Sold by Michael Janeway, and most booksellers."—*Will H. Mayes.*

Art Usage Curves Shoot Up—Watch the Magazine Advertising

Returns in Hard Dollars Have Made These Art Percentages Your Guide and Counselor

BY CURTIS A. COLLINS

OLD man experience has taught many an honest man a trade and has given wide tutelage in advertising, but that more is forthcoming from his teachings is apparent from charts recently produced by the psychologist concerning the growth of various art usages. If advertisers who have prepared the pages of the past which may now be observed have learned anything from experience, certainly figures on the growth of illustrative methods ought to indicate their relative value.

By the "historical method" of scientific research tabulations have been made with tested accuracy — any one may verify them for himself by comparing an old issue of any publication with an issue of the same magazine today. Along with the rate and amount of increase qualitative changes are traced.

According to the figures gathered by Dr. H. D. Kitson and published in the *Journal of Applied Psychology*, March, 1922,

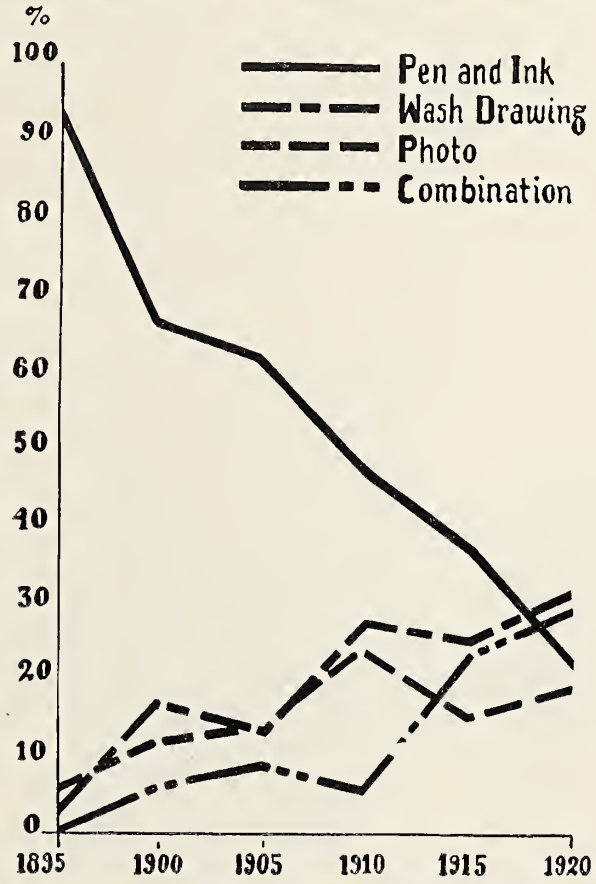


FIG. 1.— Showing per cent of illustrations in advertisements, 1895 to 1920, classified according to form of art employed.

the number of illustrations used in newspaper and magazine advertising increased from 26 to 82 in a hundred during the quarter century from 1895 to 1919.

Results as graphically portrayed in the tabulation, which is reproduced herewith as Fig. 1, clearly indicate that: (1) Early illustrations were done almost entirely in pen and ink, now used only one-fourth as much. (2) Wash drawings increased from 3 to 30 per cent. (3) Photographs used alone have increased from 4 to 17 per cent. (4) Charcoal and pencil have so small a percentage that they are not charted. (5) Color growth has involved such unique factors that it is treated separately in a study given below. (6) Combinations of any of the foregoing with each other or with color have increased,

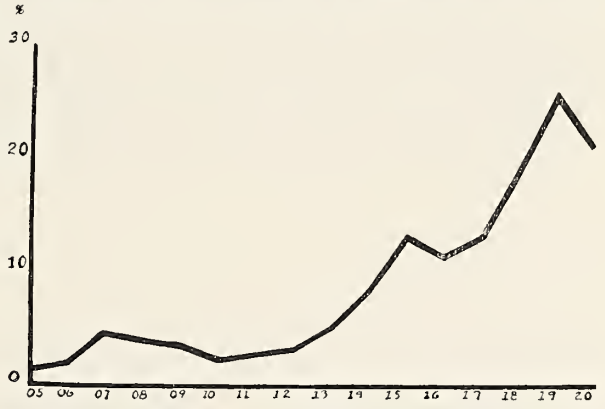


FIG. 2.— Showing the average increase and percentage of colored advertisements in four publications for each year from 1905 to 1920.

because of growth in technical skill and audacity of commercial artists, from .3 per cent to 28.7 per cent.

Along with these quantitative discoveries it is revealed that the several forms of art now enjoy about equal popularity. This may of course vary slightly in other forms of advertising, but the curves will be the same, because the trends of art evolution are here placed on a factual basis.

When the curve continues to point up it probably indicates the road to good returns, for unless style in advertising is the only governing factor in this increase, it is safe to assume that experience has been teaching these advertisers what forms pay. The law of survival of the fittest would indicate that successful advertisers have continued to advertise. The lesson of this chart is therefore "Use Art!"

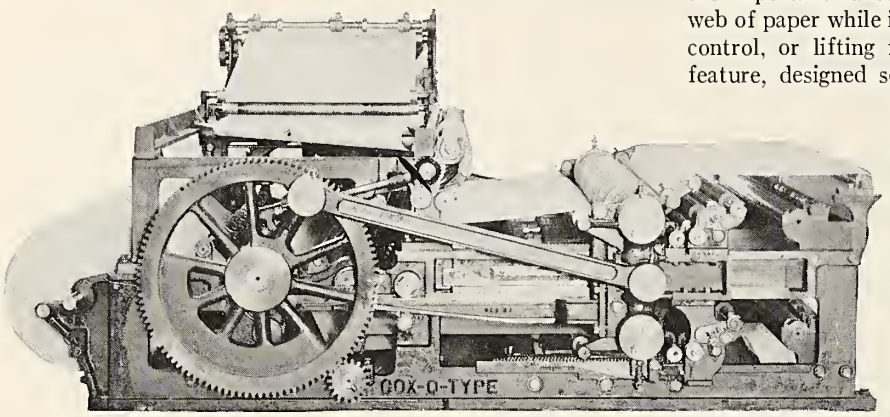
As to the method, all the numbers for the various years in the files of the *Literary Digest* and *Harper's Weekly*, with *Collier's* substituted for *Harper's* when the latter went out of publication, were taken every five years from 1895 to 1920, and the various art forms tabulated. This method has been used for many forms of advertising problems and is applicable by any one, the chief requisite being the accuracy necessary for scientific research.

In continuing on the separate study in use of color, full-page advertisements were taken in four representative magazines, the *American Magazine, Collier's Weekly, Ladies' Home Journal* and *Country Life*, over a period of fifteen years. Separate curves were made for each of the magazines, and from the averages obtained the resultant curve, reproduced as Fig. 2, was graphed. *Collier's* used color as early as 1905, *Country Life* began in 1907, *Ladies' Home Journal* in 1908, and the *American Magazine* in 1913.

Fig. 2 shows a steady increase until the World War, when the rise became exceedingly rapid. The slight decrease of 1916 may indicate difficulty in securing materials. The 1920

drop doubtless indicates the business decline, and the watchword of economy. This curve shows rather dramatically the marvelous growth of color in modern advertising, occurring despite the difference in the engraver's charge of $63 for a 4 by 5 color reproduction compared with a $5 charge for the same illustration in pen and ink.

From the facts thus portrayed by these two investigations it is evident advertisers have found it profitable to increase the use of illustration of the more technical variety and more color. Over 90 per cent now use illustration, of which 30 per cent use wash drawings, 17 per cent photographs, and 28 per cent use a combination of two or more of these or combination with color. The rapid increase in the use of color indicates that returns are more than justifying the cost. The seller of any of these forms of art has here a conclusive argument for his wares, and the layout man, when questioning whether to use a certain art form, may know definitely the value placed upon it by experience of advertisers who have faced the same problem before.



One View of the New "Cox-O-Type" Flat-Bed Web Perfecting Press

THE "COX-O-TYPE" PRESS—A NEW FLAT-BED WEB PERFECTING PRESS

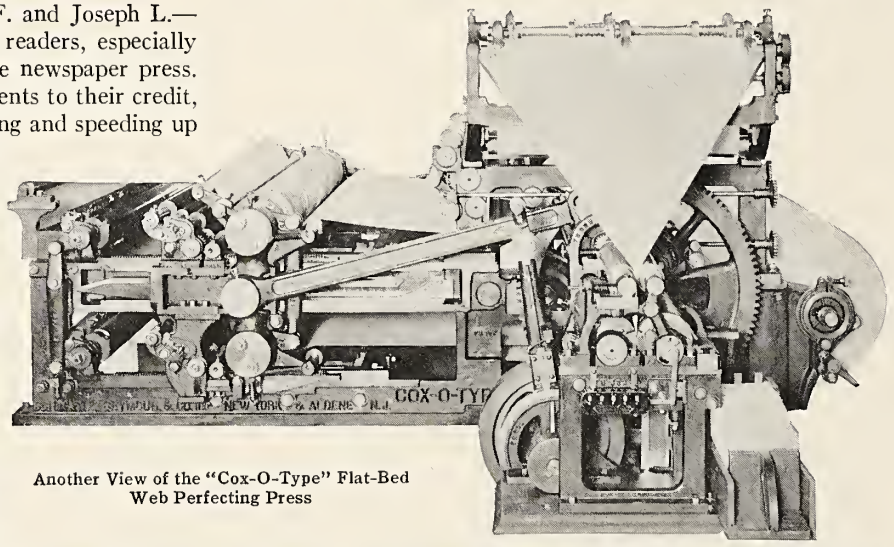
The work of the Cox brothers — Paul F. and Joseph L.— is well known, we believe, to most of our readers, especially those who are familiar with the field of the newspaper press. Both brothers have many inventions and patents to their credit, all of which are for the purpose of simplifying and speeding up the work of newspaper printing. Therefore the news that the Cox brothers have produced a new flat-bed web perfecting press, which has been named the " Cox-O-Type," will be received with a great amount of interest, to say the least.

The " Cox-O-Type " press is designed to meet the needs of the publishers of the smaller daily and the country weekly newspapers, and has been built with a view to simplification so it will be within the reach of all such publishers. It will print four, six or eight page newspapers direct from the roll of paper, and from flat type forms, and will deliver the papers folded to either one-half or one-quarter page size, at a speed of four thousand papers an hour, completed and ready for delivery.

The first press was installed during the past month in the plant of the Woodstock (Ill.) *Daily Sentinel,* the issue for February 8 being produced on it. The event was made rather a gala occasion, an invitation being extended to all residents of the city to visit the plant and watch the first issue produced on the new press. A large number accepted the invitation, and showed great interest in the operation of the press.

The Cox brothers state they have realized that a machine of this nature must be simple as well as efficient and durable, and with this in view they have directed a great amount of attention towards reducing the number of working parts by introducing new and patented mechanism which is less susceptible to wear. One of the most noteworthy improvements and patented features to which they specifically call attention is the web equalizing, or looping, mechanism, which performs the important function of keeping the proper tension upon the web of paper while it is being printed. The impression cylinder control, or lifting mechanism, is another new and simplified feature, designed so as to have the least possible number of parts in order to minimize wear, and to prevent its getting out of order. The folder is tapeless, and is so arranged that it is driven from the press, a simple crank properly attached to the crank pin of one of the large drive gears operating the folder in harmony with the printing mechanism. The drive has also been designed with a view to simplicity, and consists of a simple balance wheel and belt drive wheel combined, with a tightening sheave upon the control lever which grips the drive belt around the motor pulley, the motor being placed below the drive pulley of the press. The press is also constructed with a view to occupying the least possible floor space, an important consideration in most newspaper plants.

Complete information regarding this new press may be secured by addressing Cox Brothers, Box No. 137, Chicago.



Another View of the "Cox-O-Type" Flat-Bed Web Perfecting Press

FINE POINTS IN ENGLISH

The man had just informed the Pullman agent that he wanted a Pullman berth.

" Upper or lower? " asked the agent.

" What's the difference? " asked the man.

" A difference of fifty cents in this case," replied the agent. " The lower is higher than the upper. The higher price is for the lower. If you want it lower you'll have to go higher. We sell the upper lower than the lower. In other words, the higher the lower. Most people don't like the upper, although it is lower on account of its being higher. When you occupy an upper you have to get up to go to bed and get down when you get up. You can have the lower if you pay higher. The upper is lower than the lower because it is higher. If you are willing to go higher, it will be lower."

But the poor man had fainted!—*The Epworth Herald.*

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

To Clean Key Buttons

An operator writes, asking how to bring out the letters on the key buttons. As the query is somewhat vague, our reply may cover the meaning of the writer.

Answer.— If you mean to make the characters more legible, just wipe off each button with a cloth moistened with soapy water. If you mean to remove the button from key lever use a Bernard pliers, press up the button, and it comes off readily.

Matrices Bind on Leaving the Magazine

An Illinois operator writes that on his machine some of the lower-case characters will stop when out of the magazine about one-quarter inch. These are characters that do not touch the assembling entrance guides.

Answer.— If the matrices are as clean on the lugs as they should be and the trouble persists, we suggest that the upper part of the stationary front guide holder be polished with a piece of fine flint paper or crocus cloth and then graphited. It is sometimes found that dust lodges here, which offers resistance enough to slow up or stop light matrices.

Alignment of Capital Letters Irregular

An Oklahoma operator sends several slugs and asks why several capital letters do not align.

Answer.— In an impression of the slug we note that the L is slightly elevated, indicating, in our opinion, that it was not correctly aligned. We note also by examining the slug under a glass that both the U and the L appear slightly displaced in relation to the adjoining characters. We suggest that you examine the lower lugs, both front and back, of the matrices that do not align and see if any bruises are noted. Also observe if the opening in the matrix that the case is made into shows a slight flare or if the upper and lower part are at right angles to the face of the matrix.

Matrices Twist While on Top Rail

A southern operator writes: "Please tell me what could be the cause of matrices dropping and twisting between rails of distributor box and stopping box, also screws. The machine is new. This trouble has continued since the machine has been in operation, but occurs more frequently recently. I studied the movements of a matrix after it was being lifted to the screws and found after a very close examination that (due to about a two-point play in the slot where the back screw is held in position by springlike catch) the back screw would not engage with ear of matrix, but that the front screw would engage, causing, I think, the matrix to twist and fall through. Each font did the same thing. I found that after the play was taken up with cardboard, placed under the clamp which holds the screw tight, the trouble was eliminated."

Answer.—The spring catch which holds the back screw gear in mesh with the front gear and holds the screw bracket locked in place is sometimes stiff enough to detach small particles of metal and allow the bracket to be a trifle loose. This condition doubtless would give more play than normal between the front side of the screw and the brass strip in the distributor bar. On measuring we find a variation of about .005 inch. In one case the distance between the screw and the strip was about .010 inch and in another it was .015 inch, the action of the matrices in both instances being normal. Placing a thin piece of brass rule between the hooked edge of catch and the casting may help you, or by heating it to a cherry red you may draw in the catch edge a trifle by hammering it. If the distance between the top rails of the box is not greater than normal you have probably given the cause as stated in your letter.

A Perfect Running Machine

A New York operator writes, asking if it is possible for a machine to be so well cared for that it will run a month or more without any trouble at all, such as doubles, distributor stops, no response, etc.

Answer.— We believe it is possible that a machine can be so well taken care of that for a day, a week or a month no trouble occurs because of transpositions, doubles or responses; in other words, that there will be no machine errors. In fact, we know of machines that have run as long as eight weeks without a distributor stopping. As for transpositions and repetitions and no responses, these, of course, can be prevented by the vigilance of the operator or machinist who cares for the machine. As a general rule, however, machines do not receive the attention necessary to eliminate all irregularities. We believe it is possible to have such a good record, just the same as it is possible for operators to set perfect proofs, even though absolute perfection is seldom achieved.

To Time Mold Turning Bevel Pinion

An Iowa operator relates an experience he had in trying to time the mold turning bevel pinion after the shaft had been removed, because it had become galled. He had removed the shaft when the cams were not in normal position and tried a number of times to replace it and have it in proper time, but failed. Finally after getting the cams in normal position he timed the gear correctly. The question he asks is this: "How can I time the mold turning bevel pinion without guessing, as I did in the instance I wrote you about? Please give details, as I was worried at the time."

Answer.— When the cams stopped owing to the galled shaft, you took out the shaft and did not mark the gears. It was not necessary to mark them, though you afterwards thought you should have done so. The next step for you to take was to turn the mold disk by hand, bringing the mold into position opposite the side trimming knives. Match the mold disk studs accurately with bushings in vise frame. Draw out on the starting and stopping lever, and the moment the slug is ejected into the galley push back the lever. This will leave the cams almost in normal position with the mold disk forward. While the cams are in this position you may place the mold

turning bevel pinion in its place with four teeth turned up, push in the shaft and match the spot with the screw hole, turn in the bevel pinion set screw, and the operation is finished. In the foregoing procedure there is no element of guessing whatever. When the set screw has been put in place everything is complete and correct.

Two Spacebands Delivered With One Touch of Key

A Kansas operator states that occasionally two spacebands will drop when the key is depressed. He has examined the space between lower end of center bar and hooks on top rails. It appears that the trouble occurs irregularly.

Answer.—This trouble may be due to the spring on keyrod not having sufficient stress to give an active upstroke to the pawl levers. Move the spaceband back from position in the box and try touching key while examining action of pawl levers. If movement does not appear sufficiently active, shorten the keyrod spring or replace the weak spring with a stronger one.

Slugs Transpose as They Eject

An Ohio publisher asks what can be done to prevent slugs transposing as they deliver into the galley. The operator made several alterations in position of the slug adjuster, but did not entirely correct the trouble.

Answer.— We believe it is within the skill of the operator to correct the trouble you refer to. We assume you have the brass slug adjuster that is suspended just beneath the right vise locking screw. As a rule, this piece will give good results if not meddled with. Just fasten it in place and see that it is perpendicular and free to move. See that the piece of leather at the corner of the bent part is not roughened so as to prevent the slug sliding freely down the chute. Also be certain that occasionally the channel through which the slug slides is slightly graphited. The ejector must be adjusted so as to deliver the slugs properly to the end of the knife block liner. The spring plate spring must hold the slug in a perpendicular position up to the time it slides down the chute. Observe as a slug is advanced that the upper end does not tip forward, or that the lower end does not advance farther than the upper end. This trouble may influence the behavior of the slug after it leaves the end of the knife block liner. If you are setting thirteen ems or less, carry in the galley the metal piece which shortens the distance the slug travels. We believe that if the slugs are kept solid at the bottom and the other foregoing conditions are examined into the operator can correct whatever little points are not normal. He should not change the position or contour of the slug adjuster from normal, or he will continue to be bothered with transposed slugs.

Distributor Gives Trouble

An Ohio operator writes: "I am having some trouble with a new distributor. Inside of the distributor clutch pulley are two disks and a pin dropped out of one of them. After I discovered this and put the pin back the distributor never worked as it did before. Now when I take the gate down and let it go back again the distributor refuses to work. Sometimes it will start with very little trouble, and again I have a hard time to get it going. The way I usually get it started is by starting the screws by hand. It seems as though the gear wheel binds, but I am unable to find the trouble. Matrices sometimes fall off as they are going up the inclined part of the top rails. What is to be done?"

Answer.— If the pin which dropped out was tapered and you replaced it without any undue force it is quite likely that the parts are attached correctly. When the screws stop due to spiral automatic, all you need to do is to back the screws a trifle, draw out slightly on the knurled knob and let go. It should start at once. Occasionally it is found that oil gets on the surface of the friction washer, which does not allow it to grip the instant it has frictional contact. Hence the clutch flange has to be removed and the leather rubbed on a smooth piece of fine flint paper. To remove the clutch: (1) Loosen screw which holds clutch lever and slide out the rod. (2) Remove the screw that holds the clutch shaft bracket and the screw in knob, and remove the bracket. (3) Remove the flat-headed screw from end of shaft, disconnect springs, and draw out the flange. After removing the flange you will find a headless screw, which will be taken out, and the washer flange can be removed. With this part off you can lay a sheet of unused flint paper on the imposing stone or other smooth surface, and rub the leather washer until it is smooth all over. The dropping of matrices as they rise on inclined surface of top rails may be due to the rails being deflected apart. Remove the box, place a matrix on top rails, and note if the body of matrix just above occupies the space between the rails. It should not be tight or loose. To determine if the screws are in time, turn the clutch so the beginning of the front upper screw is forward, observe if the point of the lower front screw coincides. If so, you may be certain that the screws are in time.

Irregular Response of Spacebands

A Pennsylvania operator writes: "I have been a reader of THE INLAND PRINTER for several years and have found it of great help to me. I should like to have you give me a little advice in my present difficulty. The spacebands do not drop with regularity on the machine I operate. Sometimes one will be released on one side only."

Answer.— We suggest that you see if the pawls are operated more quickly to the left by their springs. If the spring on front or back pawl is weak, remove it and bend it toward the left, as this will add stress. While the box is off see if the pawls are of equal height. Measure by placing both on one pawl-lifting screw. If any variation in height is noted, reduce high pawl by rubbing down on bevel edge. When the pawls are again attached to the levers and are working all right, observe how far back of the top rail hooks the point of the pawl bites. This is important. The uprising points of the pawls must not bite far enough back of vertical face of top rail hooks to catch the second spaceband. In such a case dress down on the left side of pawl from point downward about 1/16 inch. See that the pins in the center bar are just far enough to the left of top rail hooks so as to allow but one spaceband to lift over. See that the spaceband keyrod spring gives the pawls an active upstroke.

WANTED, A PLAIN COOK

BY WILL H. MAYES

As a plain straightforward rhymester Walt Mason can not claim much advantage over an advertiser in the London *Times* of April 4, 1876, who was using the classified columns of that paper to get a cook. In fact, one who reads that clever announcement may conclude that Walt acquired his impressionistic style from a study of it. Here is the way the advertiser let his wants be known to readers of the *Times:*

"Required by a gent, near to Bromley, in Kent, a cook, on plain cooking plainly intent. She need not make entremets, sauces or jellies, that cause indigestion and irritate bellies; enough if she's able to serve up a dinner that won't make her master a dyspeptic sinner. If asked to bake bread no excuse she must utter; must be able to churn, and to make melted butter. If these she can do — eke boil a potato, and cook well a chop with a sauce called tomato, the writer won't care to apply further test that she's up to her work and knows all the rest. She must be honest, industrious, sober, and clean, neat in her garb, not a highly dressed queen; and must be content, whatever her age is, with sugar and tea and twenty pounds wages.— Address," etc.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Lottery Printing Is Dangerous Business

We may do some publishers some service and save them possible annoyance and costs by calling attention to the danger of handling anything in the way of lottery advertising or news. Recently at one of the big press association meetings this subject proved so lively and interesting that everybody took part, and the evidence that came out in the discussion was sufficient to base a prosecution of nine out of ten publishers present should the national and state laws be invoked.

Under section 547 all matter in newspapers which is unmailable shall be excuse for the postmaster to cause such matter to be withdrawn from the mails and sent to the Division of Dead Letters with a statement of facts connected therewith. Under paragraph 2 of section 574: "Newspapers and other publications in transit which contain lottery advertisements or lists of prizes drawn at a lottery shall be held and a report made to the solicitor for the postoffice department for instructions."

The penalty for violation of the postal laws may be denial of the second-class privilege to the publication violating them — that and an additional penalty of some other kind. And with the second-class privilege of the mails denied a publication the entire printing equipment of such newspaper would immediately become a lot of junk to be disposed of.

While it is true you seldom hear of the prosecution of a violator of the lottery advertising laws, such may not always be the case. The possibility is that it will not, and the fact that modern business energy is directed in a bad course makes it our duty to utter this warning.

All over the country just now — and we presume it is the same in most States — business men and societies and organizations of one kind and another are using gift ideas for gain. Giving away automobiles, merchandise and even farms by means of drawings of numbered tickets which have been sold to people solely for the chance they may have of winning a valuable prize for little money, is not only a violation of the United States laws, but of most state laws as well. No more drastic laws exist on any subject than those pertaining to lotteries. The provisions extend to a prohibition of even printing, ordering printed, owning, or having possession of any lottery ticket, handbill or other thing calculated to promote such lottery. Many publishers and printers do not realize this fact, and it makes it easy for promoters to get wagon loads of printed matter, which they scatter about by means of express or automobiles, or otherwise, in order to escape the use of the mails.

Now we are advised government agents are taking notice of the abuses going on, and that soon there may be started such a campaign of enforcement as may land hard on those who have thought they could get away with it. Government prosecutions are not to be regarded lightly by anybody. They may be delayed for weeks and months, or even years, and then come like unexpected lightning to ruin and disgrace somebody.

Business men and others have no right to ask the newspapers to take this chance by publishing lottery advertisements, and most certainly the publishers themselves should be vigilant in their own interests and not give way to the blandishments of smooth promoters who have something to work. Even the consent of the postmaster to admission of certain matter which is clearly a violation of the postal laws will not release the publisher.

As law-abiding citizens and advocates of law and order, publishers of newspapers should hold themselves free from any accusation along this line. Their pressure and publicity against lotteries and chance schemes will do much to stop the wave of questionable business that is going now.

Make Each Department Carry a Profit

As a rule, newspaper printing plants doing commercial printing try to maintain such rates as will permit their commercial printing department to show a profit independently of the newspaper. However, most of them do not know to a certainty whether such profit is real or not. They do not keep their books so that the income and outgo of that particular department can be determined. It is also true that standard price lists are kept and used by more newspaper shops doing commercial printing than by the independent printing shops. At least, in some investigations along that line we have found this to be apparent. Just why any independent printing plant should continue to run along without knowing definitely and regularly what profit it is making, we are unable to see, yet all over the country — and this is true in small towns and cities as well as in larger ones — there are the cut-rate shops taking work at what can be nothing else but a downright loss. An instance is cited where in Tennessee a printing plant is said to have taken an order for 100,000 envelopes at $1.75 a thousand, when the cost of the envelopes blank was $2.40. The shop printed the envelopes and paid the difference, just to underbid some other concern, possibly. Business of that kind could be excused on no other ground, if that is an excuse at all.

We frequently observe men who have broken away from some newspaper shop where they have been employed and then started up job shops on their own hook. Invariably they try to get work at less than the prices they know their old employers charge — and just as invariably they go broke. There are more wrecks of that kind of business craft than any other we know of, yet there are always new dreamers who want to try to navigate that way.

Getting at the percentage of profit in the job department is essential with every newspaper printer, if he does not wish to carry on that department at the expense of the newspaper. And getting at the cost of producing an inch of display advertising is just as essential for the newspaper man, unless he cares to make up the difference in that cost by taking the profits from his subscriptions. The fact is that very few newspapers of the smaller class charge a sufficient advertising rate

to make their volume of display business pay for producing the paper, and the deficit has to be made up from some other department.

Stimulating a desire to get at the facts and figures in the matter of producing commercial printing and display advertising is the object of these observations. Such knowledge can be had by a little simple bookkeeping day by day — and what a satisfaction it is at the end of the year to look over a summary of the annual business and see that each department carried itself at some profit.

Another Questionnaire Report

A copy of a neat booklet giving the results of a contest recently held by the Fairfield (Iowa) *Tribune* comes to our desk. It makes us think some such effort can be made by many publishers to interest and educate their readers in advertising. This booklet describes the nature of an "Old Mother Thrift" contest, in which but $20 was put up as prizes and divided among several winners writing the best answers, according to the judge, to the three questions, as follows: "Why Do You Read Advertising?" "Do You Trade at a Store That Advertises in Preference to One That Does Not?" "If So, Why?"

Three hundred and eighty-nine answers were received by the paper and the results tabulated and catalogued to be printed in this booklet, which in turn was distributed freely among advertisers in that section. A week was given to get the answers in and the result was very gratifying and illuminating to the publishers. Out of the several hundred answers received, seventy per cent were from women and thirty per cent from men. Only one stated that he did not trade at a store that advertises in preference to one that does not. All the others made answer that they did trade at stores that advertise, and gave very good reasons for it. One sample answer is given, showing the trend of thought in all the answers, as follows: "— a store that advertises shows progressiveness, a confidence in the goods handled or in the service rendered; a business house that makes public its prices is inviting comparison, which is good reason for believing honest values are given. An advertisement expresses the dealer's desire to please by keeping me posted as to the latest styles and prices and the goods he has on hand. By advertising he has given me a personal invitation to patronize his place; shown me where to get what I want and given me the privilege of comparing his prices with any others. So in giving the advertiser my trade I am only acknowledging a favor and recognizing up-to-date business methods."

Observations

Publication of bank statements is perhaps as necessary to the public as publication of any other one thing. It prevents camouflage and stops misleading representations regarding the integrity and strength of banking institutions, and forewarns those who are able to analyze such statements properly. The national laws require publication of these national bank statements quarterly, and in most States the law requires also publication of state and savings bank statements at about the same intervals. As to national bank statements, the legal rate in any State applies. In the States the legal rate probably also applies, generally. Yet what a variance there is in the charges made for publication of bank statements! If our national association ever functions as it should there will be a movement carried out seeking at least to adjust these charges to some fair basis. These observations are prompted by the receipt of an advertising rate card from one of our readers, on which the rate for publication of bank statements is noted as follows: "State bank statements, $6; national bank statements, $16.50." On writing to ascertain the reason for the difference we were informed that the state banks of the town in which the paper is published carry regular advertising space in the paper and that the national bank does not. If we knew the Latin word to express our meaning we would use it right here, but in the absence of that we would say "a d—— good reason." But the rate for the state bank statement is below a reasonable price for such publication. It is worth $10 to the bank, to the public and to the newspaper, if it is worth anything at all.

The State of Colorado stepped on the gas and started on high speed in the matter of newspaper organization recently when one hundred publishers pledged an amount sufficient to secure a good state field secretary and keep him at work. Pledges of from $5 to $100 for the year were made, with the idea that during the first year the new field man would work for new memberships and thereby "put over" the new state



Two attractive and effective advertisements from Wauchula (Fla.) *Advocate*, the prize-winning small paper of the State of Florida. Pleasing types and simple designs leave little if anything to be desired.

business organization permanently. Where there is a will there's a way, in Colorado or in any other State. The hardest thing is to start and break away from the old dollar down and three days of free banqueting once a year.

Newspaper suspensions and consolidations are reported to have decreased the number of newspapers in Wisconsin from 475 papers in 1915 to 367 in 1922. In many States there are hundreds of newspapers occupying fields which were once fairly profitable, but are no longer so because of lack of growth and enthusiasm in the communities, or because of invading competition. Thus many such publisher-printers now find that wages for good printers offer them more inducement to connect with some good print shop than to continue to be proprietor, editor, office girl, foreman, printer and devil on their own account. And many times the sensible thing to do is to connect up, liquidate the capital invested in the old shop and start it working at interest or in a good home.

James O'Shaughnessy, executive secretary of the American Association of Advertising Agencies, in a recent address to newspaper men of the smaller than daily towns, emphasized the need for equipment that will handle mats for advertising campaigns. He pointed out again what we have said in this department before, that thousands of cuts cost so much money that the advertiser simply has to reduce his space purchases or give up the use of so many newspapers entirely. With $2,500,000 now appropriated and ready to be spent in newspaper advertising this year, Mr. O'Shaughnessy urges upon the country newspaper as well as upon all others the need for giving the best of service, enabling the advertisers to use this immense appropriation to the best purpose and to insure the greatest results. The advertiser is demanding the use of more newspapers, rather than some other mediums that have been getting much of the money spent for advertising.

Review of Newspapers and Advertisements

BY J. L. FRAZIER

Albion Argus, Albion, Nebraska.—You publish a mighty good paper; all details are given careful and thoughtful treatment. The two-page spreads, printed in red, "Spend Your Dollars in Albion," are remarkably effective. Considering that yours is a small shop, we think you did mighty well indeed to get up such a big display so attractively.

Alcester Union, Alcester, South Dakota.—Our compliments are extended upon your handsome Christmas edition. The only feature we do not like is the setting of the body matter of some otherwise attractive advertisements wholly in capitals, which not only look to be but really are difficult to read. The print is excellent.

Trico News, Sisterville, West Virginia.—Your Christmas number is exceptionally attractive. The makeup is orderly and well balanced, and the printing is excellent. The use of coated stock made it possible for you to get the very best results from the halftone portrait that appears on the first page. The effect is enhanced materially by the faint tint under the halftone, the background being printed from a solid plate in light buff ink.

Henry News-Republican, Henry, Illinois.—Your December 7 issue of two sections is a mighty good one. Print, makeup and advertising display are accomplished in a careful and intelligent manner. The only fly in the ointment, in fact, is that the type faces are of varying styles and, as a result, the paper does not have a character of its own. A hundred papers, each using a variety of type faces, will look pretty much the same, but if you should standardize upon one style of display type your paper would stand out from these and have individuality. If more publishers would see the light in this respect the opportunities of the wise ones would be fewer, for, then, some other fellow might pick the same type.

Lemmon Tribune, Lemmon, South Dakota.—A marvelous improvement has been made in your paper since 1917, as a comparison of an issue of that year with a recent copy readily and plainly shows. The first page makeup is now attractive and "spicy," the items thereon being arranged in a symmetrical manner and featured by heads of good size. The more headings employed the more insistent becomes the demand for an orderly arrangement — lack of


THE LEMMON TRIBUNE

VOLUME VI. Lemmon, Perkins County, South Dakota, Thursday, November 16, 1922. NUMBER 33

N. D. TO HELP BUILD UP DAIRYING IN STATE

BETTIGER CO. TO BENEFIT

SOME INTERESTING FIGURES ON DEBTS

PURE BRED HEREFORDS SOLD AT LOW PRICES

FOOT OF SNOW COVERS WEST S. D. PRAIRIES

MOISTURE IS OF GREAT VALUE

INDEPENDENTS WIN ALL BISMARCK POSTS

WORK ON DAVIS WELL IS HALTED BY SNOWSTORM

TO ENCLOSE RIG AND PITS

WITHDRAW LARGE TRACT OF LAND

FAMOUS WOLF OF BAD LANDS IN STATE HOUSE

STRONG REPUBLICAN LEAD IN LEGISLATURE

ATTORNEY GENERAL GIVES OPINION ON SHERIFF FEES

PRIMARY GRADES TO GIVE OPERETTA

GREEN HOTEL FIRE DOES LITTLE DAMAGE

THESE "RABBITS" AIDNT WHIFFED-BAS

COUNTY SEAT IS STILL AT DACOMA

HIGH SCHOOL BOYS STAGE HOOTCH PARTY

STILL MANUFACTURER GIVEN STIFF FINE

PLANS BEING MADE FOR EDUCATION WEEK

GREATER PROTECTION FOR S. DAKOTA BANKS

MASONIC LODGES HONOR WASHINGTON

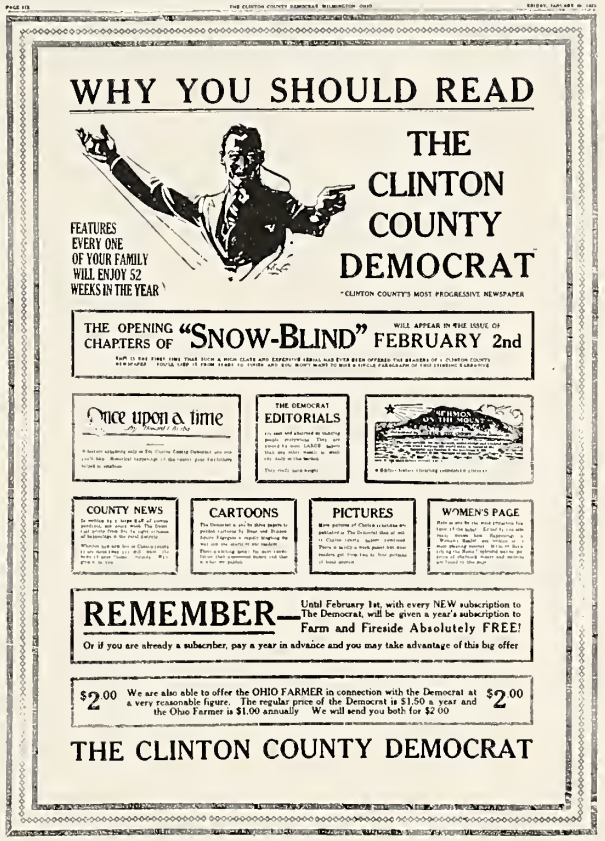
SMALLEST HOMESTEAD IN UNITED STATES

REPAIR OF GOLD MARKS IN BLACK HILLS SEEN

Many headlines do not confuse when arranged in an orderly and systematic manner, as on the first page of the Lemmon (S. D.) *Tribune.*

balance is worse with many items out of balance than with few. Likewise, the more heads there are on a page the more probable becomes an effect of confusion, so care must be exercised to avoid "bunching" them. The first page, 1923 model, is reproduced. In justice to you we must add that the makeup of the other pages — as well as the printing and ad.-composition — is of the same standard of excellence as the first page.

Shakopee Tribune, Shakopee, Minnesota.—Your special holiday number is a good one, the best feature being the clean presswork. Advertisements, as a rule, are quite good, too, being attractively arranged. We would prefer to see plain rule borders instead of the decorative border used, but the systematic use of the one style results more satisfactorily than if several styles had been used. The most harmful condition is the fact that the display of some advertisements is in light face while that of others is set in bold types. This makes the paper in general displeasing. Whether you determine to use a bold style or a light style is not of great consequence, but if you want the paper to look as well as possible, then, by all means, use for all major display types that are of approximately the same tone.


WHY YOU SHOULD READ

THE CLINTON COUNTY DEMOCRAT

"CLINTON COUNTY'S MOST PROGRESSIVE NEWSPAPER

FEATURES EVERY ONE OF YOUR FAMILY WILL ENJOY 52 WEEKS IN THE YEAR

THE OPENING CHAPTERS OF "SNOW-BLIND" WILL APPEAR IN THE ISSUE OF FEBRUARY 2nd

Once upon a time

THE DEMOCRAT EDITORIALS

COUNTY NEWS

CARTOONS

PICTURES

WOMEN'S PAGE

REMEMBER— Until February 1st, with every NEW subscription to The Democrat, will be given a year's subscription to Farm and Fireside Absolutely FREE!

Or if you are already a subscriber, pay a year in advance and you may take advantage of this big offer

$2.00 We are also able to offer the OHIO FARMER in connection with the Democrat at a very reasonable figure. The regular price of the Democrat is $1.50 a year and the Ohio Farmer is $1.00 annually We will send you both for $2.00 $2.00

THE CLINTON COUNTY DEMOCRAT

Page advertisement from the *Clinton County Democrat,* Wilmington, Ohio, notable chiefly for an attractive combination border and a nice distribution of white space throughout. It is unusual for a "country" newspaper to advertise itself so effectively.

William B. Hansford, Jr., Wilmington, Ohio.—The *Democrat* is a fine paper. Aside from the excellence of the editorial work, the best feature is the print. Seldom do we receive a "country" paper on which the ink distribution is uniform and the "color" maintained at just the right amount. We like a good black print, without smear or smudge, of course, and as that of the *Democrat* is just so we single out the printing as the most praiseworthy feature. However, makeup and ad.-composition are also consistently good, while the pyramiding of advertisements means that no fault can possibly be found with the layout of the paper. The only things we do not wholly like about the advertisements are the too frequent use of capitals both in display and in body matter, where it is particularly bad, and the use of more than one style of display type in some of them. In a paper so good as the *Democrat* we mention points that would go unnoticed in most papers that reach us. In the most of them far worse faults can be found. Two attractive advertisements are reproduced herewith.

Times Record, Spencer, West Virginia.—First page makeup is snappy, yet not well balanced and symmetrical. The two-column head (December 14 issue) ought to have been in the center of the page instead of at the outside. Advertisements are bad and indifferent. In the first classification we place the one for Allie Roberts & Co., which is weak. The heading, "We don't break into print often, but we do break into the hearts of our customers," probably because so long, was set in ten-point Cheltenham Bold capitals, the body of the advertisement being in nine or ten point. For a two-column seven-inch advertisement that is no head at all. Besides, there ought to be a contrast between heading and body. It makes a mighty dull-looking advertisement. In the second lot we would classify the display of the Roane County Bank, which is strong and effective as an advertisement. It would be more attractive — hence, more effective — if some of the type were less bold and if the border more nearly matched the tone of the display. An advertisement of bold type with a light and dainty border such as surrounds this one seems at once inconsistent. It can not be pleasing, because it does not conform to artistic standards. A study of the principles of design on the part of those responsible for the composition of your advertisements would shortly work wonders.

Pend d'Oreille Review, Sandpoint, Idaho.—Our compliments are extended upon the excellent Christmas edition. The first page, made up of illustrative material and printed in red and green — as are also the other three pages of the folio forming the "cover" — is in general quite attractive and very striking. The red, however, is a little too deep, affecting somewhat adversely the appearance of the lettered lines "Christmas Number" and the large marginal candle illustration. The effect would also have been better if the green had been deeper. The heading of the short article, "A Christmas Creed," is too small in relation to the other units of the page. Advertisements are striking in appearance, considered individually, but the appearance of the paper as a whole suffers from the fact that quite too large a variety of type faces were used. Some of the faces are not attractive, which means that maximum effectiveness does not result despite the excellence of display and arrangement. The print, we should mention, is excellent.

W. R. Rolfe & Son, Launceton, Tasmania.—The *Courier Annual* is decidedly interesting. The practice of progressive newspaper publishers in British provinces issuing annual pictorial editions is a fine one, such of them as we have seen being very interesting indeed. The striking and effective cover of your own 1922 annual is especially well designed, although a color combination not quite so "warm" would appeal more effectively to the writer. The most interesting features are the halftone illustrations of beautiful local scenes. These are invariably well rendered, often being printed in green and sepia, giving a more natural effect than would result from the use of black ink, and also brightening up the issue generally. Advertisements are rather carelessly arranged, and with too little regard for the value of white space. The ill effect they create is not so much on that account as because several type faces are often found in individual displays. Crowding and the use of worn and battered rules which do not join well — and of type worn to such an extent that perfect impressions are impossible — are likewise weaknesses you should endeavor to overcome.



Here we have a unique border formation which adds variety and hence attractive force. It aids in accommodating the relatively large cut to the space, too, for the effect of the arrangement of the word "Sale" is better here than it would be in a formal border arrangement.



As an advertisement, particularly from the standpoint of appearance, the one at the left above could easily be improved. But as representative of a style — light-tone types and wide white margins — what do you think of it as compared to the advertisement at its right? Both are clipped from the Atlanta (Ga.) *Journal*. We will wager a guess the store's advertising man dictated the style of the Bass advertisement. The Lewis advertisement, on the other hand, indicates a better conception of what forces attract and repel.



Here we have a unique border formation which adds variety and hence attractive force. It aids in accommodating the relatively large cut to the space, too, for the effect of the arrangement of the word "Sale" is better here than it would be in a formal border arrangement.

Carbondale Item, Carbondale, Colorado.—We can see that you went to considerable expense for illustrations and ornaments on your special Christmas edition and, hence, hesitate to tell you the results scarcely justify your expenditure. The paper, that is, the part of it produced in your shop — mostly advertisements — is sloppily gotten up. We believe the numerous ready-print pages are a liability rather than an asset, as they all but smother what little local stuff there is. The first page is too complex; half the material of that page simply arranged would have been far more effective. Indeed, the effect throughout the whole paper is "spotty" and disagreeable, the effect attaching to the local news items through the use of three black stars as a dash between the items. Spotty borders add to the confusion, while body matter of advertisements set in capitals looks difficult to read and creates a complex effect. While the profusely illustrated two-page spread in red and green for the Dinkel store is naturally impressive, it is not so effective as it might easily have been made. The type is too small throughout. While we value white space as highly as the next one, there is a point beyond which it ceases to be an advantage and where it makes an advertisement loose jointed and, so, lacking in unity. Then, there is, of course, the effectiveness that big type contributes. We should often have larger type rather than an excess of white space. The center panel of this advertisement, set in black-face machine capitals, is however, the crowding evidenced in the display of Millman-Putnam (December 7) for example, and, most of all, the use sometimes of that crude block head-letter in advertisements.

New Prague Times, New Prague, Minnesota.—In volume of advertising, your Christmas edition is a humdinger. In execution, it is just fair. The print is uneven, pale in spots and with an excess of ink in others. In spots, too, the impression is altogether weak, which indicates the tympan was not changed between forms. A cut above proper height in one form wore the packing down and left a weak spot, which showed up on the following run as a pale spot in the print. The advertisements illustrate a lack of care in shaping up the various groups and in the distribution of white space. Thus they are not orderly, sometimes even clumsy. Good contour inside the border of an advertisement is essential to a pleasing appearance. You appear to have a large supply of Cheltenham Bold and have used it practically throughout for display. If one feels the need of a display face as black as Cheltenham Bold you could scarcely have made a better selection, but the fact that you have condensed, extra-condensed, regular and extended, and mix these different shapes in individual advertisements, weakens the effect of the uniform series. Crowding is apparent in many of the advertisements, but the fact that this large edition was executed by the regular force in five working days excuses some of its defects, regular editions probably being better.

Atlanta Journal, Atlanta, Georgia.—Print and makeup are excellent; the advertisements are well arranged and displayed, subject, of course, to manifest whims and fancies of some advertisers. Speed the day when store advertising men will either supply themselves with reliable information on the subject of type display or leave the matter of the arrangement of their advertisements to men who are experienced in the work. Then we will have better-looking newspapers and advertisements that will bring greater returns. A comparison here made between two advertisements in your paper relates to the point we have made. There may be some obvious plausibility in the advertising man's contention when he demands a black, smudgy effect in a bargain sale announcement, in that he does not aim to appeal to discriminating buyers.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Deutscher Buch- und Steindrucker"

This graphic trades monthly, issued by Ernst Boehme, 32 Telltowerstrasse, Berlin, S. W. 61, has just issued a special number devoted to lithography and offset, which is both handsome and instructive, as well as up to date. It has also issued a very attractive Christmas number. Copies may be obtained at 50 cents each from the publisher at the above address.

"Der Moderne Buchdrucker"

The Mergenthaler Setzmaschinen-Fabrik, of Berlin, has engaged Otto Schlotke, well known in German printing trade circles as a well informed writer and editor, to take charge of the editing and production of its house-organ, *Der Moderne Buchdrucker*, a number of the recent issues of which have reached us. The evolution of the linotype machine is the subject of several articles, while the typographic possibilities of the machine are shown by many fine examples of its work as well as by the high grade of the publication as a whole. The December, 1922, issue contains a specially interesting article on " Die Tragik des Setzmaschinen-Problems " (" The Tragedy of the Typesetting Machine Problem "). We have no doubt that copies will be cheerfully sent to any one interested upon making application to the editor, at 31 Moltkestrasse, Berlin-Gross-Lichterfelde, Germany.

"The Log of a Cabin Boy"

The story of the life and struggles, the disappointments and achievements of Max Schmidt, founder of the Schmidt Lithograph Company, San Francisco, California, which has been brought out in attractive booklet form, printed on India tint deckle-edged stock, with a sage-colored Castilian cover, reads like an epic. " The Log of a Cabin Boy " tells the story of Max Schmidt, who in 1871 quit his job as a cabin boy on a German freighter which put into port at San Francisco Bay. The youth was without a penny, which was exactly three cents less than Cyrus H. K. Curtis had with which to get under way, according to the biography of the great Philadelphia publisher written by Edward Bok, now running in the *Atlantic Monthly*.

How Max Schmidt " came back " after the great fire of 1906 laid San Francisco's business and manufacturing district in ruins, is dramatically told by his biographer, Elford Eddy, in this booklet of fifty pages. Today the Schmidt Lithograph Company employs more than four hundred persons, has a large modern plant and has paid more than a million dollars in dividends since 1906. The products of the company are shipped to practically every civilized country in the world.

How to Prepare a Catalogue

The second of the series of direct-mail advertising guides in pamphlet form published by Blake, Moffitt & Towne, San Francisco, California, has been distributed. The booklet is replete with timely pointers on the preparation of catalogues It covers the manifold ramifications of the work involved, including such problems as the catalogue appropriation, mechanical specifications, kind of paper, type of binding, dummies, illustrations, layouts, copy schedule, and finally the distribution of the completed book. Inside the back cover of the booklet is pasted a large demonstration sheet showing a sample layout, copy sheets and the finished page. This booklet is neatly printed on antique book paper and the cover stock is Araby cameo. It is for complimentary distribution to the patrons of Blake, Moffitt & Towne, San Francisco and Los Angeles, California.

"World Number" of the "Papier-Zeitung"

This semiweekly paper trade journal, published in Berlin, recently issued its third international number. The leading articles and many of the advertisements are printed in four languages — German, English, Spanish and French. Some three hundred advertisers are represented in its more than one hundred pages.

Type Book Combines Beauty and Utility

The type specimen book just issued by the Thomas P. Henry Linotyping Company, Detroit, Michigan, is an outstanding work of its kind in that it combines genuine physical beauty with convenient and ready utility. Aside from being an attractive and neatly printed book, showing the clean-cut type faces available at the publisher's plant, it is an exquisitely case-bound volume with a Malloy cover, upon which the title is beautifully embossed in gold, giving it a chiseled effect of bold relief work. While the primary purpose of the book is to present the type faces that have come to be recognized generally as the most acceptable to good typography, the compiler of the volume has made an effective effort to get away from the necessarily dry, mechanical form of specimen book. For instance, one chapter is devoted to a survey of the character of Benjamin Franklin. This will intrigue the interest of the student; it should prove to be of value and inspiration to the apprentice and it will refresh the craftsman's mind regarding facts of Franklin's life with which he should be familiar.

Useful chapters cover such subjects as copy fitting, proofreader's marks, standard customs and foreign language accents. The book as a whole is useful to advertising men, copy-writers, commercial artists and students; it should serve as a text book to the apprentice, a daily companion to the layout man, foreman and compositor.

Should the book perchance fall into the hands of the uninitiated, who may possess a real sense of beauty in typography, what sort of sidestepping would the publisher of this type specimen volume do should the uninitiated person order his job set in the same face of type as found on the title page or on the page devoted to the dedication of the volume — which are hand lettered? It is at once refreshing to review a volume of this character. As a whole it is a work of real distinction because it does something *more* than merely serve as a handy type specimen book.

"Self-Computing Copy-Area and Type-Area Charts"

BY HENRY L. BULLEN
Manager Efficiency Department, American Type Founders Company

Every one who has to do with determining copy and type areas as editor, copy-writer, printer or publisher has evolved some method of computation which is more or less satisfactory, as far as it goes. Various methods have been offered for sale, some of them expensive and elaborate, but whatever the method, a great deal of figuring is required, and with figuring there are chances of error; and figuring takes time.

There is now available an invention which bears the same relation to copy-area and type-area or cut-area problems that the slide rule has to quantitative and linear computations. The invention is in the form of charts, which, without adding, subtracting, multiplying or dividing, solve accurately all the area problems of the copy-writer, printer and publisher. The chart is based upon a mathematical discovery made by Winton L. Springer, a practical printer, to whom all the problems solved by his charts have been familiar for years. Springer's invention has been tried out for three years, and is now published in book form. Springer's method has been endorsed by the American Type Founders Company and by the manufacturers of the linotype and monotype machines, who have coöperated with the inventor — in the interest of their several customers — by preparing most complete and accurate tables of widths of alphabets of all job and body type faces in general use, and otherwise assisting him.

The Springer charts steer the users to solutions of their area problems with very little more mental effort than is required to read a compass. Any one can read and be guided by a compass, but it would take much space to explain the scientific principles underlying the simplicity of the compass. So it is that the Springer charts can not be explained scientifically in the space here available. Therefore, to demonstrate the simplicity and rapidity of the work of using the chart, a sample problem is here submitted, worked out by lines and guide letters on a reduced section of the text chart. The principle on which the various moves are made may be easily understood and memorized by users of these charts.

Please assume that you understand the very simple procedure, and then follow the lines on the chart with your pencil, noting the factors as they appear. The problem is to find the number of lines a piece of typewritten copy containing 16 lines, averaging 38 picas wide, will make if set in 12-point Scotch Roman, cast on 14-point body (or opened with 2-point leads) and set to 20-pica measure. At A on chart find 16 lines; at B is 38 picas, the width. At C, in column under 38 and in line with 16, the square-inch area of copy is found — 16.9.

No trouble at all to find the square-inch area. The area is the base from which the chart starts toward a solution of a problem, and it is at this point that the mathematical principle discovered by Springer gets into play. All copy, however written or printed, is extended automatically by the chart into abstract or theoretical lines, 10 inches long, each consisting of 100 character units (letters, points, spaces) and each line 1 pica deep (6 to 1 inch). The character unit is, in fact, the unit of the most used typewritten character, 10 to 1 linear inch, therefore 100 in 10 inches. In other words, each line of all kinds of copy, however diverse, is extended to one abstract and invariable quantity, a 100 per cent copy line. How are we to extend 16 lines of copy, each line 38 picas long, and therefore consisting of 65 character units, into 100 per cent lines? The chart does it, as may be seen by following the lines from B to C and C to D to E.

The chart, please observe, is 10 inches (60 picas) wide. At C the square-inch area was found to be 16.9. Now find in the last column of the chart (under 10) the nearest dimension to 16.9. At D we find 16.7 (near enough), and we find that 16.7 is in the tenth pica line from the top — 10 (at E). The actual copy of 16 typewritten lines, each 38 picas long, is thus found to be equal to 10 lines of abstract or theoretical copy, each line containing 100 character units. (Remember that these factors are found without any computing on the part of the user, who simply follows on from one to the other, automatically, as it were.)

Referring to the table of widths of alphabets furnished by the makers of 12-point Scotch Roman (on page 7 of book), it is found that the alphabet measures 154 points (F). Now, if the actual copy was set in 10 lines of equal length in types, the lower-case alphabet of which measures 154 points, the measure of each of those 10 lines would be found to be 46 picas. This fact might be ascertained by various ways of figuring, but why figure, when the chart gives you the answer (46) at G? The 10 abstract 100 per cent lines based upon theoretical character units have been reduced automatically to an actual measure based upon the length of the alphabet of the types.

At this point we must remember that while the face is 12-point, it is on 14-point body. In this connection please note at left side of chart various columns headed by the figures 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18. These figures represent point bodies; the figures in the columns under them constitute a table of comparative type depths. The chart is still dealing with 10 abstract 100 per cent lines, so the next move is to the line in which 10 14-point lines are indicated at H.

From 10 (H) follow the line until it intersects the column under 46 (G), where find 15.4 (I), which is the square-inch area of the actual copy when set in the types specified. From I follow to 20 (J), the pica measure in which the types are to be set. Find in the column under 20 (J) the actual square-inch area, which is 15, at K. Follow in line with 15 (K) to the figures in column 14 of table of comparative type depths, and we find the figures 23 (M), which is the answer: The copy specified, set in the types specified in a measure of 20 picas, will make 23 14-point lines, which are found by reference to figures under 12 (L) in the table, to be 27 picas deep, equivalent to 4½ inches.

Please disabuse your mind of the seeming intricacy of the method. It is the explanation only that is necessarily complicated. Once the user knows what each move signifies he will solve a problem in a tenth of the time required to read the explanation. Besides solving problems such as the example, the chart solves five other kinds of problems.

The severest mental effort involved in computing by the Springer method is that of counting the lines of copy and estimating the width of the lines of actual copy. When the copy is typewritten both of these enumerations may be done quickly with a type gage. After the number of lines and their average width is known, the various calculations (all made automatically by the chart) show: (1) Copy-area in square inches; (2) number of 100 per cent abstract lines of copy; (3) area in square inches of copy when reset in type specified, solid or leaded with any number of points; (4) number of lines of types when set to required measure in lines of types specified with depth of the lines in picas or inches.

There are two Springer charts, each having various functions. The most important is the text chart, of which a section is shown herewith. Its functions are:

1.— To compute, without calculations, manuscript copy of any kind, typewritten or pen-written, in terms of square inches and depth in pica ems or inches, as well as the number of type lines of any body or width.

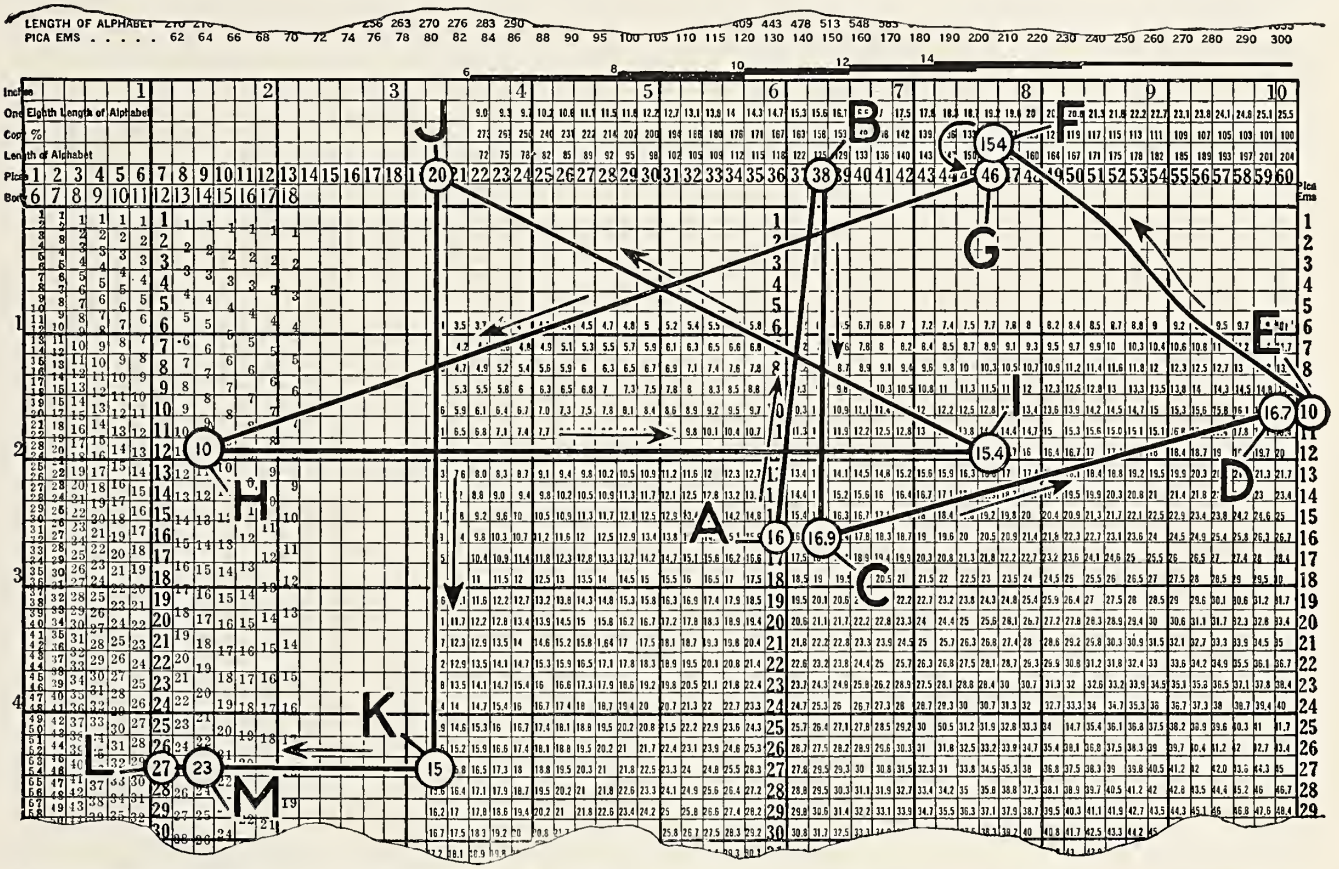
2.— To compute, without calculations, reprint copy of any body or width, in terms of square inches and depth in pica ems or inches, when set in smaller or larger type bodies and longer or shorter widths of lines.

3.— To compute, without calculations, the number of lines which any reprint pages will make when reset in the same types in other widths of lines.

4.— To compute, without calculations, the size of types (set solid or opened with any number of points) required to fill any prescribed space, when standard copy-area is known. The standard copy-area is found by the chart.

5.— To compute, without calculations, the amount of copy required to fill a given space, when the size of types (set solid or opened with any number of points) is specified.

6.— To compute, without calculations, irregular cut-areas, squared or round in shape, to be set in same measure with text



Reduced section of Springer's Text Chart, which is used on the principle of the slide rule, for automatically computing copy and type and cut areas. The lines and guide letters on the reproduction are there to illustrate how a problem is solved, as explained in the text herewith.

matter. Cut-areas, when ascertained, are deducted from or added to type-areas.

The Springer line display chart is another great and reliable aid to the layout man and copy-writer. Its functions are:

7.— To compute, without calculations, in combination with a line record furnished with the chart, the measure which any word or words will occupy when set in capitals and lower-case or capitals only of any display types, after length of alphabet has been ascertained from the tables of widths of alphabets.

8.— To compute, without calculations, the size of any display types to use to fill any given measure.

No argument need be advanced to confirm a statement that any word method of copy computation is necessarily fallacious. The Springer charts deal with actual widths of alphabets, with square-inch areas, and standard abstract 100 per cent lines of copy, each factor precise and invariable, and therefore mathematically applicable to every kind of problem.

Springers' invention is now available in a book, "The Springer Self-Computing Type-Area and Copy-Area Charts," invented and compiled by Winton L. Springer, 200 Fifth avenue, New York city. The charts are ruled and printed on heavy hand-made paper. Full instructions, with examples, are given for each of the kinds of problems these charts deal with. Besides the tables showing the widths of capital and lower-case alphabets of hundreds of type faces, there is a blank "Special Shop List" in which type faces peculiar to one's own plant or printer may be segregated. Blank record forms are furnished for noting results as shown by the charts, the most ingenious of which is the line record used for ascertaining the measure which any word or words will occupy when set in any desired display types, or the size of display types required to fill a given measure.

The publication of this remarkable invention has been urged upon Mr. Springer by influential friends, whose work in this connection has been entirely voluntary, for the purpose of extending its benefits and in some small measure compensating the inventor for the arduous labors of three years spent in experimenting and proving the infallibility of the principle discovered by him. He is undoubtedly a mathematical genius, and is also the father of other ingenious time-saving inventions in use in printing plants. Other adventures in copy and type computing have been marketed at high prices, but Mr. Springer's is the first that has approached and solved the matter upon an invariably effective mathematical principle. Upon request to Mr. Springer an explanatory circular will be sent to those who are interested.

"Springer's Self-Computing Type-Area and Copy-Area Charts," with full explanations of the principle on which they are based, and instructions for using, in a handsome book, together with one pad each of Text Record and Line Record, may be purchased from The Inland Printer Company. The price is $25 net.

A BUSINESS organization must resemble a cobweb; a straight and direct connection must lead from each point to the center.—*Edward Goldbeck.*

Bits of Early History Concerning Inks

BY JOHN J. FISHER

THE origin and usage of inks, printing or writing, has never been an inspiring topic, for it furnishes little in the mind of the user to be enthusiastic about. Yet to ink we owe much, for it furnishes effect to our works. With its bright colors it catches the eye, often when attraction is nowhere else to be found, and even with its somber but commanding black it draws us to the message which it wishes to convey. Ink, the humbler factor in all forms of publicity, is nevertheless the foundation. For should it once fade when exposed to the light of day, then our books and ledgers would be worthless — plunging business into a state of chaos.

The origin of ink belongs to an era following the invention of writing, and data set forth as to this are variously ascribed to early Egyptians, who produced hieroglyphics 4000 B. C.; also to the Chinese 3000 B. C. But it is well known that the Greeks were early practitioners of this art in 1800 B. C.

After the invention of chirography, well informed nations kept scribes or chroniclers to give record in writing of all historical events. But there is no mention of writing in the Bible prior to the time of Moses. Practice of the art of writing upon rolls made from the bark of trees is very ancient and is alluded to in the Book of Job. Later even than this Hebrew scriptures were written in ink upon skins of animals or birds ceremonially cleaned. These were written in columns, one side only, and from right to left.

When the development of this art had succeeded the inscription upon stone or clay tablets, some material for marking with reed or brush was found necessary to amplify the progress of the times. Black and colored mixtures were compounded for this purpose, and this became the genesis of ink.

Antique ink included the use of a variety of dyes and pigmentary colors, which were also employed in the ancient art of dyeing, in which the early Egyptians also excelled. This is now believed to be one of the lost arts. The Bible often makes mention of black and brilliant hues, the original Hebrew word being *deyo,* so called because of its dense blackness.

Arabian methods for the manufacture of ink were to a degree complex. Lampblack was first made by the burning of oil, tar or rosin, which was then mixed with gum and honey, afterwards being pressed into small cakes, to which water could be added when desired for use.

About 1200 B. C. the Chinese perfected a method and invented India ink for blackening the surface of raised hieroglyphics. This was obtained from a soot produced by smoke of pine and the oil in lamps, mixed with a gelatin produced from asses' skins, and a musk to modify the odor from the oil.

Later various colors were originated and developed from the manufacture of crude inks. Each of the variegated hues had a symbolical meaning in these early times, and it is remarkable how closely the religious portent clings to the colors. Green was the emblem of freshness, vigor and prosperity. Blue was the symbol of revelation — a celestial color among the heathen nations; among the Hebrews it was recognized as a Jehovah color — the symbol of a revered God, hence a predominant color in mosaic ceremonies. Purple was generally associated with the dress of kings — with ideas both regal and majestic. Crimson and scarlet, from their resemblance to blood, were regarded as symbolical of life.

Later, in Christian times, only five colors were recognized as fitting for theological meaning and expression — these being white, red, green, violet and black. White was esteemed as being the union of all the rays of light — often referred to as a symbol of spotless purity and truth. Red was emblematic of both fire and love, while green, from its relation to vegetable life, was suggestive of life and hope. Violet was considered the color of penitence and sorrow. Blue was forbidden except as a color appropriate to the Virgin Mary. Black in its relationship to death and sorrow had a more mournful association than in modern times, and for that reason was far less popular.

A NEW SYSTEM OF INDEXING

What is probably one of the most radical departures in indexing has been devised by Charles G. Throop, of Chicago. It is adaptable to almost any form of indexing and replaces the regular thumb index in that it does not require die-cutting. For catalogues, directories and general reference works it should prove especially valuable, as it can be made to cover an almost unlimited number of divisions or classifications. The accompanying illustrations give a fairly good idea of the way the index is arranged. As will be noted in Fig. 1 the divisions or classifications are printed on the front of the book. They are also printed in a column at the right-hand side of the front cover and on the left-hand side of the back cover, or on inside sheets at the front and back. In the case of the Chicago telephone directory shown in Fig. 1, a double sheet of heavy paper is inserted in the center, thus simplifying the index by dividing it into two sections, the first covering the front half of the directory and the second the back half. This is shown more clearly in Fig. 2.

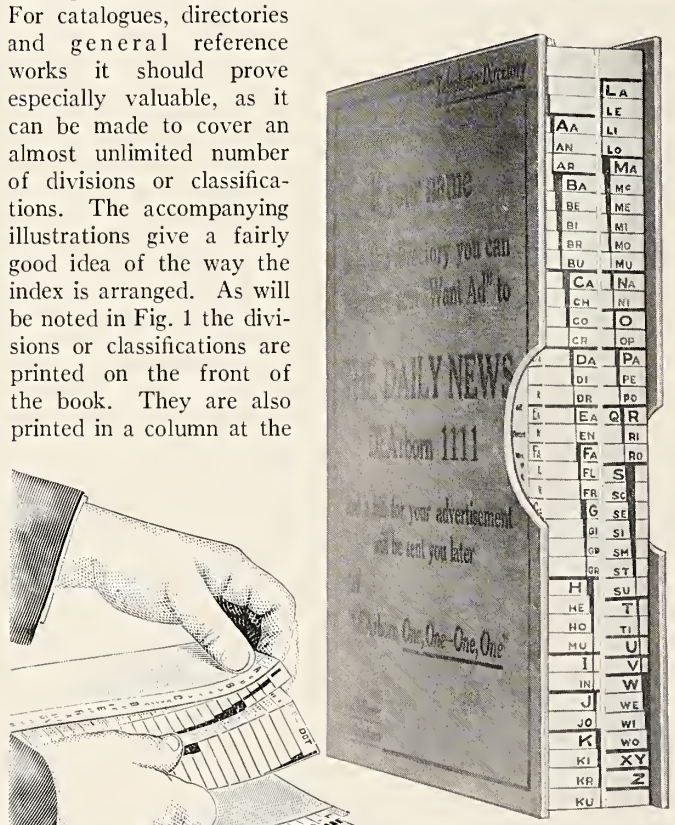


Fig. 1.

Fig. 2.

An interesting feature of the plan Mr. Throop has devised is the fact that the lines on the front of the book, both heavy and light, or dot and dash, making the alphabetical divisions, can be printed with the pages by inserting the rules in the margins. The letters on the front, as shown in Fig. 1, can be printed with a rubber stamp after the book has been trimmed.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE late Lord Northcliffe, London's outstanding publisher, once had occasion to say, "I knew how to set type before I was seven. I have learned all sides of the newspaper business by practical experience. I can go down today to the machine room and start and stop the machines. I can operate the linotype machine."

THOSE who remember pre-typewriter days, when all sorts of handwriting came to the compositor's case, will sympathetically appreciate this item, from the *Scottish Typographical Journal:* "Certain experienced linotype operators in the west of Scotland have passed through a pretty bad time, owing to the illegibility of the manuscript of a work by Coy Silke, C. K. It was a severe strain on their health. One man went off work at an early stage. It is thought that he had 'seen' the copy. He returned about a month afterward in the mistaken belief that the copy would be finished. The second man suffered from heart-rending 'explosions' in his head and from nocturnal meanderings. The third man, who had never had a headache in all his forty-five years' existence, became also a martyr to various distressing symptoms. The first man had changed his entire mode of life. The second man for some time hunted for 'footnotes' among his bedclothes in the early morning hours. The third man has just been saved from total collapse. It is understood that they have consulted counsel in London as to whether they are entitled to compensation under the Workmen's Compensation Act from their employers, or, if not, whether they can get damages from the author."

A PROCESS Engravers' Club was formed January 9 in London.

GODFREY WALTER, for a number of years manager of the printing department of the London *Times* and a director of Blackfriars Type Foundry and other businesses, died recently, aged fifty-six. He was a son of the late John Walter, member of Parliament, and a great-grandson of John Walter, who founded the *Times*. He left an estate valued at £95,582.

THE *Newspaper World* has completed a quarter century of publication.

WILLIAM CONN, an employee of Livingstone Brothers, printers in Glasgow, while working recently at a paper cutter had both his hands cut off near the wrists.

JOHN IRVING, a retired stationer and a grand nephew of the poet Burns on Jean Armour's side, died recently in Edinburgh in his eighty-fourth year. He had been in the stationery business fifty years.

F. W. BRIDGES, senior proprietor of the *Caxton Magazine,* in January celebrated a fifty years' business jubilee. During this time he has been connected with trade journalism, and for a considerable part of it with publications that are connected with the printing trade.

A WRITER in the *British Medical Journal,* discussing the legibility of type, has this to say regarding the Arabic figures: "Much care has been expended in the past in deciding what is the best form of type, and the author agrees that the 'modern' style is the best, and he confirms the observations of Babbage [who at one time published a number of mathematical tables], who states that 'the clearness of facility of reading does not depend on the size of the type alone, but on the proportion of the type to the interval between the lines,' and 'figures of the same height, or nearly the same height, are preferable to those in which some of the digits rise above and others fall below the line, because they interfere with the space between the lines.' The author gives two settings of a table from Bradshaw, one in modern, the other in old style figures, and the modern with its even row of figures is distinctly more legible."

FOR the months of November and December the number signing the out-of-work books of the London Society of Compositors averaged eleven hundred, indicating a serious decline in the printing business of the metropolis.

ONE day in December about eight hundred men and women in the De La Rue & Co. printing works, London, ceased work for four hours, having struck because three elevator men (unionists) had been replaced by non-union women. After a conference between the employers and union representatives, the trouble was settled by restoring the men to their jobs.

W. C. CRICKMER, employed for forty-two years (thirty-three at night work) on the *East Anglian Daily Times,* has retired, owing to failing eyesight. The companionship presented to him a dark oak barometer (!). Which reminds your scribe of a case where, upon the retirement of a certain printing office foreman, those working with him presented him with — a beer stein! and the man wasn't a drinker. He appreciated their testimonial letter more than he did their gift. Imagine the joy of his wife when he brought the gift home.

THE executive council of the Typographic Association (which has jurisdiction in all of England outside of London) has passed a resolution suggesting an amalgamation with the London Society of Compositors.

THE Federation of Master Printers has materially enlarged its monthly publication, the *Members' Circular,* both in size and in the number of pages.

IT HAS just come to our notice that 1922 signaled the hundredth anniversary of the establishment at Birmingham of the first English steel pen factory, it having been started by John Mitchell, who was also the initial user of machinery in producing pens. At work with him he had his brother William and his brother-in-law, Joseph Gillott, the latter name still well known in the pen trade. Next came Joseph Mason, who founded the house known at present as Perry & Co., which is one of the most prominent in the pen industry. Today nearly all the British pens are still manufactured in Birmingham, the sole exception being London, where there is a pen factory.

IT IS reported that George Wilson, father-in-law of Hearst, the great American publisher, while on a trip to London inspecting English methods of producing illustrated newspapers, told a representative of the *Daily Graphic* that "the Englishman is the best printer in the world." Mr. Wilson evidently is quite an adept at flattery.

THE death, at the age of eighty-two, of Thomas James Cobden-Sanderson is announced. He had a reputation as the maker of beautiful books, being the founder of the Doves Bindery and Doves Printing Press, and his name is associated with that of William Morris in striving to improve craftsmanship in the production of books. They differed, however, in this respect, according to the *Daily Telegraph:* "Morris made appeal to the eye paramount by the use of a heavy-faced type and some profusion of ornament; his printed page was a type picture. Cobden-Sanderson realized that a book's primary appeal should be to the mind through reading, and the Doves Press editions are content with simple beauty of type and setting, eschewing decoration." His *chef d'ouvre* was a five-volume edition of the Bible, bound in vellum. His death occurred at Hammersmith.

THE question of how we came to have such large pages in newspapers may have been in the thoughts of many a reader. It is explained by the fact that the early English stamp tax on newspapers was fixed at a certain rate per sheet and did not discriminate as to the size of the sheet. Therefore, to print as much news and other matter as possible for the given amount of tax, the size of the sheets was gradually enlarged, until they finally became of "blanket" proportions. As yet English and American publishers have not seen their way clear to the printing of handy size pages, having, say five thirteen-em columns each. 'Tis a consummation devoutly to be wished, especially by those who do their newspaper reading in street cars.

GERMANY

ANOTHER rise in the price of printing has been announced. It seems, however, that these advances can never keep pace with the declines of the mark.

A CIGARETTE manufacturer has hit upon a novel way of advertising. In three-column width advertisements he shows views of various cities, a different one each time, accompanied by the superscription that smokers will find the F—— cigarettes on sale therein by the leading tobacconists.

WHAT is supposed to be the most ancient journal published is conserved in the library of the University of Heidelberg. It is a small brochure of twelve pages, issued in

1609, and was published by Johann Carolus. Our informant does not give the name of this periodical, which ceased appearing in 1634. It is noted that in it was given the first notice of the invention by Galileo of his telescope.

After the war a number of the Russians who had been taken prisoners by the German army and were in retaining camps here chose to remain, instead of returning to their native land. The American Y. M. C. A. had furnished means enabling them while still in captivity at Wünsdorf near Berlin to start learning trades, among them that of printing, for which the H. Berthold typefoundry at Berlin rendered assistance by furnishing type and other material for their school. The students attending this have just started a magazine, entitled *Petchatnoje Iskusstwo (Printing Art),* copying the title of a trade periodical which appeared in St. Petersburg some twenty years ago.

The Canstein Bible Society, at Halle, recently had an exposition of Bibles, to commemorate the four hundredth anniversary of Luther's Bible. This concern, started in 1667, has printed Bibles in sixty-two languages and in many million volumes. The exposition contained not only the publications of the Canstein office, but most of the Bibles printed elsewhere since 1522. Several are uniques, whose value can not be estimated.

At a sale in Bonn of a library of incunabula, containing four hundred pieces, the sum of 4,500,000 marks was realized. The highest price, 155,000 marks, was paid for a Ptolemaic Cosmographia, printed at Ulm in 1483. The next highest priced were Wolfram's "Parzival" (of 1477) and Petrus de Crescentii's "Opus ruralium commodorum" (of 1479), bringing 83,000 and 84,000 marks. A "Biblia latina," printed at Strassburg in 1479, brought 71,000 marks.

The *Typographische Jahrbücher* has just issued an "Export Number," printed in three languages — German, English and Spanish.

August Meisenbach, son of George Meisenbach, the inventor of autotypy, and head of the house of Meisenbach, Riffarth & Co., of Munich, Berlin and Leipsic, died recently at the age of fifty-eight.

The Ostwald system of designating colors and shades is being adopted by several ink-making concerns. The idea is to do away with arbitrary and fantastic names for colors and to insure uniformity in the designations given them.

By a vote of 21,523 for and 35,135 against it, the German Typographical Union has negatived the proposition to amalgamate the four large graphic trade organizations of Germany.

The Technikum für Buchdrucker, a printing-trade school at Leipsic-Reudnitz, will celebrate its twenty-fifth anniversary next May. It has for many years published that excellent monthly, the *Typographische Jahrbücher.*

The Bibliographic Institute at Berlin, which for three years has been working on a revision of the noted "Meyer's Konversationslexikon" (an encyclopedia), has announced to its editors and coworkers that it is obliged to discontinue the project, because of the enormous expenses necessary at present, it being estimated that an outlay of 300,000,000 marks would be required before the work could be gotten ready for sale.

Under the name of Normpapier-Handelsgesellschaft and with the trade-mark Eska-Norm, a company has been formed in Leipsic-Reudnitz to provide for the trade various printing papers in the systematic sizes that have been established by the Standardization Committee of the Graphic Arts. In addition to supplying paper, it will also help its clients to solve problems regarding standardization that may arise in practice. This is an example that might well be followed by some large American paper concern in respect to the hypotenuse oblong paper-size standards that have been figured out for some time past. It could make the best start with the 27 by 38 inch size.

FRANCE

A school for music engraving has been started in Paris.

The library of the poet, Edmond Rostand, consisting of about five thousand volumes, was recently sold, realizing 65,000 francs. One volume, stamped with the arms of Mme. de Pompadour, sold for 1,800 francs, and a series of twelve volumes by Corneille sold for 1,400 francs.

The library of Herr Loewengard, former German consul at Lyons, which was sequestered in war times, was recently sold, the sum of 257,851 francs being realized. The library contained a number of ancient and rare works.

Some one has proposed a tax of ten to twenty per cent on advertisements projected onto clouds by special illuminating machines on the ground or in aeroplanes.

A Book Arts Exposition was held at the Maison du Livre, 4 rue Felebien, Paris, February 9 to 24.

A number of cafés on the Paris boulevards no longer furnish sugar loosely; each cup of coffee is accompanied by three cubes of sugar, wrapped in small papers upon which advertisements are printed.

The Academy of Sciences will spend 15,000 francs for the publication of an inventory of the scientific periodicals in the libraries of Paris.

AUSTRALIA

The Sydney *Printing Trade Journal* tells this: "During the recent newspaper strike in Perth, Western Australia, a preposterously small boy gathered up his month's supply of papers, intending to take them to the butcher's as waste. But other ideas entered his head. He carefully folded each paper singly, then started off at a trot down the street, crying: 'Ere yar! Strike ended!' He sold them like hot cakes, running all the time and giving no change for silver tendered. He *had* to keep running."

When, in 1894, twelve linotypes were installed in the office of the Sydney *Daily Telegraph,* fear as to their reception by the men led the publishers to erect a railing around the machines. There was only one entrance to the enclosure and a watchman was put on guard with a revolver. However, the precaution was not needed. The men took the matter philosophically. The twelve machines have now disappeared, after twenty-eight years' use, having been replaced by a later model. Two of the men who were the original operators of the machines are still in the office.

A customs proclamation now revokes the prohibition of the importation into Australia of Bibles, hymn books or other books or literary matter printed in the German language and intended for use by the Lutheran Church in this country.

A company under the title Chinese Times, Limited, has been organized for the purpose of publishing Chinese periodicals in New South Wales.

ITALY

It is announced that Gabriel D'Annuncio, the poet and the warrior at Trieste, will found a daily newspaper.

An agreement has been entered into by representatives of Italy and Germany (which awaits approval by the Reparations Committee), whereby the German Government undertakes to furnish books and scientific publications to the Italian State to the value of 4,000,000 gold marks. This bargain means that the German Government will have to carry through the biggest job of book buying on record, for several hundreds of thousands of books, publications and documents of various kinds will have to be procured.

Romolo Ducci, a reviser in the Senatorial Printing Office at Rome, who is a linguist, the founder of the Roman Archeological Society and its journal, and the author of a number of notable archeological volumes, was recently presented with a gold medal in recognition of his work and for giving every Sunday for twenty-five years lectures on the history of Rome. This disciple of Gutenberg has through diligent study reached an unchallenged leading position among Italian archeologists.

SWEDEN

Statistics for 1921, just published, show that pulp and paper are now the most important Swedish item of export, these commodities forming 26.2 per cent of the total exports, while timber represents only 17.5 per cent, compared with 25 per cent in 1913, when paper and pulp represented 17.5 per cent.

CHINA

A new paper has been started at Shanghai by a German concern, under the title of *Deutsche China-Nachrichten,* with text in Chinese, German and English. This is the first German weekly to appear since the sequestration of the German papers that were formerly published in Tsingtau, Shanghai and Tientsin.

SWITZERLAND

The Swiss Gutenberg Museum at Berne on December 16 opened a Winter Exposition of Swiss and Foreign Typography, which is to continue till the end of March.

SPAIN

The Printing Art Society of Madrid recently celebrated the fifty-first anniversary of its founding, the festivities being held in the Teatro del Centro.

BOHEMIA

An international exposition of newspapers was held in Prague from December 12 to 18, last year.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Smithsonian Institution Graphic Arts Exhibit Shown in East

The division of Graphic Arts of the United States National Museum, Washington, D. C., has sent out its traveling exhibit on a tour of the New England States. This attractively arranged exhibit shows both the technical and artistic sides of the processes employed in the graphic arts. Line engravings, wood engravings, lithographs, etchings, photogravures, aquatints, collotypes, and halftones are among the many kinds of prints shown.

The exhibit, which is shown under the direction of the Smithsonian Institution, contains material of special interest to printers and others engaged in the graphic arts. The Inland Printer enjoys the distinction of having two of its pages shown in this splendid collection. Upon completion of the tour in the New England States, the exhibit will be shown in other sections of the country.

Monotype Brings Out Simplified Caster

The district managers of the Lanston Monotype Machine Company met in Philadelphia during the week of January 15 to view the operation of the new monotype lead, slug and rule caster. The new caster is a greatly simplified machine, having but three cams and three movements. Mold changes are instantaneous, the leads are solid, rule faces true, and the footage delivered is said to be greater than heretofore known.

Typesetting Machine Engineers' Guild

Just over three years ago a group of several linotype machinists conceived the idea of getting together for the purpose of exchanging ideas and information regarding the problems which confronted them in connection with their work in charge of composing machines. Out of this gathering has grown what is now known as the Typesetting Machine Engineers' Guild of Chicago, an organization which is doing an excellent educational work in its field, the membership now consisting of more than sixty-three.

On Sunday afternoon, February 11, the guild celebrated its third annual dinner at the Hotel La Salle, a large number being present to enjoy the occasion. Following the dinner the president, Edward Donley, introduced the vice-president, William Redfield, who acted as toastmaster. A number of short talks were given, among the speakers being Walter C. Bleloch, western manager of the Mergenthaler Linotype Company; J. H. Palmer, Chicago manager of the Intertype Corporation; Harry Hillman, editor of The Inland Printer; John A. English, recording secretary and organizer of Chicago Typographical Union; Samuel Cann, president of Chicago Typographical Union; C. Z. Nelson and B. F. Chittick, of the Intertype Corporation; B. F. Mennenhall and Charles W. Deacon, of the Mergenthaler Linotype Company; William Reid; Harry Connor; Scott Eagen, of the Great Western Smelting & Refining Company; Harry G. Pottle, secretary-treasurer of the guild.

Linotype Company Issues New Illustrated Booklet

"The Big Scheme of Simple Operation," a seventy-five-page booklet which has just been issued by the Mergenthaler Linotype Company, Brooklyn, New York, represents an effort to make clear, through numerous illustrations, the inner mechanism of the linotype. The work is presented as a "personally conducted trip through the linotype," and should be of great value to the student, operator or machinist, and to the individual upon whom rests the task of deciding upon the machine to be purchased and installed in the plant.

West Virginia Pulp & Paper Company Issues Reference Book

The "Reference Book of Westvaco Mill Brand Papers" has just been issued by the West Virginia Pulp & Paper Company, Chicago. The book is cloth bound with heavy board covers and contains 123 samples of cover, book and bond papers. Among the coated papers shown are Velvo-Enamel, Marquette, Sterling, Westmont, and Pinnacle Embossing Enamel. Westvaco cover stock is shown in white, gray, India tint, brown, blue and goldenrod. Additional samples shown include Minerco bond, Origa writing, as well as Westvaco calendered book, English finish book, supermagazine, bristol, post card, offset and mimeograph stock. The book is neatly bound, and the size and arrangement are such that it makes a very handy volume for reference use in the office or stockroom.

Joins Arkin Advertisers Service

After eighteen years of service with the Chicago agency of the Mergenthaler Linotype Company, as traveling representative throughout the central States, and later in charge of all typographic problems, W. M. Nelis has resigned and joined the Arkin Advertisers Service organization.

Journalism Course Gives Coveted Newspaper Atmosphere

The Medill School of Journalism, Northwestern University, Chicago and Evanston, Illinois, has added a laboratory course to the instruction given in journalism. This novel course, which began February 15, is given in a large classroom in the downtown building of the university. The classroom has been arranged to represent a newsroom of a metropolitan daily. Students taking the course perform in all the capacities of the city newspaper organization, from "covering" actual news events to making up the paper in "dummy" form. The "daily," which is not put into type, is "published" by the class on Thursday of each week during the semester. The copy submitted and edited by the students is subsequently checked by the instructors against the same matter in the Chicago papers of the same day.

Columbia Adds Course in Typography

A new course in typography under the direction of James D. Gabler, New York city, has been added to the curriculum of Columbia University, commencing with the spring session. The aim of the course is to teach the students the origin, history and development of printing and the allied subjects. It will cover practical instruction in the preparation of manuscript, proofreading, spelling, correct division of words, uniformity in punctuation, capitalization and abbreviation, proper selection of type sizes and faces, printing, binding, ink, papermaking, artwork, engraving, the preparation of dummies and the visualizing of the finished work.

Develops New Method of Composition

A new method of composition on a slug beveled on both ends, and cast plate high instead of type high, with a possibility of obviating the necessity of making plates, has been developed by Howard A. Dudley, Hagerstown, Maryland. Mr. Dudley claims that its practicability should appeal to the printer or publisher, who is without electrotype foundry facilities and finds that plates must be had on publications where more than one edition is to be printed.

In his description of the new method, Mr. Dudley says: "Spacing material, leads and slugs are furnished graduated from one point to 12 point and metal furniture graduated from 2 line 12 point to 12 line 12 point cast 9 points high, beveled at each end and cut in labor-saving lengths of 16, 19,

22, 25, 28, 31 and 36 ems wide including bevel, for slugs with a type-printing surface of 15, 18, 21, 24, 27, 30, 35 ems width, or intermediate printing surface widths which can be gotten on our standard slug by indenting, the extra em on the slug being taken up by the bevel.

"Composition from the machine comes without any change in the operating method whatsoever, is delivered in the same manner, and dumped on a special galley with flanged edges, the flanged edge immediately locking the slug in place when matter is straightened up, again improving on the old method by locking immediately and avoiding the possibility of pi-ing.

"The usual method of proving, reading, correcting, etc., proceeds in regular routine manner and matter set goes to the makeup man. Paging again proceeds in routine, except that this method is followed: Instead of paging and tying up, the makeup man makes up on the new method paging galleys, inserting the beveled edge of the slug under the flanged edge of the galley, and from this point on the composing-room handling ceases — no foundry lockup, no stone lockup, no foundry reading, no stone reading; the pages made up are delivered ready for pressman in the secured page galley form, and here the economy in handling, plate saving, labor saving, space saving, storage room saving, will impress itself on the practical printer."

New York Printing Educators Confer With Linotype Representatives

The Educational Committee and class instructors of the New York Employing Printers' Association met with representatives of the makers of the linotype at the Advertising Club, New York city, January 22, to confer on problems that arise in the teaching of printing. Those who spoke were: J. A. Hall, managing director of the New York Employing Printers' Association; A. F. Stoiber, of the department of typography, Mergenthaler Linotype Company, and Walter S. Carroll, chairman of the Educational Committee of the employing printers. Others who participated in the general discussion were: Joseph P. Smith, of the Richardson Press; Wilson Goodbody, of the Kalkhoff Company; James S. Martin, of the Remington Typewriter Company; E. H. Whitney, of the Gibbs Press; Charles A. Porter, cost accountant, and Robert H. Martin, John E. Allen, F. T. Denman and Laurance B. Siegfried, of the Mergenthaler Linotype Company.

Organize Graphic Arts Association

Twenty of the thirty-four master printers of Broome county, New York, met at Binghamton, New York, January 13, and organized the Graphic Arts Association of Broome County. Officers elected were: Harry J. Freeland, Endicott, president; M. D. Vail, Binghamton, vice-president; Earl Hinaman, Binghamton, secretary, and F. A. West, Binghamton, treasurer.

The following is the code of ethics adopted, which expresses the purpose of the association: To encourage and foster: (1) High ethical standards in business; (2) The development of a broad acquaintanceship as an opportunity for service as well as an aid to success; (3) The interchange of ideas and of business methods as a means of increasing efficiency and usefulness; (4) The recognition of the worthiness of the printing industry.

Benefits: (1) Making the acquaintance of men whom members ought to know, genuine, wholesome good fellows; (2) Developing of a better understanding among members; (3) Education in methods that increase efficiency; (4) Business returns that come from inspiring confidence in one another and in the public with whom members come in daily contact.

Membership is limited to those who are engaged in the manufacturing and selling of printing.

Mr. Hinaman, the secretary, would appreciate if secretaries of similar organizations would correspond with him offering suggestions that may prove helpful.

Paper Industries Exposition

One of the features of the Paper Industries Exposition which will be held at the Grand Central Palace, New York city, during the week of April 9, will be a number of motion pictures showing the manufacture of paper. Among the companies whose films will be shown are the International Paper Company and the Mead Company, both of Dayton, Ohio; Strathmore Paper Company, Mittineague, Massachusetts, and the Nekoosa-Edwards Paper Company, Nekoosa, Wisconsin.

Issue Printed Bulletin

"Sidelights," which for the past two years has been issued fortnightly in the form of a mimeographed bulletin, as part of the printed salesmanship booklet campaign of the American Writing Paper Company, Holyoke, Massachusetts, is now published in printed form. In its new dress, "Sidelights" is a twelve-page pamphlet, 4½ by 7 inches, and is gotten out by the general service department of the company at Chicago. The pamphlet carries numerous testimonial letters from printers, advertising men and buyers of printing.

West Coast Civic Bodies Observe Birthday of Franklin

The anniversary of the birth of Benjamin Franklin was observed jointly by the San Francisco Advertising Club, the Printers' Board of Trade and the Chamber of Commerce with a banquet at the Palace Hotel, San Francisco, California, on January 17. Telegrams from two members of the craft of Franklin, President Warren G. Harding and Friend W. Richardson, governor of California, were read at the gathering. Copies of the autobiography of Franklin, autographed by Governor Richardson, were distributed to members of the printing class of the San Francisco Polytechnic High school, who were guests at the banquet.



A Printer's Back Yard in Honolulu, Hawaii

Basking in the tropical sunshine in the beautiful garden in their back yard are Edward Towse, president of the Mercantile Printing Company, Honolulu, Hawaii, Mrs. Towse and their son.

Walter Barrett Now With Standard Typesetting Company

Walter W. Barrett, for a number of years first vice-president of the International Typographical Union, in which capacity he rendered valiant service to the printing trades as well as to the members of the union, has accepted a position on the sales force of the Standard Typesetting Company, Chicago. This move places Mr. Barrett with a concern which has made rapid growth, and which is serving the printers as a trade-composition plant, handling both linotype and monotype composition and makeup. It also places him in a growing field, as the trade-composition plant is becoming more and more recognized as an important factor in the industry, especially in the larger printing centers.

Mrs. Clara J. Shepard Takes Active Interest in Business

For a number of years Mrs. Clara J. Shepard, vice-president of The Henry O. Shepard Company and The Inland Printer Company, Chicago, has taken a keen interest in almost every phase of the printing industry, being a regular attendant at many of the conventions and other meetings held



Mrs. Clara J. Shepard

by printers. This interest has led her into taking an active part in the business of the above two companies, and she will now be found every day at her desk in the office. Clara J. Shepard is the only daughter of the late Henry O. Shepard, the founder of the two companies.

Buys Rochester "Times-Union" Job Department

The purchase of the commercial printing department of the Rochester (N. Y.) *Times-Union* by the Foss-Soule Press, Incorporated, has recently been effected. The business involved in the transaction was organized in 1828 and was operated during the life of the Rochester *Union & Advertiser* and continued in operation when the *Union & Advertiser* and the Rochester *Evening Times* were purchased and merged as the *Times-Union*. Clarence L. Foss of the new firm has been manager of the printing department for the *Times-Union* for the past four years, and Karl T. Soule is a former resident of New York city, where he was connected with the advertising department of the Universal Film Company.

Boston Craftsmen Plan Trip to Bermuda

The Boston craftsmen, now enjoying or enduring more heavy snowstorms than they have had for many years, have planned a printing craftsmen's excursion to Bermuda, "The Islands of Sunshine," for craftsmen and their gentlemen friends. The Furness-Bermuda Line Steamship "Fort Hamilton" has been secured for the exclusive use of the party, leaving Boston on Saturday, April 14, and returning Saturday, April 21, giving four days in Bermuda.

The special charter has made it possible for rates about one-half the regular prices. Over two hundred reservations will be available at $100 a person, with special accommodations available at $25 and $50 additional. These accommodations are regularly priced from $185 to $425 a person, with very few of the lower-priced accommodations to be had. The costs will include rooms and meals from start to finish, the payment of the war tax and side trips to Harrington's Sound, Devil's Hole, Gibb's Hill Light and Crystal Cave, four of the most popular Bermuda attractions.

U. T. A. Announces Summer Conference

The Department of Education of the United Typothetæ of America will conduct a conference for printing instructors at the U. T. A. School of Printing, Indianapolis, Indiana, to be held on July 9 to 21. A larger and more varied program than was offered last year is being prepared for the coming session.

Linotype Company Announces National Advertisers News Service

The Mergenthaler Linotype Company has inaugurated a special news service through the *Linotype News* and the *Linotype Bulletin* to dispense information on national advertising for the benefit of local publishers and printers who do not share in the appropriations in national campaigns.

M. O. Blackmore Editor of New Publication

The many friends of M. O. Blackmore will be glad to learn of his connection with Guenther, Bradford & Co., general advertisers, Chicago, where he will serve in the capacity of managing editor of a new magazine to be known as *Mail Order Advertising*. For many years Mr. Blackmore was the advertising manager of THE INLAND PRINTER, and for the past six years or over he has been the advertising manager of the Northern Jobbing Company, doing a wholesale business in general merchandise.

After years of extensive study of advertising problems Mr. Blackmore compiled one of the most valuable additions to the literature of advertising, which he published himself under the title "Merchants' Manual of Advertising." This work has become recognized as an extremely helpful reference book for merchants in connection with the preparation of advertising matter, and also for newspaper publishers who desire to render service to merchants in the way of preparing copy or suggesting campaigns.

In his new capacity Mr. Blackmore will be in a position to carry out ideas which he has had in mind for years, and also to realize his desire to help in a constructive way to spread the gospel of good advertising. We wish him the best of success, and know that he will command it.

Addresses Kalamazoo Typothetæ on Papermaking

Dr. R. E. Rindfusz, secretary of the American Writing Paper Company, Holyoke, Massachusetts, addressed a gathering of the Kalamazoo Typothetæ and the Kalamazoo Advertising League on January 17 at the Park American Hotel, Kalamazoo, Michigan. The making of paper and the sale and standardization of that commodity formed the subject matter of Dr. Rindfusz's address.

Eastern Publishers View Intertype Film

The four-reel motion picture produced by the Intertype Corporation was exhibited on January 19 before the Northern New York Press Association and was well received. The same film was shown on January 16 to twelve hundred students in the public schools of Paterson, New Jersey, where instruction in printing is part of the daily work.

Unusual Demand for Cromwell Tympan

Operating with full force twenty-four hours a day, the Cromwell Paper Company, Chicago, Illinois, makers of specially prepared tympan paper, enjoy the condition in business that obtains at infrequent intervals — that of not being able to meet the growing demand for their product. Such a state of affairs is a good portent of the general prosperity of those concerns affiliated with the printing industry which strive to market a superior article meeting a real need.

New Monotype Official

Harvey D. Best, for four years assistant to the president of the Lanston Monotype Machine Company, Philadelphia, Pennsylvania, has been elected a member of its Board of Directors and second vice-president of the company. He will be in direct charge of sales. Mr. Best has been with



Harvey D. Best

the Monotype company for seventeen years, and is credited with having been one of the first to foster the non-distribution idea. His theory that it cost less to throw away monotype composition than to distribute it was at first scouted as impracticable, but later gradually came to be more generally accepted and put into practice.

Brief Notes of the Trade

The Richmond Type & Electrotype Foundry, Richmond, Virginia, have recently been appointed agents in their territory for Sinclair & Valentine Company, ink manufacturers, New York and Chicago.

Between forty and fifty Wisconsin weekly newspapers were represented at the midwinter meeting of the Wisconsin Press Association and the Newspaper Short Course given by the University of Wisconsin Course in Journalism at Madison, Wisconsin, on February 1, 2 and 3.

Leiman Brothers, makers of pumps for automatic feeders, folders and labelers, have moved their New York offices to 60-62 Lispenard street, New York city.

An illustrated catalogue describing an extensive line of automatic machines for paper box making, package making, labeling and gumming has been received from the New Jersey Machine Corporation, 50 Union square, New York city.

W. E. Wroe & Co., paper wholesalers, Chicago, have moved their general offices to the eighth floor, Majestic building. The warehouse and shipping department will remain at the present address, 3630 Iron street, Chicago.

A. G. Gilman, vice-president and general manager of the Allied Paper Mills of Kalamazoo, Michigan, has been elected president of the organization, to succeed Arthur L. Pratt, who has been retained as chairman of the Board of Directors.

The Third Eastern District Conference of the International Trade Composition Association was held at the Hotel McAlpin, New York city, on February 7. The discussions held were of great importance to machine-composition plant owners as well as to the proprietors of printing plants.

A. F. Lewis & Co., publishers of the New York Printing Trades Blue Book, on March 1 removed to spacious new quarters in the Printing Crafts Building, 461 Eighth avenue, New York city. The Western edition of the Blue Book is scheduled to be issued about March 1.

Charles H. Ault, president and treasurer of the Jaenecke-Ault Company, Newark, New Jersey, has recently returned from South America, where he visited his company's agents in the principal South American cities, and the branch establishment in Buenos Aires.

"The C. & G. Manufacturing Company want only that business by which a customer will profit by the use of their products, and urge upon all of you to be watchful, careful, and understand thoroughly your customers' requirements." This quotation is lifted from the confidential "Portfolio for Salesmen Only," issued by the C. & G. Manufacturing Company, Chicago, in which the special features of the C. & G. trimmiter are explained and illustrated, and the business policy of the concern is enunciated.

Edwin L. Andrew has been appointed assistant publicity manager of the Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pennsylvania. Mr. Andrew, who graduated from the College of Engineering, University of Wisconsin, in 1916, has been for a number of years connected with the Cincinnati office of the Westinghouse company.

A large shipment of parts and accessories for the Brehmer wire stitchers, book-sewing machines and folding machines has just been received by the Hoffmann Type & Engraving Company, 114 East Thirteenth street, New York city, representatives of the Karl Kreuse Company, Gebrueder Brehmer, Leipsic, and other manufacturers in Germany.



This illustration shows a new printing device used by the Prudential Life Insurance Company of America for imprinting branch office addresses, and month and year on premium notices and receipts. Inset shows electrotype in cylindrical shape for use on the machine.

New Printing Machine Used by Insurance Company

Two machines of the type shown in the accompanying cut, built for the Prudential Insurance Company of America by the International Postal Supply Company for imprinting branch office addresses, also month and year on premium notices and receipts, have since their installation imprinted millions of these forms without a skip and without spoiling even a single card. This perfect record has been made possible by means of a positive feeding device which permits only one card to go through, and the automatic trip which insures every card being printed.

The machine is readily adjusted to feed paper or card stock from five points up. It is also equipped with two printing heads, one for the month and year, the other for the address. The month and year are changed every month, but the address electrotypes have to be changed frequently due to the short runs of from five hundred to five thousand and to the great speed of the machine, which prints at the rate of fifteen thousand an hour. The average time for changing electrotypes is only fifteen seconds.

Making and mounting the electrotypes on brass segments, shown in inset, was the most difficult problem, inasmuch as there could be no makeready. However, by means of a special mounting device electrotypes were finally produced with such slight variations as attested by the micrometer, that uniformly good printing results were secured. The success of the machine for work of this character, the facility with which it can be turned out as compared with other methods, and the large saving in cost of operation may be of interest to printers generally. Visitors are invited to inspect this new printing device at the Prudential printing plant in Newark, New Jersey.

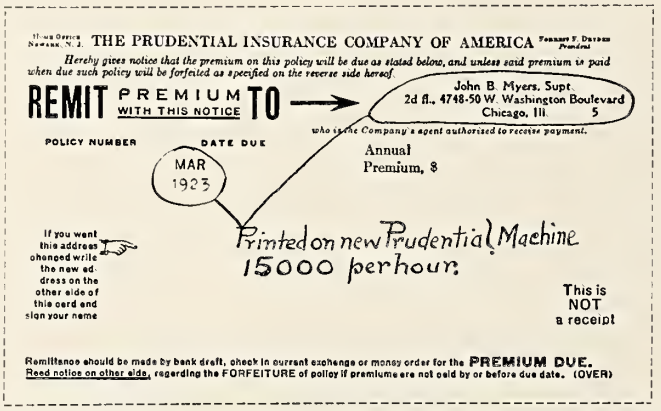


Illustration shows the work of the new device used for putting date and address upon insurance premium notices and receipts.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 70 MARCH, 1923 No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

OFFICIAL NOTICE — In compliance with Section 22, Constitution, Laws and By-laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver the Sovereign Visitor, the official organ of the Woodmen of the World, for such term as may be determined by the Sovereign Executive Council; also proposals to print and deliver at its office in Omaha, Nebraska, blanks, stationery, blank books, advertising leaflets, constitution, laws and by-laws, receipts, blank applications, etc., as needed during the period from June 1st, 1923, to June 1st, 1924, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Neb., and will be submitted at the first meeting in May, 1923, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Nebraska.

CLEAN BUSINESS AND GOOD PROFIT for printers handling our line of school commencement invitations and novelty folders; fifty cents (refunded on receipt of first order) will bring you our book of the most beautiful designs ever shown. Send for it. HARTER SCHOOL SUPPLY CO., 637 Huron Road, Cleveland, Ohio.

FOR SALE

FOR SALE — Large line new and overhauled complete printing equipment; New C. & P. presses, Hamilton wood and steel goods, Lee two-revolution presses, Liberty folders, Poco proof presses; 26 by 34 Pony Miehle, 35 by 50 No. 2 Miehle; 35 by 47 high-grade four-roller Whitlock; 26 by 35 and 30 by 42 Century presses; 44 by 62 four-roller Huber; 32 by 46 six quarto Cottrell drum with folder attached; 35 by 47 job and book folder; 20 by 30 Colts flat C. & C.; 51 by 68 Cottrell and 48 by 69 Scott regular factory make cylinder cutters and creasers; 46 by 62 bed Miehle with extension delivery, with and without Cross feeders. Complete outfits. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — Hoe magazine rotary press, widest web 61 inches, cut-off 36½ inches, spirally grooved cylinders so that any size or shape of plate can be used; products as follows: folded to 12 1-6 by 9 to 10 inches, six 12s or three 24s in one color (two webs) or three 12s in two colors (one web); folded to 9⅛ by 6 to 7 inches, four 32s in one color (two webs) or four 16s in two colors (one web). Full particulars on request. BAKER SALES CO., 200 Fifth avenue, New York city. (Many other desirable machines "used but good." Write us your needs.)

FOR SALE — Two 5-0 Miehle presses; four No. 7 Babcock presses (sheet size 33 by 48); one Dexter quad folder, with pile feeder; one Christensen four head wire stitching machine; one 35-pocket Juengst gathering machine with wire stitcher attached, and one Sheridan perfect binder; all machines have direct current motor equipment; can be seen running; sold reasonably to make needed space. HADDON PRESS, Inc., 19th and Federal streets, Camden, N. J.

FOR SALE — Harris automatic presses: three (3) two-color S 1 (16 by 20) presses; three (3) one-color S 1 (16 by 20) presses; two (2) one-color E 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. M 608.

POCO PROOF PRESSES for sale; Model No. 2, bed 18 by 25 inches, in first-class operating condition; had only about six months' careful usage; a press which makes better proofs; regular price $250, offered for quick sale at $195 cash. GREEN & ELLIS CO., 1110 Sansom street, Philadelphia, Pa.

SELLING OUT 4 cylinders: 43 by 56 Whitlock, 39 by 52 Whitlock, 39 by 52 Campbell, 33½ by 45½ Cottrell; machines in Illinois, prices $300 to $800; can show set up. Also 36 by 48 6 or 7 quarto Mentges folder. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

FOR SALE — One Hoe combined jig saw and drilling machine, table mounted on heavy pedestal having broad base preventing vibration; table size 29 by 31, floor space 27 by 29; first-class condition; price $300.00. FORT HOWARD PAPER CO., Green Bay, Wisconsin.

FOR SALE — Over equipped with four self-feeding American auto presses, 5,000 speed, 11 by 17 size, excellent condition; will sell two, $1,400 each on time payments, 10% off for cash; can ship anywhere. GARD-HIMSELF, 3025 Fifth avenue, Chicago, Ill.

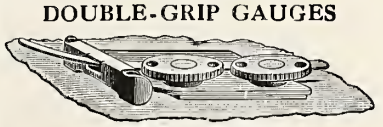
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

PRINTING PLANT FOR SALE; fine equipment; largest plant in middle western city of 18,000; $50,000 annual business, capable of large expansion; owner desires to enter other business. M 723.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal stret, Chicago.

FOR SALE — Perfection Metal Pot (gas), 300 lbs. capacity; never used, in original crate as received; $35.00. CAXTON PRESS, 19 Hampshire street, Boston 20, Mass.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. M 787.

FOR SALE — One Stokes & Smith press, A-1 condition, complete with motor and neutralizer, ready to run; immediate shipment; bargain. M 769.

FOR SALE — One Kidder press with back print with about every attachment made, $3,000.00; replaccment value $7,000.00. M 780.

FOR SALE — Whitlock cylinder press, size 35 by 47, with special 32-inch motor, A-1 condition; inspection welcomed. M 777.

FOR SALE — Old style country Campbell printing press; also Mentges newspaper folder. C. F. SCHAFER, Huntingdon, Pa.

FOR SALE — No. 35 Babcock Optimus cylinder press; splendid condition. YAWMAN & ERBE MFG. CO., Rochester, N. Y.

MIEHLE PRESS, 38 by 50; electric equipment and machine running. M 789, care Inland Printer, 41 Park Row, New York.

FOR SALE — Trade plant in the heart of the populated district of United States. Write for particulars. M 795.

FOR SALE — P. 1 envelope blanket two-color. WM. GEGENHEIMER, Baldwin, New York.

HELP WANTED

Composing Room

WANTED — First-class stone man for a plant producing booklets, catalogues, direct-by-mail advertising and commercial printing; applicant must be non-union and have good qualifications; state age, experience, and wages expected. Address repiy to A. W. McCLOY COMPANY, 1201 Penn avenue, Pittsburgh, Pa.

WANTED — Artistic job printer for an executive position; prefer a graduate of I. T. U. Course in Printing. DAVIS PRINTING CO., 82-84 N. Third street, Memphis, Tenn.

WANTED — Young man who has had a practical experience in book and job printing plant to train under an experienced estimator and to take responsible position. M 797.

PRINTER — Stoneman, one familiar with lock-up for book publication and catalog work; will pay high wages to a competent man; plant out of city. M 783.

Production Man

PRODUCTION MAN — Old, established paper specialty manufacturing concern near Philadelphia has a real opportunity for a factory production man who has had experience in printing or printing specialty manufacturing plants; this man must be able to increase production through capable direction and the proper scheduling of a large number of daily orders; he must also have ability to handle factory help. In replying state full details of experience you have had. M 778.

Salesmen

WANTED — Specialty sales agents familiar with printing pressroom problems to sell pressroom specialties; liberal commission. Write for details, giving references and tcrritory covered. M 776.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

LIVE SALESMEN WANTED in all principal cities and every state; printing machinery and supplies. M 791.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable rcsults obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Twenty-two linotypes; new Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

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A 6-MONTHS BLOTTER CAMPAIGN — $50 — coming to you all at one time so you can print them at once and save production costs; copy, layouts, electros of 2-color illustrations; also full copy for accompanying sales letter each month. NOBLE T. PRAIGG, 639 Diversey Parkway, Chicago.

WANTED — Advertising stickers and gummed labels to sell to business men. G. EDWARD HARRISON, Agent, Baltimore, Maryland.

SITUATIONS WANTED

Bindery

SITUATION WANTED — Bindery foreman with ten years' experience as foreman wishes to make change; a thorough knowledge of all branches of the binding trade and machinery, also a practical knowledge of all branches of the printing trade. M 786.

BINDERY FOREMAN, 19 years' executive experience in all classes of work imaginable, good mechanic and producer, familiar with machinery, wants position. M 617.

SITUATION WANTED — Forwarder, finisher, ruler, anything in binding; 30 years' experience. M 680.

Composing Room

MONOTYPE KEYBOARD OPERATOR wants permanent connection with large concern as operator or in charge of keyboard department; over 7 years' experience with tariff, book, catalog and job work, working from coast to coast; fast and very accurate; 7,000 to 8,000 an hour on straight matter. M 790.

MACHINIST OPERATOR — Expcrienced, steady and compctent; eight years in present situation; expert on tabular, miscellaneous job composition and ads; union or unorganized. W. C. ALLAN, Pierre, S. D.

Executive

WANTED — Position by young lady as head of accounting department with lithographing or printing house; in this line of work ten years and for past five had full charge of books, overseeing subordinates, also acting as cashier; age thirty years; presently employed, only reason making change is for bigger possibilities; salary $200 per month to start. M 785.

Ink Maker

PRINTING INK MAKER, graduate chemist; seven years' experience in manufacture of dry colors, varnishes and printing inks and in solving pressroom problems; executive and purchasing experience; only permanent connection considered; excellent references; strictly confidential; outline your proposition. M 796.

Managers and Superintendents

CAPABLE, EFFICIENT PRINTER-EXECUTIVE with extensive experience as composing room foreman and plant superintendcnt desires permanent position with reliable firm anywhere; just past forty; possess modern business common sense, backed by good judgment and shrewd study of men and methods; have knack for orderly and systcmatic planning and production of work; a ready grasp for a large amount of detail; experienced in buying and selling ends; office and factory routine; cost systems, production records; master of estimating; adaptable — not limited to any one line of work; handled state, county, bank, catalog, railroad, tariff, directory, blank book, loose leaf devices, factory, miscellaneous commercial printing; healthy, plenty of "pep" and vision; know value of minutes and what is needed to make a business grow; married; non-union. M 763.

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PRINTING SUPERINTENDENT — This man is foreman of composing room of a nationally known concern; practical printer, educated in all departments; organizer and systematizer; expert on type design; trained executive with a wealth of experience, tactful in directing men, methodical and economical in producing fine printing; age 37. M 793.

SUPERINTENDENT, FOREMAN or production manager; have had 35 years' experience; thorough practical typographer, excellent layout man; can engineer work from start to finish; good executive; now employed; open for change. M 588.

GENERAL SUPERINTENDENT OR MANAGER — Printing and lithograph experience; live executive, buyer, a practical man, pleasing personality; best references; seeking change. M 792.

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WANTED TO BUY one 12 x 26 Kidder press with back print and attachments. M 781.

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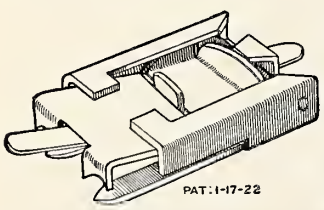
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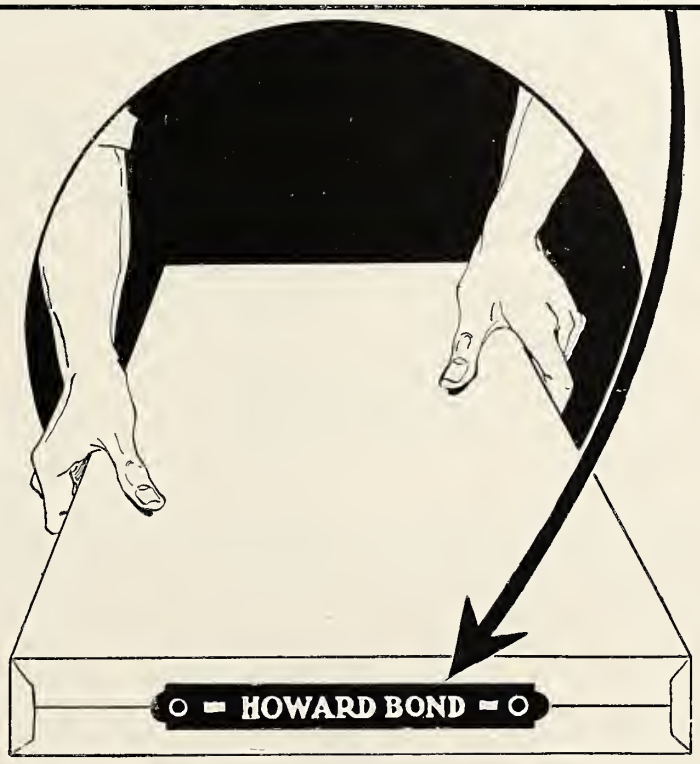
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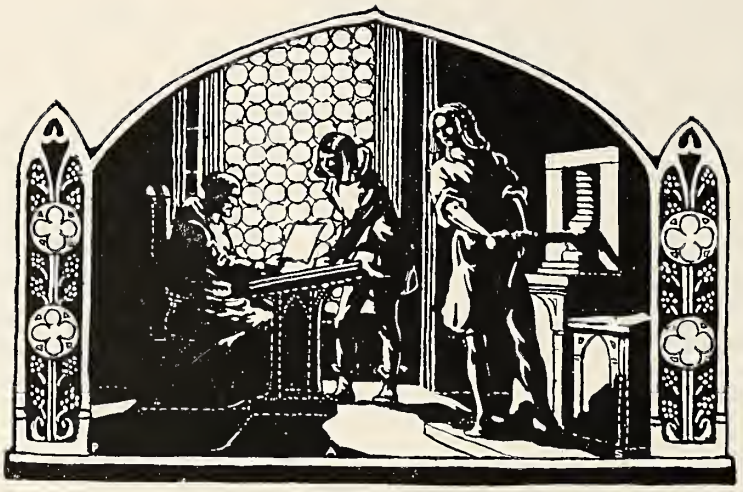
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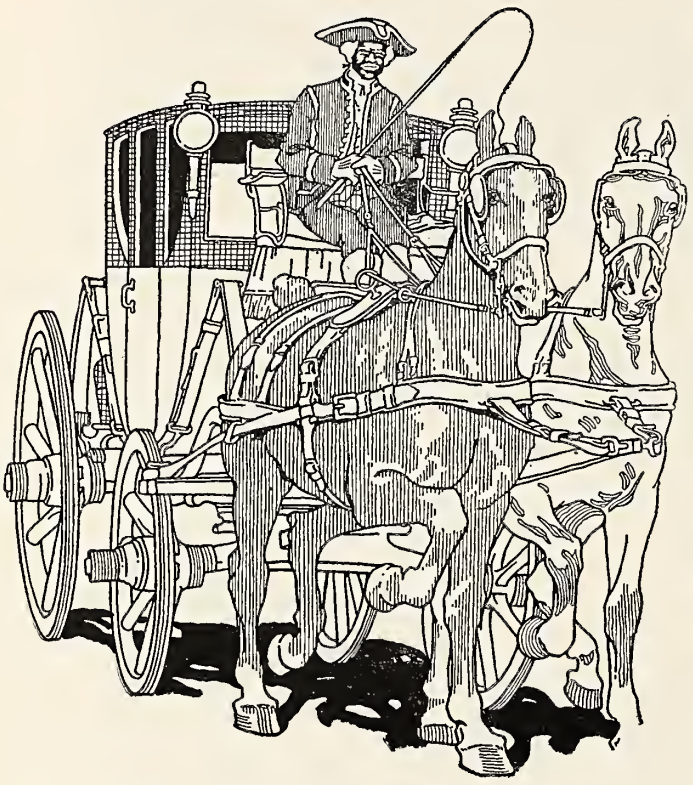
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Linweave

PAPERS *and* CARDS

Envelopes to Match

The Hack at the Cherry Tree



A NEGRO whose recollections of great men appeared to run back further than one listener could stand was finally asked rather sarcastically, "I suppose you remember when George Washington took the hack at the cherry tree?"

"O yes, sah, I 'member dat very well," replied the smiling darky, "why! I done drove de hack."

That may have been one version of the affair, but the one that the world remembers and still talks about is the fact that the immortal George told the truth about the chopping when his father asked him.

There is an object lesson in the imperishability of a truthful story that is appreciated by many business men. No business is without a story to tell the public about the goods it has to sell. Above all, that story must be the truth and it must be told over and over again until it sticks in the public thought.

The finest typing and printing in the world cannot do justice to the job without suitable paper. Old Hampshire Bond is not only adorned by the message it carries but is so distinctive in itself that it adorns the message.

HAMPSHIRE PAPER COMPANY
SOUTH HADLEY FALLS, MASS.

Makers of

Old Hampshire Bond

COLLINS ULTRAFINE CARDBOARDS



The Best in Cardboards Since 1857

Send for this illustrated treatise on the proper methods of creasing and folding coated cardboards and covers. It contains valuable information for every printer and advertiser

THE use of coated cardboards for folders, booklet and catalogue covers, mailing cards and broadsides has grown rapidly within recent years. It will continue to increase as more printers and advertisers recognize the obvious advantages of COLLINS QUALITY CARDBOARDS, the standard of quality in America.

The COLLINS LINE offers a range of cardboards for practically every purpose and in many thicknesses and colors. Every Collins grade has superior features plus a fine printing surface. The famous ULTRAFINE COATING used on Collins Translucents and Litho Blanks is the very best coating known and makes possible the finest printed results.

COLLINS COATED CARDBOARDS are sold through recognized dealers in the principal cities

A. M. COLLINS MFG. COMPANY

226-240 COLUMBIA AVENUE, PHILADELPHIA

New York Chicago Boston Cleveland

Mailing Lists are People

Don't let anybody in your place forget that those printed names or stencils stand for real, human people.

Your catalog or your booklet or your house organ is something somebody gets from you.

Each person is conscious of opening a container, taking out a piece of printing, and looking at it.

These people don't see anything to the printing you send them but what is there. If it's good printing, they see good printing. If it's poor printing, they see poor printing.

If you talked with a good printer and later gave the job to a poor printer, they see the work of a poor printer. If you consider using a good paper, but decided finally on a cheap paper, they see only the cheap paper.

If you started out to do a fine job, but item by item let mediocrity creep in, it's a mediocre job they see. What your mailing list thinks about your business is what your business is.

Send out Better Printing and each person on your mailing list will have a better conception of you and the things you sell.

better paper ∞ better printing

S. D. WARREN COMPANY has issued a series of constructive books offered as helps to business men and advertisers who prepare printing for a mailing list. These books deal with the preparation of house organs, broadsides, envelope stuffers, illustrated letters and return and business cards. They may be obtained free as issued from distributers of Warren's Standard Printing Papers.

S. D. WARREN COMPANY · BOSTON, MASS.

WARREN'S
STANDARD PRINTING PAPERS

FROM time to time we receive requests from printers asking for permission to reprint our copy over their own names. This permission is always gladly given.

Any printer is welcome to use all or part of the accompanying advertisement just as if it were written especially for him.

Warren's STANDARD Printing Papers

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Princess Cover Paper

SPECIAL COVER-CUT SERVICE

HERE is a conventional cover design that prints with excellent effect on Dexter's Princess Cover Paper. We will be glad to loan this mortised plate to you for use on any catalog or booklet job calling for Princess Covers. Two sizes are available: 7 x 10 and 5½ x 8.

PRINCESS Cover Paper is made in four weights and ten rich colors. It is a paper of super-strength, designed to withstand hard usage without becoming cracked or dog-eared or soiled from repeated handling. It preserves the catalog as well as adding to its attractiveness.

PRINCESS Cover Paper is the oldest cover stock made, and all printers are familiar with its exceptional printing, folding, and embossing qualities. It is a staple line that never fails to give satisfaction. At present reduced prices, it comes within the estimate for all practical commercial requirements.

Write for full particulars of complimentary Cover-Cut Service

C. H. DEXTER & SONS, INC.
WINDSOR LOCKS, CONN.

Copyright, 1922, by C. H. Dexter & Sons, Inc.

Old Council Tree Bond

Letter Salesmen! Every business, large or small, employs letter salesmen, if no other kind.

Like personal salesmen, *letter* salesmen often win or lose a hearing on their *appearance.* Old Council Tree Bond has the looks, the feel, the crackle that enables the most casual observer to distinguish its superior character.

Since a message undelivered is no better than no message at all, it surely is wisdom for business men to select, and for printers to recommend, a paper that will gain a hearing for the message.

As in personal salesmen, experience proves that
the *best* usually costs the least.

DISTRIBUTORS

Appleton, Wis. .....Woelz Brothers	Louisville, Ky. .....Miller Paper Co.
Bridgeport, Conn. ....Lasker & Gleason, Inc.	Milwaukee, Wis.... ...The E. A. Bouer Co.
Buffalo, N. Y. .....Holland Paper Company	New York City.....J. E. Linde Paper Co.
Cincinnati, Ohio.The Chatfield & Woods Co.	New York City.....H. P. Andrews Paper Co.
Cleveland, Ohio.The Union Paper & Twine Co.	Newark, N. J.....J. E. Linde Paper Co.
Chicago, Ill. .....Chicago Paper Company	Newark, N. J.....H. P. Andrews Paper Co.
Detroit, Mich. ....Chope-Stevens Paper Co.	Omaha, Nebr. .....Carpenter Paper Co.
Des Moines, Iowa.....Carpenter Paper Co.	Pittsburgh, Pa. .....Potter-Brown Paper Co.
Duluth, Minn.....Peyton Paper Co.	Portland, Ore. .....Blake, McFall Company
Great Falls, Mont...Great Falls Paper Co.	Richmond, Va. ....Epes-Fitzgerald Paper Co.
Harrisburg, Pa. .....Johnston Paper Co.	St. Louis, Mo. .....Acme Paper Company
Indianapolis, Ind. .....Century Paper Co.	Seattle, Wash. ....American Paper Company
Ithaca, N. Y...T. G. Miller & Sons Paper Co.	Springfield, Mo. .....Springfield Paper Co.
Lansing, Mich. .....Dudley Paper Company	Tacoma, Wash.Tacoma Paper & Stationery Co.
	Toledo, Ohio.....Commerce Paper Company

New York City, *Export*..American Paper Exports, Inc.

NEENAH
QUALITY
1873

NEENAH
PAPER COMPANY
Neenah, Wisconsin

Makers of Old Council Tree Bond, Success Bond, Chieftain Bond, Neenah Bond, Wisdom Bond, Glacier Bond, Stonewall Linen Ledger, Resolute Ledger, Prestige Ledger

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes.

Note the Tear and Wear as Well as the Test

Printed Salesmen

Catalogs are representatives of the house just as are the flesh and blood variety. The initial reception of both is largely influenced by their appearance, which should reflect the character of the house.

When the catalog comes through the mails fresh and uncrumpled it invites an interview. Like the substantial salesman with personality, it implies by its appearance that one's time will not be trifled with. On its impression value, as well as what it has to say, depends its usefulness. The salesman with personality is the one we like to have around, and the one who gets our business. The catalog with personality possesses equal merit.

As a printer your customers rely on your judgment. Justify that confidence by recommending the PENINSULAR Cover Papers. They give weight to the message they carry.

PENINSULAR Covers have the appearance, hold their shape and wear well. PENINSULAR Covers are quickly available through good paper merchants everywhere.

Among the following PENINSULAR lines you will find that intangible something called "Personality"— attractive individuality that gives character background to your printing art. They are made in a wide variety of textures, weights, weaves and colors.

The Peninsular Standard Lines Are:

Orkid Cover	Colonial Cover
Publicity Cover	Neapolitan Cover
Gibraltar Cover	Patrician Cover
Publishers Cover	Tuscan Cover
Onimbo Cover	Covenant Book and Cover

Write for detailed information.

Peninsular Paper Co.
YPSILANTI, MICH.
Makers of Uncommon Cover Papers

Buckeye Cover in The Year of 1922

In the year 1922 the aggregate sales of Cover Paper by the ten leading manufacturers of America were 78 per cent of normal.

In the same period the sales of BUCKEYE COVER showed an increase of 36 per cent over the sales of 1921, and exceeded by 291,365 pounds the sales of 1920, which were the largest of record to that time.



It is known to all that as a paper and printing year 1922 was far inferior to the boom years of 1919 and 1920.

The large and continuous increase in the use of BUCKEYE COVER can be explained only by the growing recognition of its all-round usefulness.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

THE BECKETT PAPER COMPANY, Hamilton, Ohio:

You may send us, without charge, Buckeye Specimen Box No. 6, containing your varied collection of printed and embossed work and of Buckeye Cover envelopes.

Name.....

Address.....

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Atlantic Bond

Surface-marked sulphite bonds only *look* cheaper than Atlantic. We make our own sulphite; the saving pays for tub-sizing and a *genuine* watermark

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Cook-Vivian Company
Von Olker-Snell Paper Company
BRIDGEPORT—The Gorton Paper Corporation
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
CLEVELAND—Millcraft Paper Company
DETROIT—Paper House of Michigan
DULUTH, MINN.—Minneapolis Paper Company
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MANILA, P. I.—J. P. Heilbronn Company
MINNEAPOLIS—Minneapolis Paper Company
NEW YORK CITY—Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.
ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK

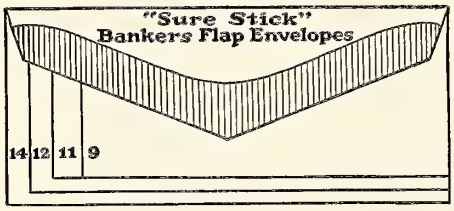


"Mr. Banker: We Can Make You Immediate Delivery Any Time on Bankers' Flap Envelopes"

Your banker is an influential man in his community. It's worth your while to prove that you can deliver real printing *service*. And you *can* make prompt envelope deliveries if you rely upon Western States for your stock.

Talk "W-Notched" extra heavily gummed flap envelopes to your banker. They're made particularly for bankers' use. Strong, tough stock — extra wide, heavily gummed, sure-stick flaps. Every sale of our Bankers' Flap Envelopes almost positively insures a repeat. *Nine grades, six sizes* — always in stock for immediate delivery. Glazed or unglazed Kraft and Manilas including 60-lb. and 80-lb. Jute Manila.

Get the Western States samples and prices before you talk flap envelopes to your banker — then you'll come away with his order.



Prompt Deliveries on All Grades

10,000,000 envelopes — 585 items — always in stock for immediate shipment. All sizes, grades and kinds from smallest size to largest "Catalog."

Strictly a Printers' and Lithographers' Service

Glazed or Unglazed Kraft, Red Rope and Manilas

No. 9	3⅞ x 8⅞	No. 11	4½ x 10⅜
No. 10	4⅛ x 9½	No. 12	4¾ x 11
No. 9⅝	4½ x 9⅝	No. 14	5 x 11½

W-Notched Under Flap | Reg. U.S. Trade Mark

We Protect the Trade

Western States Envelope Co. Milwaukee Wisconsin

Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

Every Co-operation

BUYERS of Printing are becoming paper-wise through the national advertising of paper mills and through a natural interest in the elements that combine to make a well-printed unit. So it is becoming an extended service on the part of the printer, to help guide that paper-wisdom accurately (with a paper suitable for the purpose).

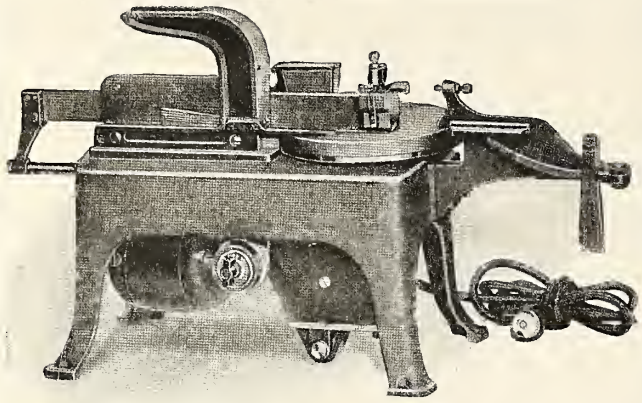
It is embarrassing at times when the buyer asks questions or sets up specifications which the printer finds puzzling. Yet that condition need not exist.

For more than seventy years of steady progress we have exerted every effort to assist printers in making their service count. Our mill contracts are made as a forecast to what you will require in giving the maximum of service. That you may serve the customer best, we must serve you *first*.

Thus you are protected here by immense warehouse stocks and every variety of weight, grade, color and finish in bonds, books, flats, covers, writings, cardboards, and—that broad range of paper products which will naturally be provided by a house which has extended every co-operation to the printing industry for nearly three-quarters of a century.

Bradner Smith & Company

175 West Monroe Street **Chicago, Illinois**



THE S & C SPACEBAND CLEANER

An Automatic Device for Cleaning Spacebands

The S & C Spaceband Cleaner cleans efficiently and uniformly a set of thirty spacebands in One Minute.

Can Be Operated By Anybody

When Attached to a Light Socket it is Ready for Use.

Measurements: 24 inches in length, 15 inches in height and 12 inches in width. Weight 73 lbs. Fits into any corner of the shop.

Descriptive circulars and particulars furnished upon request. When writing state whether you use Alternating or Direct current and voltage.

INTERLINO COMPANY

1017 Majestic Building Milwaukee, Wisconsin

For Your Kelly Press

The Eberhart Air Attachment

puts a film of air under each sheet as it is delivered. Prevents smearing and offset. Hastens ink drying. Can be installed by your pressman in fifteen minutes. No expense to operate. Will pay for itself in a few weeks. Already in use in a number of shops in Los Angeles.

Patent Applied For

IF INTERESTED, WRITE

D. B. EBERHART

701 Downey Road . . . . . Los Angeles



Easy Money for You

There is money for you in Wiggins Peerless Book-Form Cards—just what your customers are looking for. They're always fresh and white and detach from handy leather booklets with a smooth straight edge. No waste, as they never rub and get soiled.

Scored cards supplied in blank form to be printed in your own plant. Lever binder cases permit cards to be carried firmly in place without delay and expense of binding.

Wiggins Cards bring orders for high-grade printing *and they sell on sight. Write today for samples and prices.*

WIGGINS Peerless Book Form CARDS

THE JOHN B. WIGGINS CO.

Engravers, Plate Printers, Die Embossers

1101 S. Wabash Ave. CHICAGO 705 Peoples Gas Bldg.

YOU DO NOT FIGURE ON POOR ELECTROTYPES

Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization—give your pressroom a chance to equal in practice the anticipation of your estimator.

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185

Save on Your Roller Bill

Noe-Equal

The National Cleaner and Type Wash

Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

Does Not Harden or Crack the Rollers

Ask your dealer, or write

PRINT-AID COMPANY, Dayton, Ohio

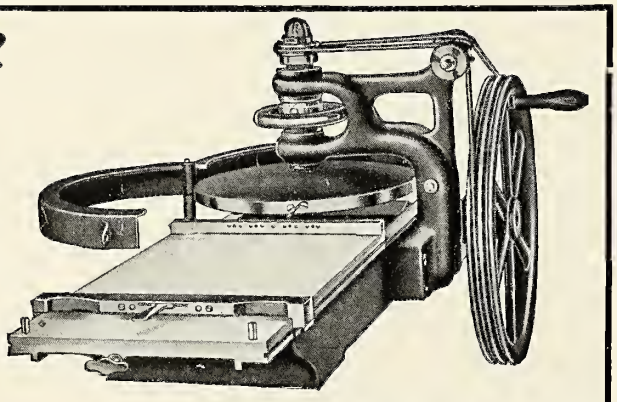
MAKE-READY TROUBLES?

WHY NOT USE A

TYPE-HI DISC PLANER

Where the TYPE-HI has been installed a saving of *more than seventy-five per cent* of time in leveling and "taking the rock out of" plates has followed.

Planes Wood *Planes Metal*



Exclusive Export Agents
Parsons Trading Co., New York, London

TYPE-HI CORPORATION . . . . . Syracuse, N. Y., U. S. A.

SUPERIOR ENAMEL



CALENDERING MACHINE

Where gloss is put on Superior Enamel. ¶ After every precaution is taken with formula, material and equipment, vigilance is not suspended in the Allied Mills. For it is at this point that paper takes on or loses quality. The human element determines largely how good a sheet will be. With born paper makers at work in the Allied Mills—1500 of them—a high standard of quality is assured for all Allied Papers.

For Better Catalogs and Booklets

SUPERIOR Enamel offers you a well coated surface that takes beautiful impressions—that holds the fine tracery of delicate engravings—that brings out the *full* richness of colors from process plates.

With *Superior Enamel* you can retain much of the beauty that one naturally expects to sacrifice in a catalog or booklet printed on a coated paper that is not too expensive. For this is an *Allied* paper—which means that it is made from carefully selected raw material and is handled by men who *live* paper and *know* how to work exceptional quality into it.

* * * * *

Superfine Enamel is an aristocrat of coated papers; *Superba* is another high grade enamel; while *Porcelain* admirably meets the need for a coated paper even lower priced than *Superior*. If you are after fine results and the *exact* stock for your *particular* needs, investigate these Allied Papers. We will gladly send samples on request.

ALLIED PAPER MILLS, Kalamazoo, Michigan

In writing for samples please address Desk 3, Office 7

New York Warehouse: 471-473 Eleventh Avenue

ALLIED PAPERS

ALLIED PAPER MILLS · DEPENDABLE PAPERS · KALAMAZOO, MICH.

10 Paper Machines — *34 Coating Machines*

BARDEEN DIVISION · MONARCH DIVISION · KING DIVISION



"It will be there!"

Dependability is the biggest thing in Crescent Service. When you need good plates, and need them quickly, you can count on Crescent to do its part.

Our modern plant is equipped to absorb the big volume of our business in a manner that insures prompt handling of every job without sacrifice of quality.

Crescent is a dependable place to buy Art Work, Photo-Engravings and Electrotypes.

Crescent Engraving Co.

Kalamazoo

"Your Story in Picture Leaves Nothing Untold"

HORTON

VARIABLE SPEED

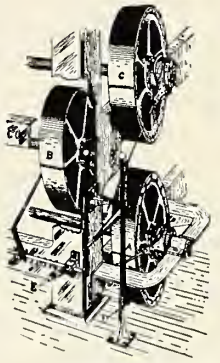
PULLEYS

WILL SOLVE

YOUR CHANGE OF SPEED PROBLEM

SPECIAL OFFER

ORDER ONE, install and use according to our instructions. If it does not do all we claim for it, **write us** and we will authorize its return at our expense.



NEW MODELS 15-O and 17-O

DRIVE SHAFT TYPE

Easily installed and adaptable to ANY machine using up to 5 H. P. where variations in load are not intermittently heavy and light.

Same Type as

FAMOUS MODEL "R"

Designed especially for all sizes and series of C & P Presses except NO FRAME FASTENINGS REQUIRED.

OTHER MODELS

In counter shaft type or for direct connection to motors.

Illustrating Stub Shaft and between bearings installations.

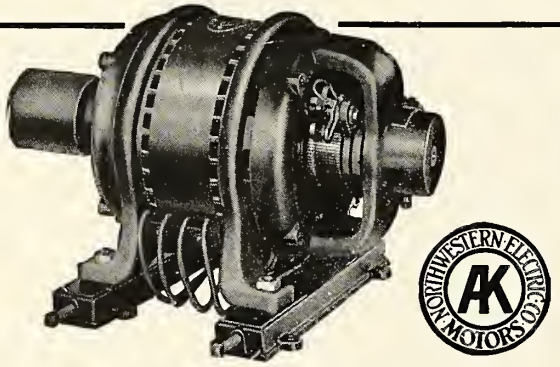
FOR SALE BY ALL PRINTERS' SUPPLY HOUSES

Products of the

HORTON MANUFACTURING COMPANY

Cable Address "HORTOKUM"

MINNEAPOLIS MINNESOTA



NORTHWESTERN ELECTRIC CO. AK MOTORS

Simplicity and Economy

The A-K Push-Button Control Motor combines the advantages of moderate first cost, economy of current and upkeep, and durability. The cost compares favorably with that of the older types of motors without the convenient push-button control.

Single phase, alternating current, 25 or 60 cycles, belt or friction drive. Twelve pre-determined set speeds meet all the requirements of job presswork.

Send for a copy of our illustrated folder and price list. It describes our complete line of electrical equipment for job and cylinder presses.

Northwestern Electric Co.

Manufacturers of Martin Rotary Converters
Variable and Constant Speed A. C. Motors

408 - 416 South Hoyne Ave., Chicago, Illinois

Don't Have Dirty Mats

DIRT makes keys stick. Causes transpositions. Wastes time — money — patience.

Clean your matrices — quickly — easily — without injury — with our Matrix Cleaner.

Set more type easier. Get cleaner proofs. Used everywhere.

Trial bottle—enough for 3 fonts $3.00. *Order NOW!*

PARTLOW CORP.

UTICA, N. Y.

$3.00 brings trial bottle

PARTLOW

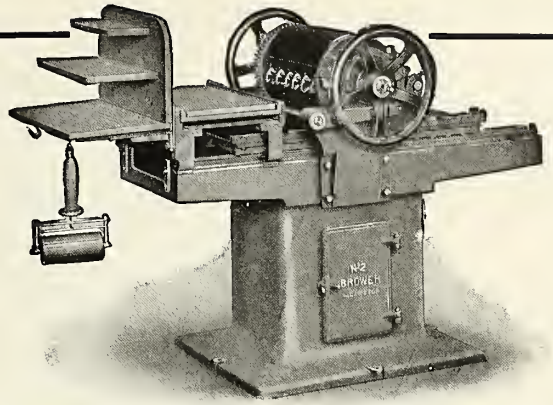
Matrix Cleaning Powder

If the appearance of your booklet, folder or broadside attracts the eye, your proposition stands a 100% better chance of being considered.

Some of the keenest minds are getting Direct Advertising Results from the Impressive Effects they get from Empire Bond. Let us show you!

The Second Series of "The Printer—The Bond—The Ad" showing some 1923 Direct Mail Ideas is yours for the asking —on your letterhead please

Carew Manufacturing Co.
Makers of Empire Bond
South Hadley Falls, Mass.



It Works From Either Side

The No. 2 B. B. B. (Brower Ball-Bearing) Proof Press

is a double-barreled machine. It is convenient to operate from either side. Handwheels and an ink plate that extends the full width of the press may seem trifles, but they actually save seconds on every proof.

The Brower is heavy and substantial enough to stand the strain, but it moves so easily that a child could operate it. Ball bearings under the bed of the press reduce friction to the minimum and insure easy movement.

Let us tell you some of the other advantages that have put the Brower in a class by itself. Made in two sizes:

No. O Brower 14 x 20 inch bed No. 2 Brower 17 x 26 inch bed

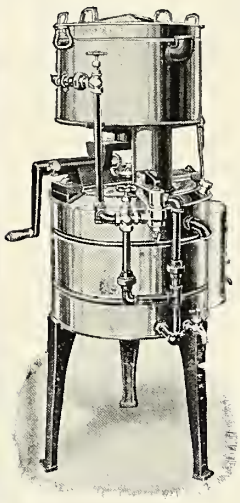
A. T. H. BROWER COMPANY

166 West Jackson Blvd., Chicago, Ill.

Sold by all Branches of AMERICAN TYPE FOUNDERS COMPANY and BARNHART BROS. & SPINDLER

Automatic Heat Control

Speeds up the work in the bindery



The WETMORE
Model A-D
Glue Heater

The time spent in watching the glue-heater to see that the glue does not become overheated or chilled can be devoted to more profitable uses when the Wetmore Model A-D is installed.

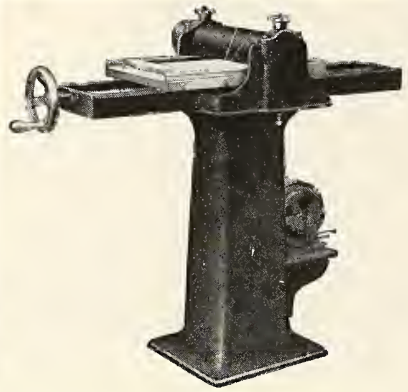
The glue is kept at a constant temperature between 140 and 150 by means of the Automatic Temperature Controller, thus insuring its greatest tenacity and tensile strength. It is impossible for the glue to be ruined by coming in contact with steam.

The Model A-D is made in five sizes from 2 gallons to 200 gallons daily capacity.

Many large binderies have found our equipment a profitable investment.

An illustrated booklet describing our complete line of glue handling equipment will be sent on request.

The New Advance Machinery Co.
Van Wert, Ohio



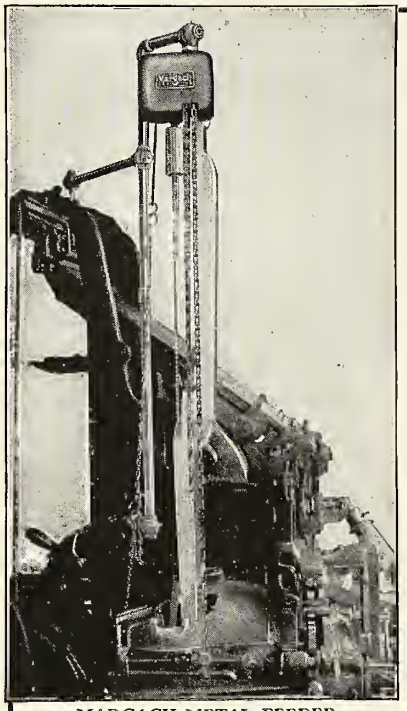
A Moderate Price Planer for Printers

The Howard Type-High Planer is a money-saver in any pressroom and will soon pay for itself. It reduces idleness of presses, decreases cost of make-ready, permits quick treatment of warped or high cuts.

It planes either wood or metal, produces absolutely accurate surfaces, is rapid, is not damaged by steel nails or tacks and runs for years without grinding the cutter. It is sold at a reasonable price and is within the reach of any printer.

Send for Descriptive Circular and Trial Offer.

WHITE MANUFACTURING COMPANY
GOSHEN, INDIANA



MARGACH METAL FEEDER
Linotype, Intertype, Ludlow and Elrod.
Gas or Electric.

The Margach Metal Feeder

$75.00

Can be applied to any slug or single type casting machine. It will save you $1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information call or write.

THE MARGACH MFG. CO.
213-215 Centre St., New York

U. S. REPRESENTATIVES
Economy Products Co.
66 W. Harrison St., Chicago, Ill.
Des Moines Printers' Exchange,
310 Second St., Des Moines, Iowa
H. F. Wiegel,
535 Tuxedo Blvd., Webster Groves,
St. Louis, Mo.
John S. Thompson,
350 Sansome St., San Francisco, Cal.

FOREIGN REPRESENTATIVES
Toronto Type Foundry Co. Ltd.,
120 N. Wellington St.,
Toronto, Ontario
National Paper & Type Co.,
39 Burling Slip,
New York, N. Y.,
Representative for
Mexico, Cuba & So. America

DO-MORE

Automatic

PROCESS EMBOSSER



The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to

AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA

LATEST "PROUTY"

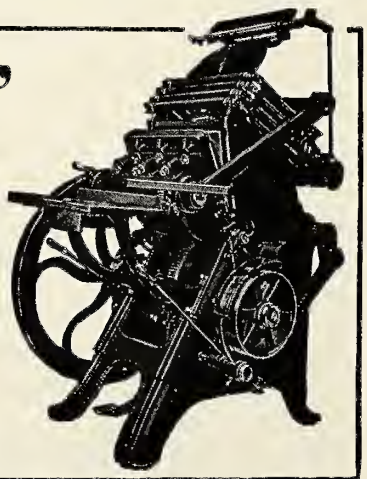
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

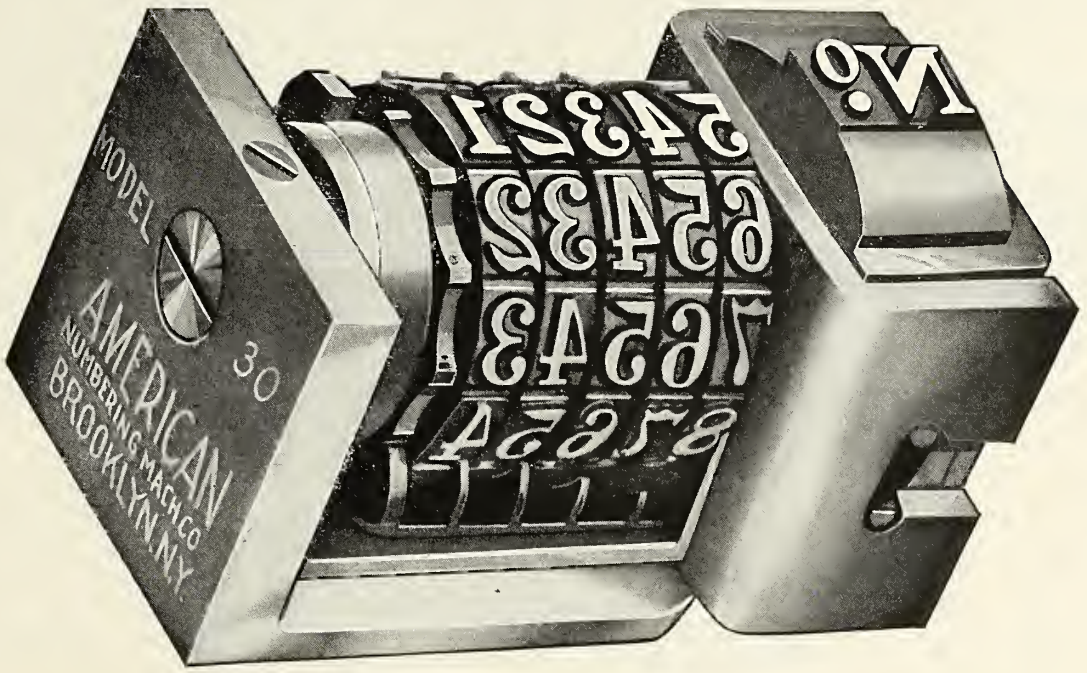
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Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS





STANDARD TYPOGRAPHIC NUMBERING MACHINE OF THE WORLD

Model 30 — 5 Wheels - - - - - $16.00
Model 31 — 6 Wheels - - - - - 18.00

AMERICAN NUMBERING MACHINE CO
220-230 Shepherd Ave., Brooklyn, N.Y.
BRANCHES
123 West Madison Street, Chicago, Ill.
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Insures Foundry Economy

Nickel-Steel Stereotypes made in your own foundry at a big saving in *time* and *money*, with our Nickel Bath print as clearly as electrotypes.

Stereotype plates treated with this process prove satisfactory for duplicating type, line engravings and up to 110 line halftones. Full information upon request.

The Elgin Improved Hot Bender will bend stereotypes or electrotypes of any reasonable thickness (for rotary press use). Guaranteed to make perfect curve.

ELGIN BENDING MACHINE CO.
565 Douglas Ave., Elgin, Ill.

GOSS

The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press
Used in the Largest Newspaper Plants in U.S.A. and Europe.

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Built with all Units on floor or with Units superimposed.

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Specially Designed for Catalogue and Magazine Work.

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A Complete Line for Casting and Finishing Flat or Curved Plates.

Descriptive literature cheerfully furnished.

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Main Office and Works:
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Make Your Machine a Slug and Rule Caster

CAST YOUR OWN LOW SLUGS

With the Norib Low Slug and Rule Caster you can cast any number of low and ribless slugs, 30 ems long and 55 points high, as well as ribless rule and border slugs, all smooth and of even thickness, on the ordinary (Universal) mold of your Linotype or Intertype, with ordinary liners and slides. Attachment is inserted same as a liner — no holes to drill, no adjustments to make. Operation is identical with that of recasting rules from matrix slides.

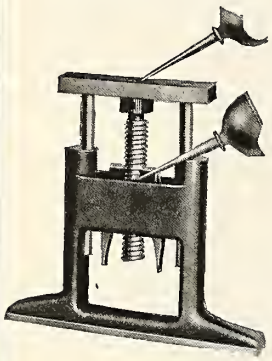
CAST RIBLESS RULES & BORDERS

Price: Outfit casting 6 pt. ribless low slugs and 5-9pt. ribless border slugs, $10.00. *Sent on ten days' approval.*

Write for details. Ordering state whether for Linotype or Intertype.

THE NORIB COMPANY
132 W. 31st St., New York

ONE DROP *of* OIL



once in a while will about double the life and efficiency of the excellent

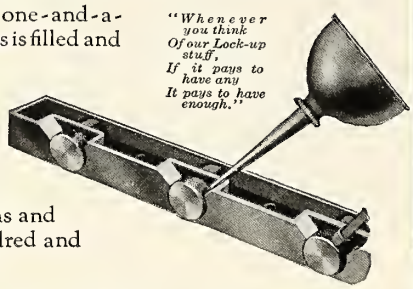
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Keeping them clean is very important but keeping them in use is much more so.

Stick Them in Wherever They Will Go!

Any space from one-and-a-half to eight inches is filled and locked by one of the five sizes of these incomparable Locks. Lock-Furniture comes in widths four to ten lengths and eight to one hundred and thirty-two picas.

"Whenever you think Of our Lock-up stuff, If it pays to have any It pays to have enough."



Morgans & Wilcox Mfg. Co.
MIDDLETOWN, N. Y.
New York Office: 55 ANN ST. *Phone Beekman 4373*

Are You a Man with Vision? Do You Want to Progress?

We have attractive sales positions open — one in every state to represent a growing national corporation manufacturing printers' machinery and composing room equipment.

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All communications will be held in confidence.

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Sinclair & Valentine Co.

Makers of
Printing Inks and Dry Colors
for the past thirty-three years

Our modern methods and doubled capacity in our enlarged factory permit the service that present day printers require.

Our New York works alone cover over 100,000 square feet of floor space and we are equipped for every emergency.

Branches in all the Principal Cities

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BALTIMORE..312 No. Holliday St. TORONTO.....233 Richmond St., W.
CHICAGO.....719 S. Clark St. MONTREAL.....46 Alexander Ave.
WINNIPEG..173 McDermott Ave.
CALIFORNIA, GRAPHIC ARTS INK CO., 240 WERDIN PLACE, LOS ANGELES
ALBANY, BUFFALO and Other Cities.

FACTORIES: NEW YORK, CHICAGO, CANADA

Testimonials

EVERY page of this magazine could easily be filled with testimonials from printers who have gained prosperity, increased their business, and now frankly say they would not be without the Franklin Printers Service, no matter what it might cost them

¶ It fills every need of the modern printer who wants more business at a fair profit

If not perfectly familiar with this service, write for further information

The PORTE PUBLISHING CO.
Salt Lake City, Utah

ROBERTS Numbering Machines

Type-High Model 27
5 Wheels . . $16.00

Type-High Model 28
6 Wheels . . $18.00

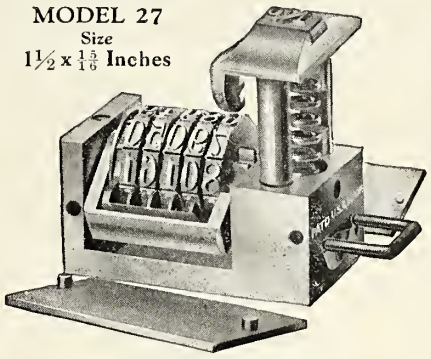
Eight Outstanding Features

- Direct Drive — No Intermediate Parts.
- Large Flexible Non-Breaking Main Spring.
- Welded Steel Plunger Guide Pins.
- Steel Staple Release for Plunger.
- Bronze Bearing-Metal Case
- Non-Breaking Double Wire Spring "Straddling" the Unit-Retaining Pawl.
- Improved Drop Cipher.
- Removable Steel Side Plates.

Fully described in our new folder, "Eight Points of Preference for the Pressman."

Machines to number either forward or backward—Orders for either style filled from stock—Fully guaranteed—Over 75 other models—Write for information.

MODEL 27
Size
$1\frac{1}{2} \times \frac{15}{16}$ Inches



№ 12345
Fac Simile Impression
VIEW SHOWING PARTS DETACHED FOR CLEANING

Simplest—Strongest—Fully Patented—Over 300,000 in use.

THE ROBERTS NUMBERING MACHINE COMPANY
694-710 Jamaica Avenue, Brooklyn, N. Y.

Builders of all kinds of Special Numbering Equipments. Branches and Agencies in principal countries of the world.

Our Cheapest Insurance—

To make Gummed Paper of such quality that our customers can have no cause for complaint.

Your Cheapest Insurance—

IDEAL GUARANTEED
FLAT FLAT
GUMMED PAPER

To buy Gummed Paper with one of our labels on it.

The Signs which Insure Satisfaction



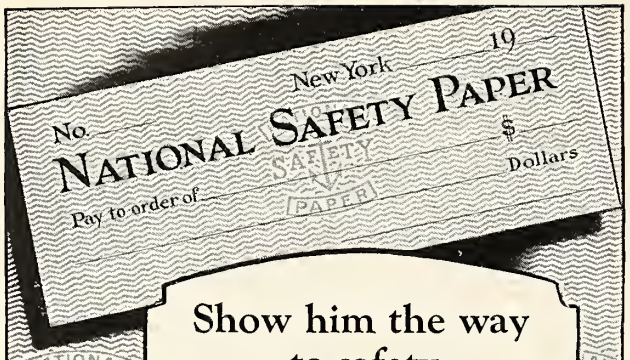
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Main Office — Brookfield, Mass.
Mills: Brookfield, Mass., Newark, N. J., Ware, Mass.

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NEW YORK OFFICE
150 Nassau St.

CHICAGO OFFICE
1858-9 Transportation Bldg.

CINCINNATI OFFICE
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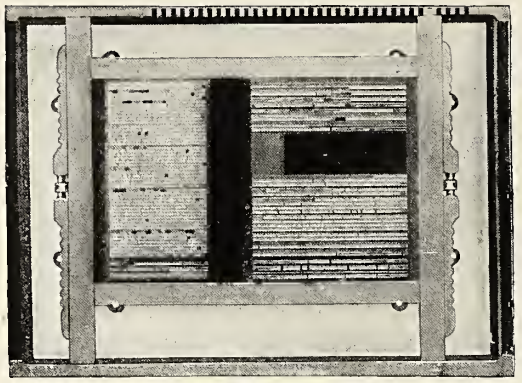
Show him the way to safety

When a banker or business man is using checks on plain paper, you can show him his danger.

You can also show him the way to safety through National Safety Paper, which protects *every part* of a check against fraudulent alteration.

Write for samples

George La Monte & Son
61 Broadway New York
Founded 1871



(KARL PATENT)

Facilitates Accurate and Quick Lock-Ups

The American Adjustable Steel Chase and Lock-up paves the way for greater saving of time and material in getting the forms ready for the press room. It eliminates 90% of the furniture required by the old way—it does away with all quoins.

The lock-up affords equal pressure from all sides—no spring, no buckling—no loosening in long runs. *Full particulars sent upon request.*

The American Adjustable Chase Co.
TORRINGTON, CONN.
New York Office, 112 West 42d Street

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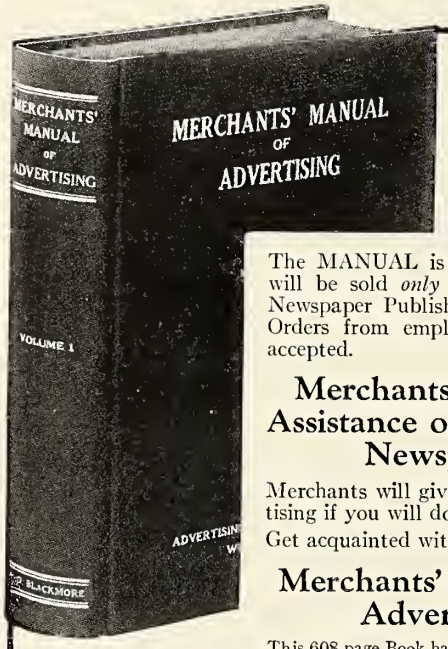
ESTABLISHED 1875

The proof lies in a trial of the

Blomgren Bros. & Co.
SERVICE

A half century of steady growth has given this house a National reputation for designing and the making of perfect printing plates.

Blomgren Bros. & Co.
Chicago, Illinois



For the Newspaper Owner or His Ad-Man *Only*

The MANUAL is intended for, and will be sold *only* to, the Merchant, Newspaper Publisher, or his Ad-man. Orders from employees will not be accepted.

Merchants Need the Assistance of the Home Newspaper

Merchants will give you more advertising if you will do your part.

Get acquainted with this new plan.

Merchants' Manual of Advertising

This 608 page Book has been submitted to the best known authorities on advertising copy and service. It has been endorsed as the greatest SELF-HELP for the Newspaper Publisher and the Retail Merchant thus far published. It contains over 9000 descriptions of General Merchandise, Introductions, Form Letters, Selling Phrases, Etc. You can now offer a service to your home Merchant through the use of this MANUAL.

Send $2.00 With Your Order. The price of the MANUAL is $10.00 postpaid in U. S., $11.90 postpaid to all foreign countries. Remit balance of $8.00 at the end of 15 days. Books not returnable. If in doubt, and you require more particulars, write us. We guarantee the MANUAL to be as represented. Increase *your business* by helping your home merchant to increase his business. *Order to-day.*

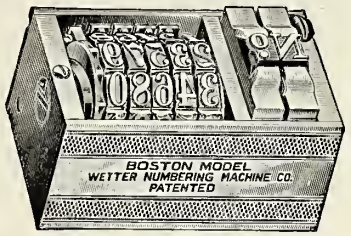
THE INLAND PRINTER COMPANY
632 Sherman Street Chicago, U. S. A.

$100.00 Reward

For arrest and conviction of any person stealing

WETTER Numbering Machines

from any printer in the United States or Canada.



THE BOSTON MODEL
5-Wheel, $16.00 6-Wheel, $18.00

All Wetter Numbering Machines have a Serial Number stamped on the top of the frame of the machine and a complete record of these numbers is kept by us.
Where the Serial Number has been defaced or filed off, it is often an indication that the machine has been stolen, and we will decline to repair machines that reach us without the Serial Number, unless ownership can be proven.
We will co-operate with the printer to the fullest extent to discourage the pilfering of Numbering Machines.

Wetter Numbering Machine Co., Atlantic Ave. and Logan St., Brooklyn, N.Y., U.S.A.

No Job Printing Department is completely equipped without at least one

Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

Over 50 per cent of our sales are to repeat-order customers.

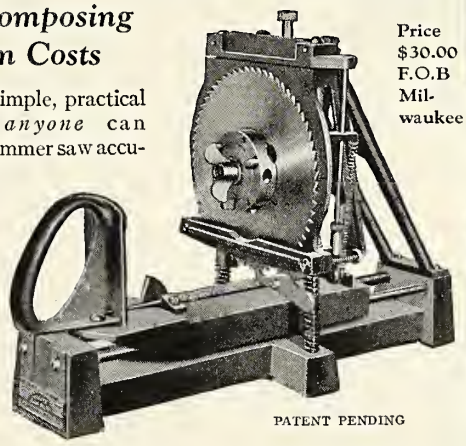
Comfortable terms to responsible houses

WOOD & NATHAN CO.
Sole Selling Agent
521 West 23d Street, New York

The Minute Saw Filer

Cuts Composing Room Costs

With this simple, practical machine, *anyone* can sharpen a trimmer saw accurately in three minutes' time.



Price $30.00 F.O.B Milwaukee

The teeth are all kept uniform in size and the saw stays round. Saws can be sharpened by it until they become too small to use.

PATENT PENDING

There's no danger of nicking or dulling trimmer tools or injuring the operator. Files saws with or without trimmer holder. Positive locking device holds saw in filing position. The pawl can be quickly adjusted for any saw. Uses a stock file.

The Minute Saw Filer is sturdily built of gray iron and steel for long hard service. Why sharpen trimmer saws by hand or let them get dull and inefficient, when this little machine will do the work quickly and right at so low a cost?

If your supply house can not furnish you with a Minute Saw Filer, we will. Write for booklet.

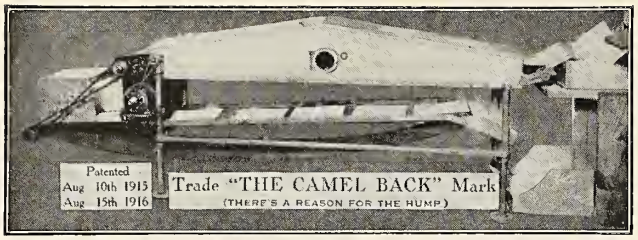
A. F. GEISINGER MFG. COMPANY
1033 Winnebago Street, Milwaukee, Wis.

Proposals for Printing

PROPOSALS FOR PRINTING are invited for the printing and furnishing of all blanks and printed matter to be used by the Society during the coming year and for the printing of "Monthly Tidings;" also for the furnishing of lodge regalia, pins, etc., for the year 1923. Detailed information with specifications and conditions will be furnished on application. Bids will be opened in May, 1923.

SUPREME FOREST WOODMEN CIRCLE
W. O. W. Building, OMAHA, NEB.

MARY E. LA ROCCA, *Supreme Guardian*
DORA ALEXANDER TALLEY, *Supreme Clerk*



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The art of producing the Patented, **absolute Flexible** and **Permanent**, can't crack off or scratch off **embossed or Engraved effects**, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. **Don't buy a toy outfit, and expect success.** Complete outfits, $150.00 up.

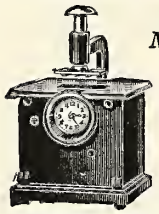
Write for Descriptive Matter, Testimonial Letters from Users, etc.

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Printers and Publishers, Attention!
Let this plant be your bindery. We are equipped to serve you no matter where you are located.
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(HOLMGREN, ENGDAHL & JOHNSON CO.)
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Re-built THOMPSON and UNIVERSAL Equipments, guaranteed for Satisfactory Service. We supply Type Matrices.
FRANK NOSSEL, 38 Park Row, NEW YORK


Facsimile of imprint reduced in size.
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KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.
You Need KASTENS TIME STAMP
Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. *Send for catalogue showing various styles with prices.*
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Vibrators for Gordon Presses
A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; $15 to $20; write for free trial offer.
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(Self Contained or Sectional)
PRINTING BASE SYSTEMS
BATH, N. Y.

WOODTYPE

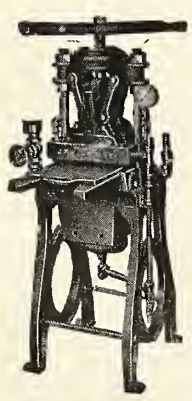
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Write for Sample Sheet.
Expert Makers:
American Brass & Wood Type Co.
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We cater to the Printing Trade in making the most up-to-date line of
Pencil and Pen Carbons
for any *Carbon Copy* work.
Also all Supplies for Printing Form Letters
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MANUFACTURERS FOR THE TRADE ONLY

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Linotype, Intertype, Monotype, Stereotype, Special Mixtures
QUALITY
First, Last and All the Time
E. W. Blatchford Co.
230 N. Clinton St., Chicago — World Building, New York

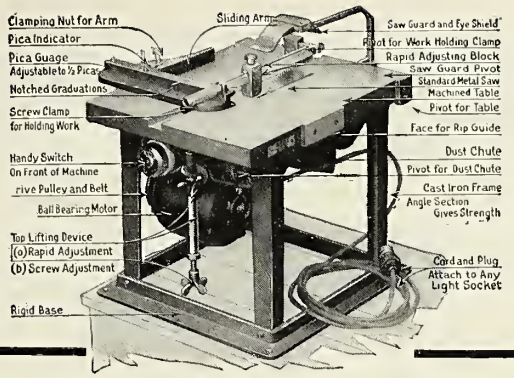
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will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.
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THE TYPOGRAPHY *of* ADVERTISEMENTS
By F. J. TREZISE
"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."
Professor Walter Dill Scott.
136 pages, 65 illustrations in two colors. Price $2.35 postpaid.
THE INLAND PRINTER CO.
632 Sherman Street, Chicago

Overlay Knives
Tested for Quality of Temper
Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.
The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.
PRICE 60c POSTPAID
The Inland Printer Co.
632 Sherman St., Chicago, Ill.



What a Printer Says About

The Crane Composing Room Saw

The East Aurora (N. Y.) Advertiser, Inc., says: "Our Crane Composing Room Saw is giving complete satisfaction and we could not get along without it now that we have had it in use."

A simple, practical, convenient and extremely low cost machine for printshops and newspapers. Compactly built, yet surprisingly powerful and serviceable.

Cuts linotype slugs, leads, furniture, reglets, brass rule, electrotypes, etc., quickly and easily. Does slotting, grooving and under-cutting. Special attachments furnished for grinding, drilling, routing, mitering, etc.

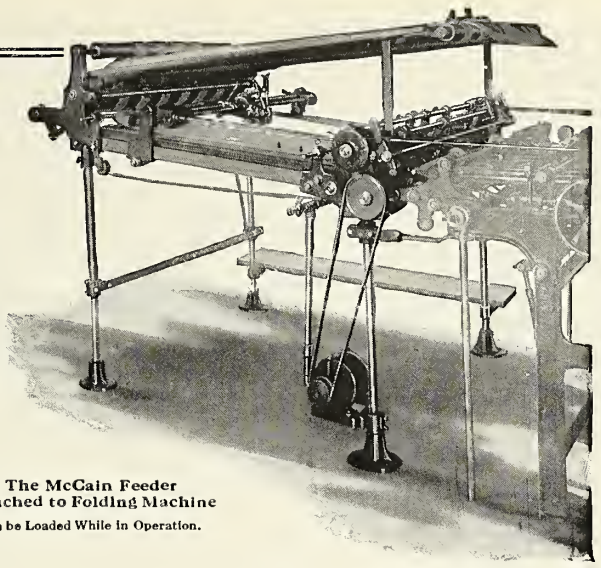
Machine quickly pays for itself in time and labor saved. Increases profits by lowering costs. Comes set up ready for use. Simply place on bench, connect cord to lamp socket and start running

SPECIFICATIONS

Height, 13 inches; size of table, 13 x 16 inches; diameter of saws, 6 inches; bronze bearing or ball-bearing saw arbor, motor ball-bearing ⅓ h. p.; pica gauge reads to 52 picas by nonpareils.

Write for completely descriptive circular and prices

W. B. & J. E. BOICE, Dept. I. P. 3, 114 23d St., Toledo, Ohio



The McCain Feeder Attached to Folding Machine

Can be Loaded While in Operation.

Production Figures Tell

They prove conclusively the value of the McCain Automatic Feeder in getting the maximum production from the leading makes of folding machines.

The McCain feeder is easily attached to Anderson, Brown, Cleveland, Dexter and Hall folding machines, also to perforators and glueing machines and to Harris S-1, S-4 Offset Presses. It is guaranteed to give satisfaction with any of these machines.

Name the make and size of folder and we will send you complete information with production figures actually attained in everyday work.

McCain Bros. Manufacturing Company

29 South Clinton Street, Chicago, Illinois

QUALITY is largely dependent upon experience. Huber's experience in the manufacture of dry colors, varnishes, carbon black and printing inks is unequalled, yet you obtain this quality without additional cost when you buy from Huber.

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J-M-Huber

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DRY COLORS VARNISHES CARBON BLACK PRINTING INKS



A Printer's House-Organ

"It brings in business far in excess of its cost"

Why it will help YOU sell printing

IN writing material for this house-organ for printers, I find frequently, that a single short tale has required two and even three days for its preparation.

On my desk now, there are unfinished articles about the writing of advertisements, and about the use of color in advertising, that have been there for months, and will stay there until finally brought to a satisfactory finish, good enough to use.

Such painstaking work pays! That I know. My clients tell me that it does. And—I *have never lost a client.* It will pay you, if you will use it.

Sixteen months ago, I began to write *the note book of Joseph K. Arnold, printer*, and early in February of this year, Mr. Arnold wrote this letter:

"Our house-organ has made us famous in Chicago, made us well known in every corner. The phone rings constantly with calls stirred up by the note book. It makes printing buyers friendly to us, and brings in business far in excess of its cost."

D E T A I L S

I will write a sales-magazine for you that will fit your local selling plans exactly. You will hold exclusive rights in your business territory. Copy will arrive in your office monthly, on-the-dot, without effort to you, and at a satisfying low cost.

Here is your opportunity to publish at low cost, a house-organ of your own, second to none, the kind that will make friends, and will bring the leads to you. I'll send you proof and samples. Write.

OREN ARBOGUST, 808 Lakeside Pl., Chicago, Ill.

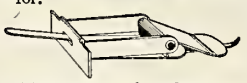
House-Organs for Printers

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Carried in Stock and Made to Order. Also All Other Books for Corporations.
ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS
45 Warren Street New York, N. Y.



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That Count Like
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Counters for all kinds of Press Room Equipment
F. B. REDINGTON CO.
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INKS
EAGLE PRINTING INK CO.
NEW YORK CINCINNATI CHICAGO

Patent applied for.
Strait's PERFECTION Gauge Pin

$1.75 per doz.; less than one doz., 50c per set; tongues only, 25c per doz.
Quite similar to the ordinary gauge pin but is held by an excellent gripping arrangement, with nothing about it to injure packing or to interfere with making fine moves.
Sold by dealers everywhere, or the manufacturer
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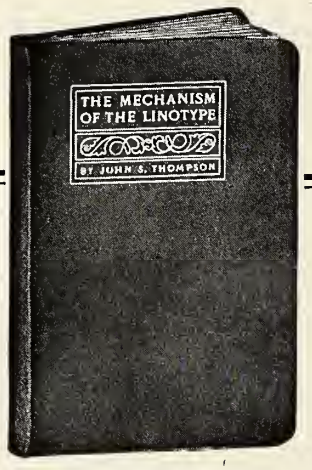
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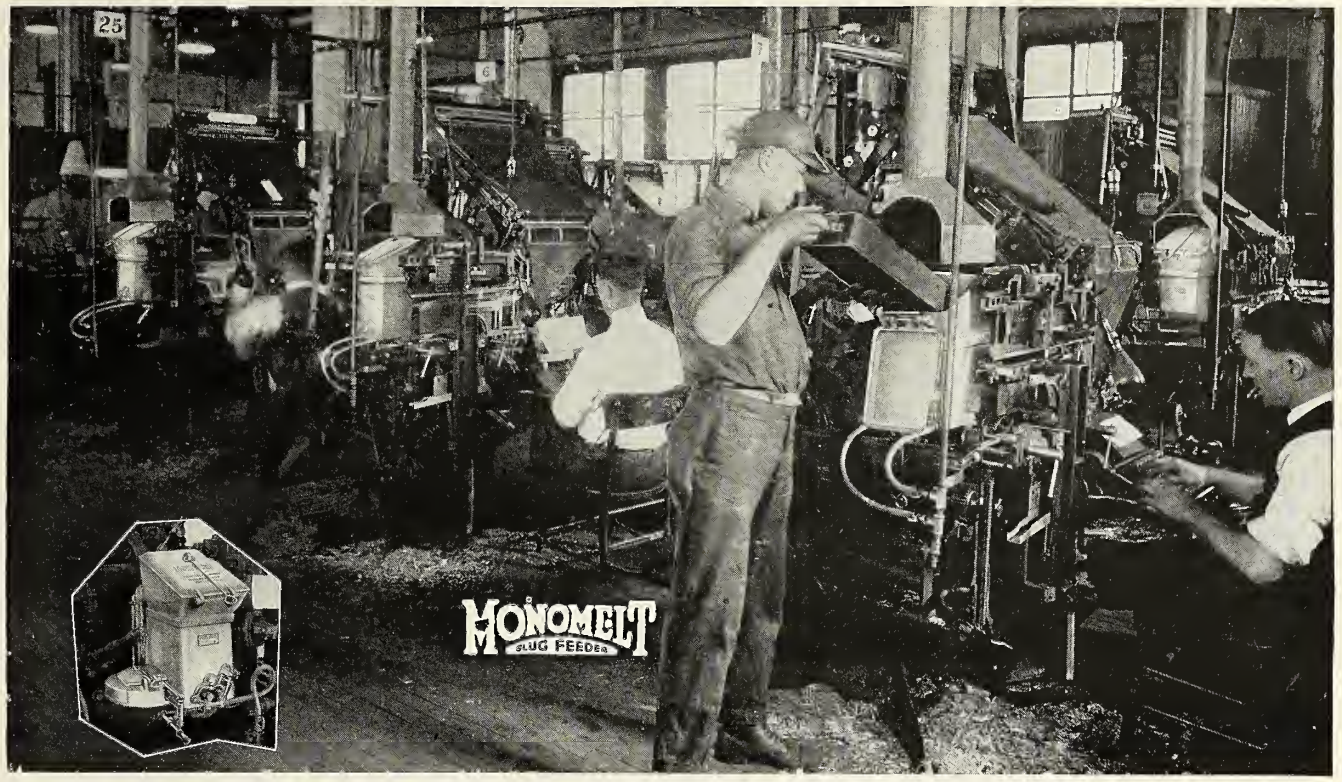


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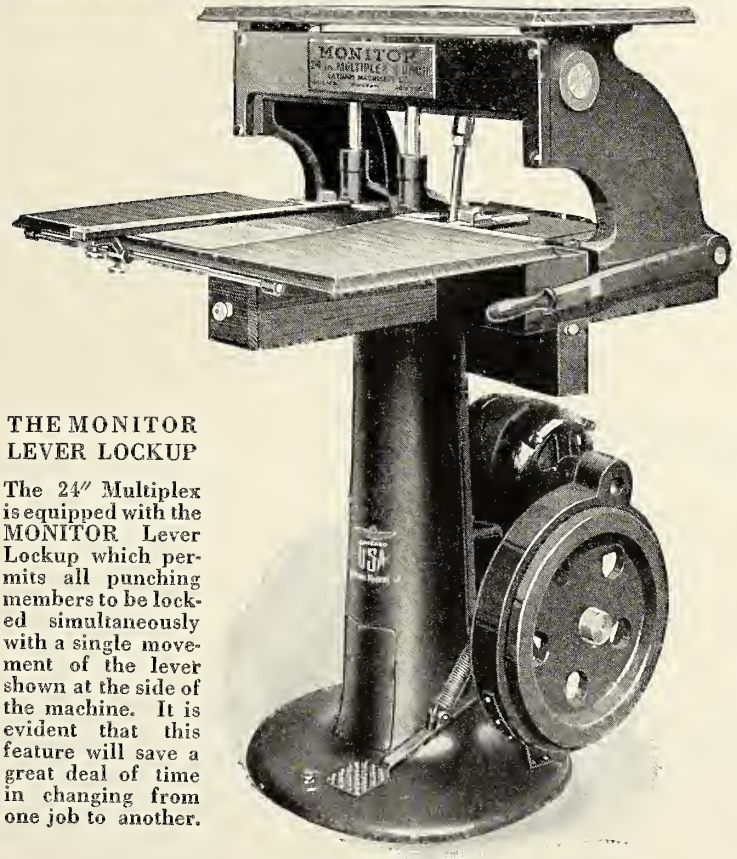
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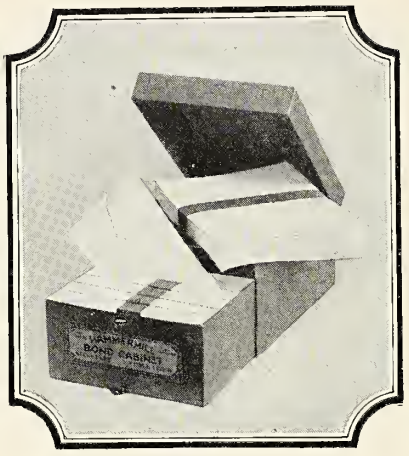
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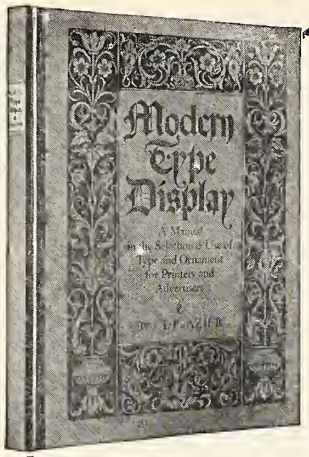
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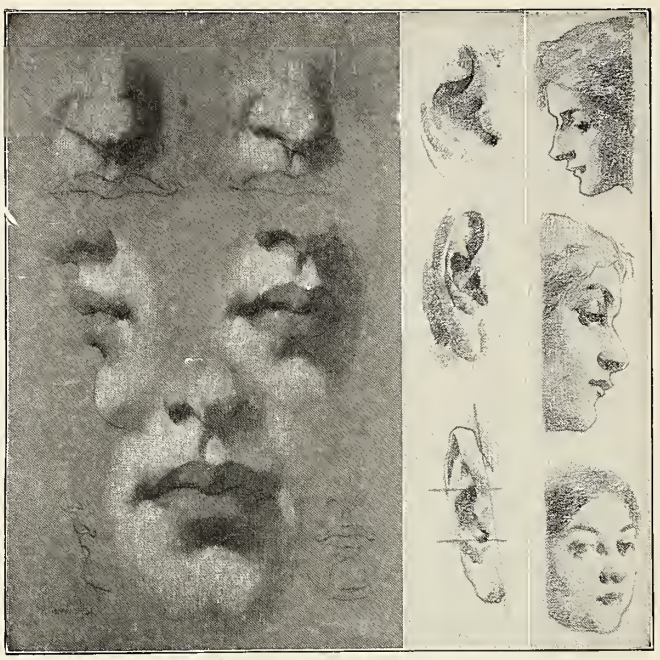
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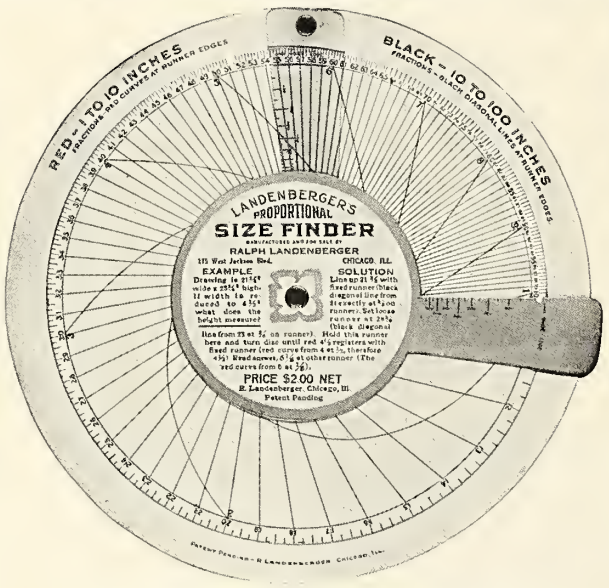
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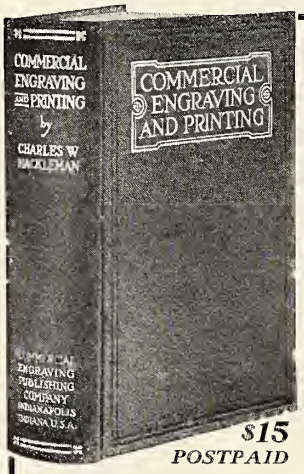


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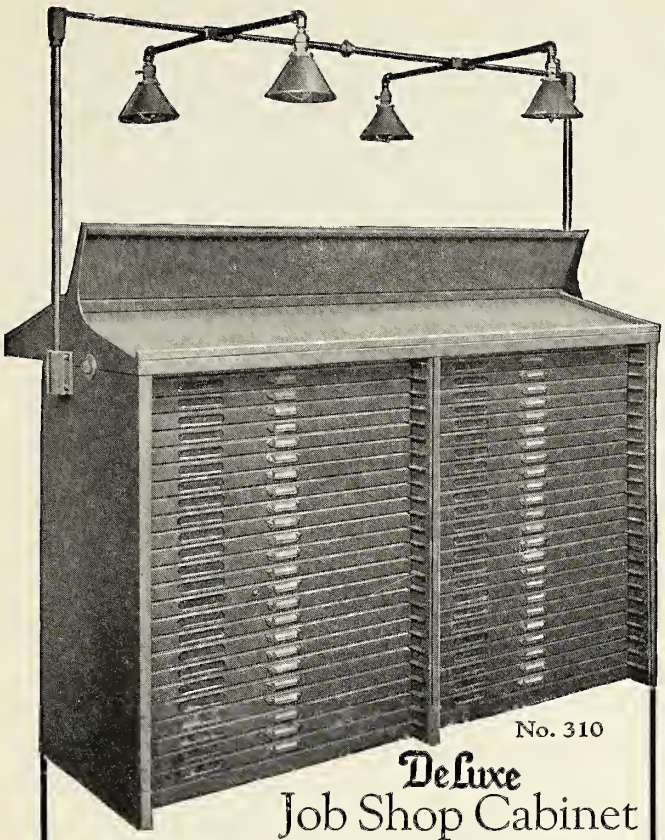
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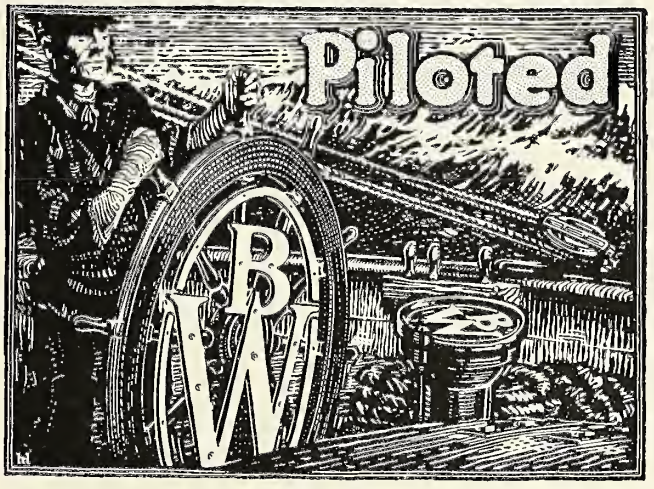
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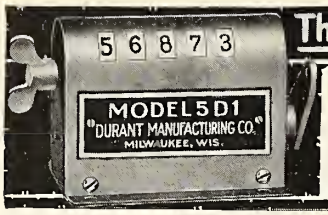
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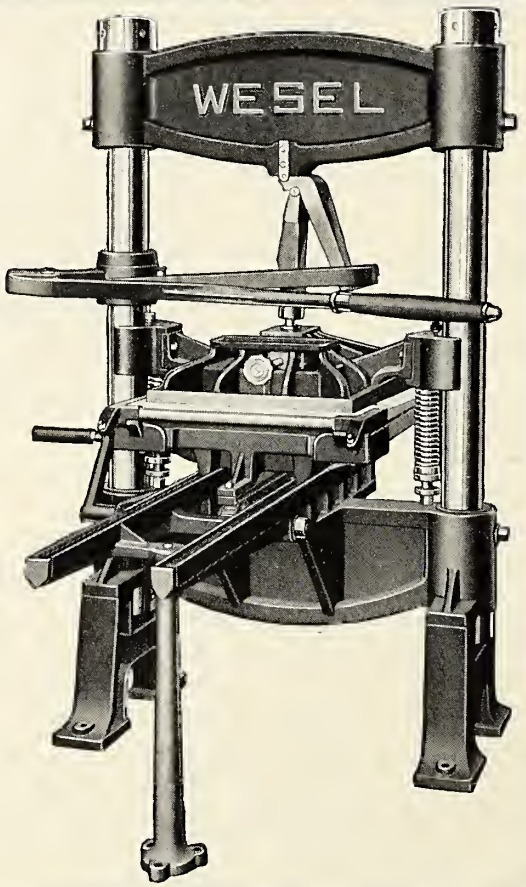
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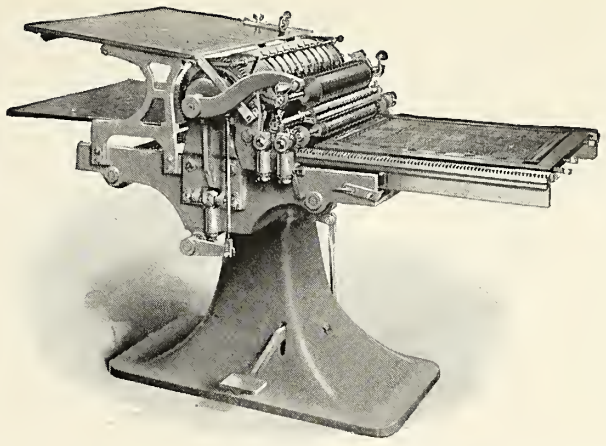
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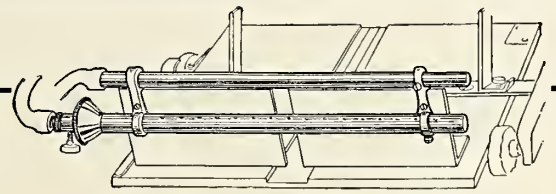
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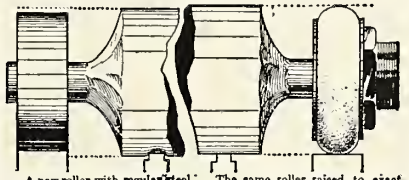
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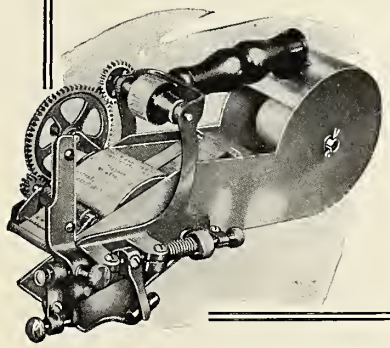
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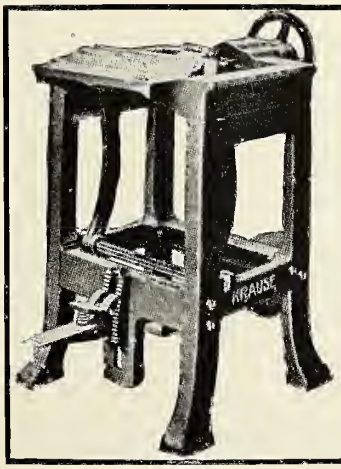


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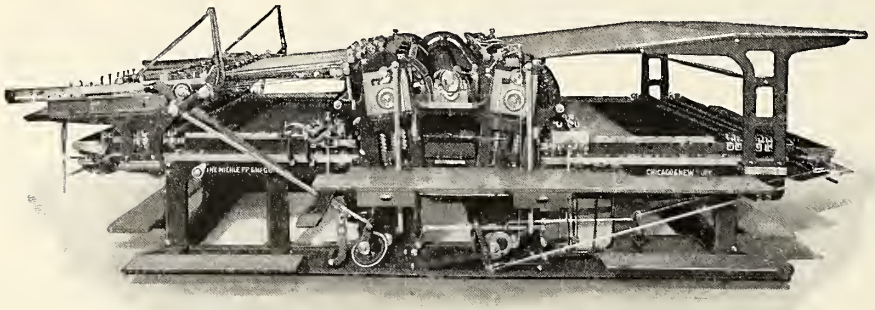
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MARCH, 1923

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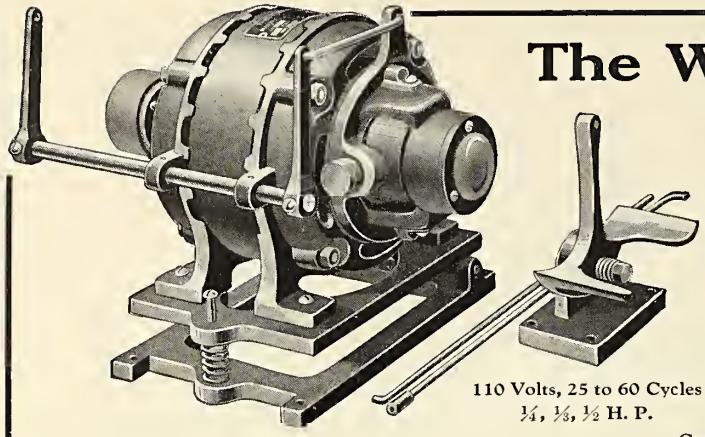
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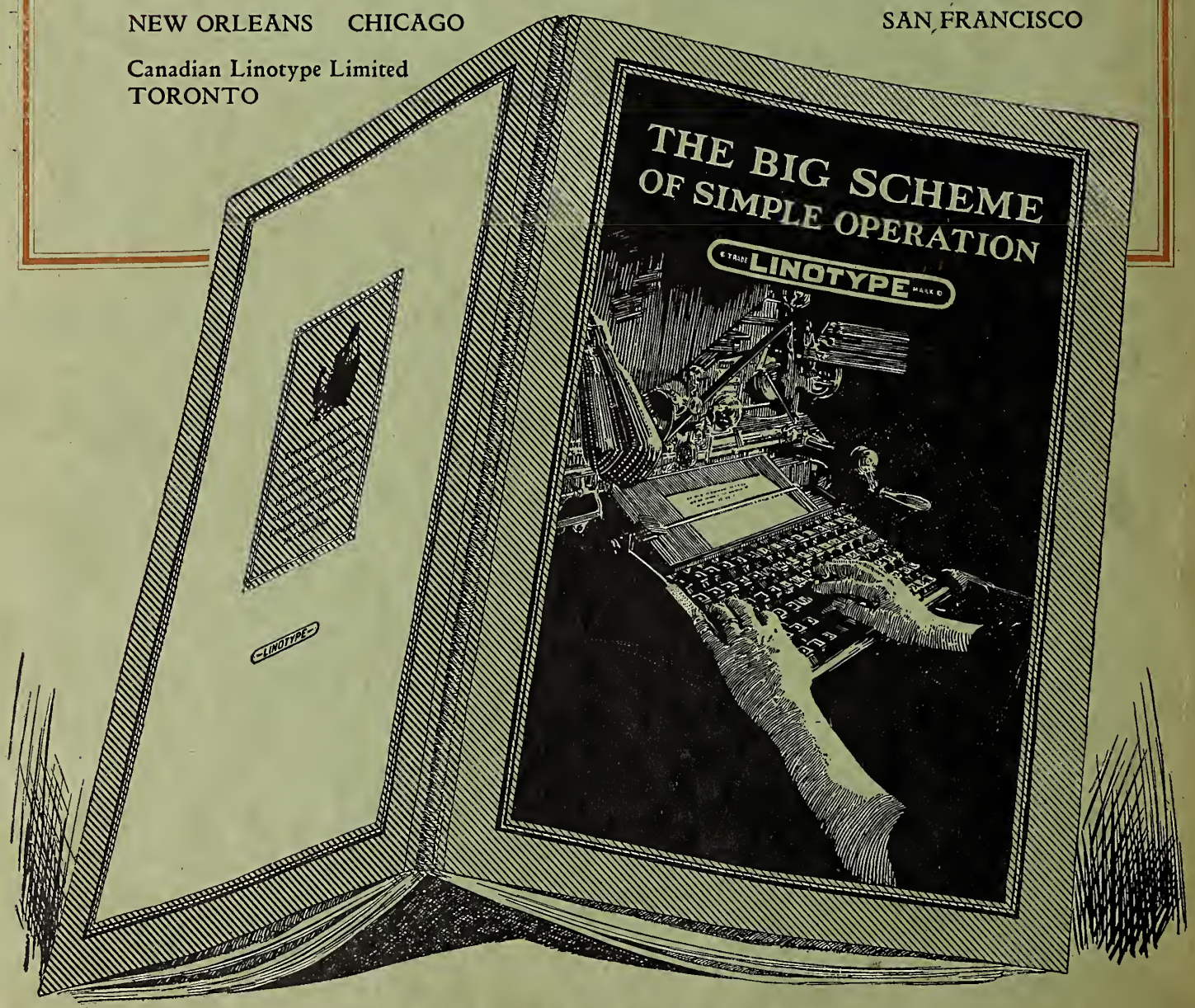
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